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POSITIONS

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Norwood - Sartre

(1-3)

Notes on Marler
(4-15)

Norwood (6-22)

Advertisements for myself
(23-33) [start to 145]
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Miami
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Advertisements

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Hallmarks of Existentialism
(118-19)



CLASS PROGRAM

NAME _____ ADDRESS _____

SCHOOL _____ CLASS _____

		PERIOD 1	PERIOD 2	PERIOD 3	PERIOD 4	PERIOD 5	PERIOD 6	PERIOD 7	PERIOD 8
	TIME FROM TO								
MONDAY	SUBJECT								
	ROOM								
	INSTRUCTOR								
TUESDAY	SUBJECT								
	ROOM								
	INSTRUCTOR								
WEDNESDAY	SUBJECT								
	ROOM								
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THURSDAY	SUBJECT								
	ROOM								
	INSTRUCTOR								
FRIDAY	SUBJECT								
	ROOM								
	INSTRUCTOR								
SATURDAY	SUBJECT								
	ROOM								
	INSTRUCTOR								

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NOTICE HOW SMOOTH THEY ARE



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Nausea by Jean-Paul Sartre
Introduction by Hayden Carruth

- V "On ~~the~~ one hand the Neo-Thomists and other moral philosophers were alarmed by Existentialism's disregard for traditional schemes of value; on the other the positivists and analytical philosophers were outraged by Existentialists' willingness to abandon rational categories and rely on nonrational processes of consciousness"
- V-VI "Existentialism is a philosophy - if a philosophy at all - that has been independently invented by millions of people simply responding to the emergency of life in a modern world"

Existentialism as a proper name "an agreed-upon semanteme"

- VII "Because Existentialism cannot a product of antecedent intellectual determinations, but a free transmutation of living experience, it cannot be defined. [It is in a large sense only a reaction against ^{the} mechanistic science of

2
of the nineteenth century, distressed by the relativistic science of the twentieth and the dislocation and violence of twentieth century war]

vii Hegel tried to "unite Final Reality with Ideal Reason" [Existentialism says reason alone cannot ~~be~~ discover the ultimate realities]

"Pain + ecstasy, doubt + intuition, private anguish and despair - these could not be explained in terms of the rational categories"

"Hegelianism was the philosophy of history + the mass. By projecting a Final Reality toward which all history flows in a process of ever-refining synthesis, Hegel submerged the individual consciousness in a grand unity of ideal mind." [It is ironic that perhaps the greatest of the existential thinkers, Sartre, should accept the same inevitable historical determinism that Marx grafted onto his theories, that is, Marxism is the Hegelian dialectic applied to materialism. Yet Sartre was initially reacting against

(not really, he begins as a materialist, a determinist) 3
Hegel. Mailer begins at the same point as Sartre, in the individual consciousness, but ~~fully~~ after embracing Marxism as a solution for the disproportions of history, embracing it to solve his humanitarianism, rejects it because he sees how it ultimately stunts the individual. Mailer passes through Marxism on his way to existentialism, Sartre, perhaps mellowing in his later years, rejects existentialism as too solipsistic. Mailer can never accept Marxism, too totalitarian, too demeaning to individuality. Marxism is the position Sartre would ~~have~~ the existential man adopt after he has been freed from the past.] [How can Mailer be an Existentialist and a Transcendentalist? Easy, there are ^{available to the unified sensibility} other larger realities, but they are not permanent; God may lose, his vision may fail but one can get a better vision of the battle through the senses ^{and} ~~as well~~ as the mind ^{together}. Mailer's contradictory position is no more absurd or unreasonable than Sartre's.]

ix Sartre - "less attuned to metaphysical than to psychological modes of reasoning"



ix-x

"Paradoxically - for Descartes was a leader of Renaissance Rationalism - Sartre is an Existentialist / who operates in the Cartesian tradition; at the beginning of any investigation he poses the cogito, the self-that-is and the self that observes the self-that-is. From this duality, in almost endless brilliant progressions, he moves through other dualities: knowing - doing, being - becoming, nature - freedom."

122

Requiem's diary -- "Now I know: I exist - the world exists - and I know that the world exists. That's all. It makes no difference to me. It's so strange that everything makes so little difference to me: it frightens me"

[In Mailer's non-fiction he scrupulously adheres to this duality. The author of the present is observing, describing, reflecting on, and reporting on the Mailer, Aquarius, Reporter, Promoter of Sex of the past. There are two separate realities, the self and reality of the past and the self now. We might conjecture

that even at the time of observation the self was considering itself and the reality about it. On the writing this duality is continued; we have the whole scene with Mailer moving in it reported by the isolated, reflective, artistic self. Of course we could say that the ~~po~~ artistic duality is false in that even at the time of writing the self is apart from the figure who sits at the writing table composing. Indeed, this is the case. But the art is an arrestment of reality, as it always has been, but an arrestment which attempts to capture the Sartrean split. One can never recapture with absolute fidelity the duality ~~of~~ because one cannot stop time; the writer Mailer, the subject Mailer, observing the object-participant Mailer is changing, evolving, even as he writes. So what we have is an approximation of reality - a step towards conquering the old subjective-objective dilemma that has plagued the artist since Coleridge.]

ix

Sartre - "less attuned to metaphysical than to psychological modes of reasoning"

ix-x

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6
[Joyce, Durrell, Proust, the artists who
exert the greatest pressures on the capacities of
language, attempting to make ~~the~~ ^{words} do the absolute
maximum of work, even these monumental
attempts, even Finnegans Wake, ultimately fail.
For a while they are able to make us suspend
our disbelief; we almost grasp the ~~the~~
of kaleidoscopic and remorseless rush of time,
the flux coheres as we read but it cannot
last. Art is artifice. Novels are words. The
flux defies description, cannot be captured.

6-7
(typed)
"Notes for a
Dissertation
on Modern
novelism")
The history of the modern novel is one of continuing
attempts to achieve a great psychological realism.
From James who gives us the inside of Strether's
head, to V. Woolf who ignores objective reality
in favor of a revelation of her characters
innermost thoughts and feelings filtered through
the sensibility of a super-sensitive narrator, to
Joyce with stream-of-consciousness, to the
destruction of linear time by Conrad + James
the novel has been moving on. What has
suffered in this attempt to grasp the modulations
of this super-sensitive intellect is objective

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 reality. E. M. Forster complains that James is brilliant but he eliminates 90% of reality. Obviously the same is true of V. Woolf. Totally perfect sensibility but refined away to the thinness of a hummingbird's wing. The ~~be~~ belch and bite of reality, the maw of violence, corruption and sentiment that we see in the Daily News is that we know exists from daily life - this is all stricken from the record. Finnegans Wake is the last straw, the penultimate move toward recording or constructing the subtleties of Henry Essex as sleep. If it is a collective unconscious that is displayed it is one most of us are alien to. We may sense it to be true but it lacks the rasp of the Daily News. Mailer has bridged the gap. He gets into his own sensibility, the prayer James and V. Woolf ~~do~~ but he links these with the blow of daily events. In a sense he is doing what Melville does with his realistic elaborating ballast in Moby-Dick and Joyce does with his newspaper headlines in Ulysses.

2
We love Joyce because he uses real newspaper headlines, we admire Melville because he tells us the two facts of whaling lore. But we always give these achievements only sneaking admiration. Critics have been so hung up on the portrayal of refined sensibility that they concentrated on this. But Macler gives us both.

A breakthrough. The subjective-objective ~~self~~ dilemma is destroyed. For Macler explores the contradictions and subthemes of self with all the resources of V. Woolf on a Conrad or James, yet reports the news gives us the hot roar of events from the inside the way the finest of our no-holds-barred journalists do - And the cutting edge of entry into these events is the Jamesian sensibility. Macler's personality with all its mammoth contradictions is just the ambiguous prism needed to display the ambiguity of the events themselves. We may call this exponentiation a method.

The existential ~~author~~ ^{writer} has gone two ways:
 inward like Sartre or V. Woolf or ~~some~~
 indulged in philosophical disputations like
 Hegel ^{the great} - stuff all but unreadable to the
 average reader. Roquentin is a construct,
 a fictional construct. To construct him
 Sartre has had to follow the rules of
 Jamesian character revelation, the conventions
 of diaries. Of course, what he says is
 psychologically sound but outside the
 frame of the novel stands Sartre chewing
 on his pen tip, calculating, making
 rational decisions on how to construct
 an ~~and~~ absurd, irrational hero. Muller
 destroys the ~~frame~~ ^(while keeping it) for he is describing
 himself. Sartre in creating Roquentin creates
 a simulacrum of self; Muller bares
 the true bones, exposes the real thing.
 The world of Bouville in Nausea is of course,
 Le Havre, but Sartre, still bound by the
 conventions of the novel, makes the necessary
 changes, Roquentin for Sartre, Bouville for
 Le Havre. Such changes perhaps give

that perpetual
 tendency of the mind
 to gain the advantage
 it has given up.
Sadbrook

sincerity and detachment but they also
~~strongly~~ suggest that the author may be
 lionizing himself, hiding some scars
 and wounds. By writing about himself
 in the third person Mailer is obliged
 to tell all. No coverups are allowed. True
 he still selects detail but nevertheless
 the detail must be accurate. Requentin
 seems to have grown several inches over
 Sartre.

With Mailer we have the self aware of self
 and the self aware of the world. The two
 become aware of each other. Mailer in time present
 aware of and revealing Mailer in time past,
 who in turn is aware of the world about him.
 The authored self is detached, unassuming,
 objective. yet he ~~also~~ tells us about a
 constantly changing, self-aware and
 world-observing self. Objective and
 subjective are united in historical person.
 The Norman Mailer who observes the moon
 shoot and the March on Washington is
 the very same Mailer who authors

books about them - the difference is the first self is only observing and existing, the second, authorial self is writing, selecting, commenting, unobtrusively. The involved self has the same history as the authorial self except it has not lived long enough to write about the things it has seen, done, and felt.

Doppelgänger

V
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By writing about himself instead of a fictional look-alike, Markers is obliged to write about the real world, yet by using the device of the third person he is implicitly stating that the self then and now are different - same name and antecedents but different sensibilities - one has lived longer - the self is in flux.

In most autobiographical writing, Ben Franklin's for instance, the past is viewed ~~through~~ through the lens of the present. The wisdom of age looks back and ~~to~~ explains how it arrived there. The self of the past was innocent, ignorant, slowly ~~accumulating~~ accumulating the wisdom of the present. What the self knows now the

youth was beginning to observe. But
 each event of the past is selected for
 its instructive meaning, its wisdom
 quotient. With Maier we see the inane and
 inexplicable, the pride, ^{vanity,} and the integrity,
 the whole confusing cluster of ambiguous
 character traits that refuse to cohere
 in a simple pattern. And seeing
 the ambiguity of the hero in the past
 we recognize that the hero of the present
 must be the same confounding individual.
 His only sure virtues are his memory
 and his gift of language. He is reflected
 the other self he is not.]

Mailer's fiction and non-fiction ~~and~~ comprises a series of attempts to apprehend self and by assuming certain roles, experimenting with alternate modes of self, achieving new, previously unavailable dimensions of self. [All of Mailer's young heroes are in some way ^{fictional} satisfactory because they stand within the fictional frame, detached and idealized.

V
S
g
A

In the non-fiction Mailer ~~peels~~ pares away at the layer of ~~artifice~~ artifice that stands between him and the essential self. But his art is more than an excavation, a peeling of layers, it is also an expansion.

For by standing at ~~the~~ a new vantage of vantage the observed self appears different. We see Mailer as Mailer, Squarius, the Reporter, the Prisoner of Sex. Obviously the picture of Mailer we get in the non-fiction is more revealing than ever before. Mailer looks at himself not only from a new perspective spatially (using the word in a broad sense) but ~~is~~ from new points of time as well. The observed self is evolving as well as the observer. ^{Both} ~~grow~~ grow in time. The two selves are constantly confronting each other in different roles (for the observer always

(Spatial difference in the matter of action and behind a dark. Temporal difference before during and after)

has one more experience under his belt than
 the observed. And both have evolved as a
 result not only of experience in general but
 because of their last confrontation (perhaps
 too strong a word) in the last book. Surely
 the Master of Quorum of Sex is a ^{very} different
 individual from the Master of Arms partially
 as a result of the composition of Armies and
Miami and Fire on the Moon. The observation
 encourages change and the change encourages
 further observation, a dynamic, mutually influencing
 experience. By this mode Mailer slices away
 a large portion of the artistic artifice
 which destroys the realization of its flux
 of life. I mean Lawrence ~~had to be~~ ^{was} rational
 + calculating in the construction of his novels, just
 opposite to the life he preached, the organic,
 unconscious, non-rational life he believed in.

The art of composition always pins life
 to the wall, freezes it. It can give only the
 illusion of flux. ~~But~~ there is no complete
 escape from this but considering the self (himself)
 in a detached way Mailer retains the invaluable

P. 14-15
 Barbara
 Wright

14-15
 TYPED
 (in part)
 in "Notes for
 a Dissertation"
 NOTEBOOK
 P 83

disciplines of ~~the~~ Jamesian character presentation
~~the~~ while eliminating the excesses and excuses
 and self-justifications of the autobiography.

For Marler, with time on his hands, and considering
 a self who no longer exists forces himself
 to be objective. Self-justification is still
 possible of course but Marler has always
 been a monster of candor and by
 virtue of his move to the third person
 he admits a seeking after objectivity; he ~~says~~
 commits himself to detachment. By the very
 nature of the voice he speaks in he endorses
 himself to objectivity. Puffery will be all the
 more obvious if it occurs. The third person mode
 is in itself a guarantee of attempted objectivity,
 whereas the consideration of self coupled with
 the intimate knowledge of self in ~~an~~ biography
 of another man can obtain provides the
 crucial insights + material which heretofore
 only autobiography could provide.

NAUSEA (cont.)

- IX "man" a late and adventurous newcomer "a
 nonessential component of reality" as proved by Darwin
 [Maurer would disagree]
- X Nausea Sartre's "first full-scale work" (1938)
- XI "Roquentin is a man living at an extraordinary
 metaphysical patch"
 Roquentin "gradually discovers that all essences are
 evitable"
 "a point that all existential writers [except Maurer]
 has repeated over and over: the detestability of existence"
 "The mind of man, which he did not ask to be
 given, demands a reason and a meaning — this is
 its self-defining cause — and yet it finds itself
 in the midst of a radically meaningless existence"
 [Maurer sees meaning as obtainable, difficult to grasp
 but crying out from each act and organ]
- XII Roquentin tries to escape his predicament "Rational
 Humanism, as offered by the antiodidact [the
 Self-Taught Man] who is trying to read all
 the books in the Town library, seems at first
 a good, almost charming possibility, until it
 collapses in a scene of terrible comic force."

XII

Rogentien [much like Rojack] finds his love of travel, history, adventure, useless - But Rojack finds love, Rogentien cannot.

"In his suffering Rogentien is reduced to nothing, to the senseless consciousness of nothing. He is filled with meaningless, anarchic visions."

+

"suffering, is ~~the~~ necessary prelude to the re-establishment of the self." [Romantics, existentialists, Christians, Marler all agree on the purgative, ennobling value of suffering]

XIII

"Man, beginning in the loathsome emptiness of his existence, creates his essence - his self, his being - through the choices he freely makes. Hence his being is never fixed" [Here Marler would agree, Man is what he does, except Marler would measure his acts by standards larger than himself, how they affected the cosmic struggle between good and evil is the yardstick, as with his anguish at being in part responsible for Bobby K's death in Miami & the Siege of Chicago "the line between jest and sermon" in Nausea [and in American Dream]

XIV

Sartre - "a sort of fool at metaphysical court"
"a novel is more than technique; it is a self-consistent and dynamic whole"

- XIV purpose of art - to give useful images of man (A. Tate)
 ✱ "Sartre has said that genius is what a man invents when he is looking for a way out" [Maurice's 3rd person approach in the non-fiction?]
 ✱
-

- 1 "I think that is the big danger in keeping a diary: you exaggerate everything. You continually force the truth because you're always looking for something" [the problem exists because you are writing about yourself in a diary - writing as self-aggrandisement, a continuing problem of Maurice's]

- 13-14 "I am beginning to believe that nothing can ever be proved. There are honest hypotheses which take the facts into account: but I sense so definitely that they come from me, and that they are simply a way of unifying my own knowledge. Not a gleam comes from Rollebon's side. Slowly, sulking, the facts adapt themselves to the rigour of the order I wish to give them; but it remains outside of them. I have the feeling of doing a work of pure imagination. And I am certain that the characters in a novel / would have a more

genuine appearance, or, in any case, would be more agreeable" [Admittedly there are large problems in avoiding prejudice, myopia + solipsism in marshalling facts in an historical account. But what if one does not attempt to hold the ego back, what if one gives into the whims of personal prejudice that would creep in no matter what, in other words what if one looks at the world with novelistic intuition, giving free rein to each ambiguous vibration one felt about the world of facts, what if Roquentin really told us what he thought about Rollben? Right or wrong, it would tell us more than a purely objective account. In giving in to subjectivity one necessarily lets go certain valuable objective slants. So, to offset this loss Marler moves away from the free-ranging "I" of the Romantic egotist and moves to the "he" of Henry James - yet the subject is still himself.]

18

"People who live in society have learned how to see themselves in mirrors as they appear to their friends."

21

"^{purjale} ~~people~~ suspenders + broken chair seats..."

39-40 "That's living. But everything changes when you tell about life; it's a change no one notices: the proof is that people talk about true stories. As if there could possibly be true stories; things happen one way, and we tell about them in the opposite sense. "It was a fine autumn evening" in 1922. I was a motorist's clerk in Marmonnes. And in reality you have started at the end.

... The end is there, transforming everything "
 "... We forget that the future was not yet there; the man was walking in a night without forethought, a night which offered him a choice of dull rich prizes, and he did not make his choice "

[It would be pertinent here to recall Mauber's comment about Baldwin that an author should not know what he is going to say when he sits down to write, writing is learning]

54 "Nothing has changed and yet everything is different. I can't describe; it's like the Nausea and yet it's just the opposite: at least an adventure happens to me and when I question myself I see that it happens that I am myself and that

I am here; I am as happy as the hero of a novel. "[self-awareness - can one ever be aware of the awareness one's fictional creation as much as oneself?]"

55 "I don't know what to do in front of the Passage Gilet. Can't anyone waiting for me at the end of the passage? But there is also at the Place Daubenton at the end of the Rue Tournelinde something which needs me in order to ~~be~~ come to life."

[The March on the Pentagon waited for Mark in order to happen (?)]

75-6 "The true nature of the present revealed itself: it was what exists, and all that was not/present did not exist. The past did not exist. Not at all, not in things, not even in my thoughts.... Now I know things are entirely what they appear to be - and behind them... there is nothing." [The past is something which Mark always measures himself against, while still retaining his sense of choice, unbounded free choice in the present.]

112 "here we sit, all of us, eating and drinking to preserve our precious existence and really there is nothing, nothing, absolutely no reason for existing."

[compare with Mark's statement in "The White Negro" that life is worth living - a fundamental distinction between Mark's + the existentialists - Mark does not believe in the absurdity of life; what's more, he sees man locked in an incredible ^{cosmic} struggle, the struggle in himself between good and evil mirrors the larger struggle between God and the Devil in the universe.]

133 "Everything existing thing is born without reason, prolongs itself out of weakness and dies by chance" [Eure on ^{p.} 134].

175 "Couldn't I try.... Naturally, it wouldn't be a question of a time... but couldn't I, in another medium?... It would have to be a book: I don't know how to do anything else. But not a history book: history talks about what has existed - an existent can never ~~talk about~~ justify the existence of another existent. My error, I wanted to re-enactate the Marguerite de Rolleston"

But what if the other existent is a form self?

Advertisements For Myself

p15

"I have been running for President these last ten years in the privacy of my mind."

"anger has brought me to the edge of the brutal"

"I am imprisoned with a perception which will settle for nothing less than making a revolution in the consciousness of our time"

used

"I would go so far as to think it is my present and future work which will have the deepest influence of any work being done by an American novelist in this year"

"There was a time when Pirandello could trace a comedy of pain out of six characters in search of an author, but that is only a whiff of purgatory next to the yaws of conscience a writer learns to feel when he sets his mirror's face to face and begins to jiggle his self for a style which will have some relation to him."

"I am not suited for this sort of confrontation despite two novels put down in the 10th person and a bloody season of overexpressed personal opinions as a newspaper columnist, To write

about myself is to send my style through a circus of variations and postures, a fireworks of virtuosity designed to achieve... I do not know ^{even} what." [strange disclaimer from a man who ~~has~~ ~~been~~ is later to write 4 works of non-fiction focused on himself] "Leave it / that I become an actor, a quick-change artist; so if I believe I can trap the Prince of Truth in the act of switching a style."



16 "this has been a bad time, we've all been flattened by the dead air of this time, dinked and tamped into a flat-footed class"

used | 17 "what I was trying to say was simply 'the shots are killing us' "

"I prefer to unload some bitter end of overcharged opinions which will show its chisel in me, and beef up a drunken buncle or two, but at least will clear the air"

17 "I have come finally to have a great sympathy for the Master's [Hemingway's] unexpressed tantrum that he is the champion writer of this time"

18 "it is inevitable that a bad fall comes to the strong-willed man who is not strong enough to reach his own peak"

18 Hemingway "knew in advance, with a fine sense of timing, that he would have to campaign for himself, that the best tactic to hide the lack of his shrinking genius was to become the personality of our time"

"Hemingway has always been afraid to think."

"he fought to make his personality enrich his books."

19 "An author's personality can help or hurt the attention readers give to his books, and it is sometimes fatal to one's talent not to have a public with a clear public recognition of one's size"

"The way to save your work and reach more readers is to advertise yourself, steal your own favorite page out of Hemingway's unwritten Notes from Papa on How The Working Novelist Can Get Ahead. Truman Capote did it bravely when he began, and my hat is off to him."

19 "I never have good or accurate interviews since I always seem to get into disagreeable situations with reporters"

"I started as a generous but very spoiled boy, and I seem to have turned into a slightly punch-drunk and ugly club fighter who can fight clean and fight dirty, but like to fight"

"self-pity is one of my vices"

20 "the ambition of a writer like myself is to become consecutively more disruptive, more dangerous, and more powerful"

"there may have been too many fights for me, too much sex, liquor, marijuana, benzadrine and speed, much too much ridiculous + brain-blasting rage at the minuscule frustrations of a most loathsome literary world, necrophobic to the core."

"every last one of us could have done more, a creation or two more than we have done, and while it is ~~our~~ our fault, it is not all our own fault, and so I feel rage at the cowardice of our times"

21 "We have grown up in a world more in decay than the worst of the Roman Empire"

"We want the best of the orgy and not its murder, the warmth of pleasure without the grip of pain"

21 cancer - "that disease which is other than disease, the wave of the undifferentiated functioning the orgy of the lost cells"

24 "Before I was seventeen I had formed the desire to be a major writer."

"Farrell, Dos Passos and Steinbeck were the novel for me in that 30 days before I turned seventeen"
Mauler's 15th novel: A Transit to Narcissus
and a play called ~~about~~ The Naked and the Dead, both about an insane asylum.

25 Mauler's choice of the Pacific theater

25 Mauler in 1940's "I like to be another Malraux"

32 Bowen Hilliard - "He said he believed in nothing, and he enjoyed it, for he found that believing in nothing meant believing in himself, and at that time he was capable of it."

33 Coon - "when I take a man and I may take him for a lot of reasons, in back of it all is the feeling that that is when I'm making something, and that is something I can do better than any other woman."

["A Calculus of Heaven" foreshadows the "Time Machine" portions of Naked with social problems, latent socialism, slum pictures etc.]

44 "After that, when Cora Hillard slept with a man it was not because it was her act of reason, but because her husband had nothing left to give her."

15 "If they had believed in something outside of themselves they would have been all right"

46 "He had entered the army, because at the end of his recapitulation of himself, he had come to the conclusion that to justify his life, to find some meaning in it would be possible only when he faced death"

⊕ "He had traveled the bridge from sensualism to mysticism, but he preferred it to cynicism"

77 Mailer explains influence of Faulkner - in McLeod's soliloquy in Barbary Stone and Elena's letter in Deer Park and "Maybe Next Year"

2nd Ad.
(m myself)
B. Stone

83

"Sometimes I think courage is its most exhaustible of its virtues, and I used up a share of mine in getting through the war with my life battered, but it took all of me to be at least a fair specimen."

83

On Nabel 15 more to write "When once in a while I look at a page or two these days, I like its confidence - it seems to be at dead center - 'yes,' it is always saying, 'this is about the way it is'."

84

"I spent the next few years trying to gobble up the experience of a victorious man when I was still no man at all, and had no real gift for enjoying life."

"there was nothing left in the first twenty-four years of my life to write about; in way or another my life seemed to have been mined and melted into the long reaches of the book. And so I was prominent and empty.... I could arouse more emotion in others than they could arouse in me." "a psychic landscapes of assassins & victims"

85

"Willy-nilly I had had existentialism forced upon me. I was free, or at least whatever was still ready to change in my character had escaped from the social obligations which suffocate others. I could seek to

become what I chose to be, and if I failed -
 there was the risk of fear. I would have
 nothing to excuse failure. I would fail
 because I had not been brave enough to
 succeed. . . . Success had been a lobotomy to
 my past."

85 "I was drawn instead to write about an imaginary
 future which was proved ^{completely} ~~completely~~ by the
 powerful intellectual influence of my friend
 Jean Malabou." "

"but Barbary Shore was really a book to
 emerge from the bombarded cellars of my
 unconscious, an agonized eye of a novel
 . . . of that world which might be preparing
 to destroy itself."

"toward its end the novel collapsed into
 a chapter of political speech and never quite
 recovered."

31
"Third Advertisement for Myself"

95

"Barbarly Sue showed its face in the worst of seasons, just a few months after the Chinese had come into the Korean War and set us off on another of our Sammy national hysterics"

96

(*) "Maybe it was right that this first of the existentialist novels in America should have had an existentialist fate, have been torn from its expected reception and given a shrunken life which was to react on the life of the author and reduce him as well" [Barbarly Sue]

"most readers were already agitated - or what is worse - bored, by their quick uneasy sense that my vision - what little I had of it - was leading toward the violent + orgiastic"

"Look lives in 1954"

97

A description in more detail of my depressions, and the episodes which went into the long year before I could start The Deer Park, can be saved for that doubtful day when I sit

down to write about my life. For now, what can be understood is that the direction I took in Barley Shore was a first step toward work I will probably be doing from now on. For I wish to attempt an entrance into the mysteries of murder, suicide, incest, orgy, orgasm, and Time. These themes now fill my head and make me think I have a fair chance to become the first philosopher of Hip."

97 "I always have the fear of taking a wrong turn on some easy morning full of choice only to discover six months later that I must throw one hundred + fifty pages away."

"I move ahead like a brasher, careful not to lose the investment of my work."

98 on his SS - "I know I was not trying for more than I could do, and so I feel a sadness in the prose." "Ad For the Man Who Studied Yoga"

139 "The time after the quick disappearance of Barley Shore was, in a quiet way, as bad perhaps as any time I ever had."

139-40 the eight stage novel and prologue

140 "I may as well confess that I had gone into the

Army, with the idea that when I came out I would write the war novel of World War II."

"so I had a big, erratic confidence about the size of my ambition."

"my pride was that I had been able to take my patrols, my combat, and my fatigue without losing the nerves of my talent."

- 141 On From Here to Eternity "of all the ^{novels,} ~~books~~ I've read by the writers of my generation, no other book gave me as much emotion."

"The Man Who Studied Yoga"

Sam Slovoda

- 142 "He has one serious virtue - he is not fond of himself. He wishes he were better."

- 142-3 "He has tried too many things and never with a whole heart."

- 145 "No matter how inevitable, I am always sorry when love melts into that porridge of affection, resentment, boredom and occasional compassion which is ^{the} best we may expect of a man and a woman who have lived together a long time."

[Mailer aches for the perfect life]

[Cont. p. 77]

Miami + the Siege of Chicago
 page ^{note} 0 to Hardback edition

- 11 the jungle covered with macadam like adhesive tape
on your public hair
- 12 Miami's persona - "the reporter"
 "That uprooted jungle had to be screaming beneath"
 "the air conditioning: natural climate transmogrified
 by technological climate"
- 12-13 the architecture "buildings looking like giant of art
and pop art paintings"
- 13 the decor of the hotels - "all the rivers of the very worst
taste directed down to the depth of each lobby"
- 14 "rainbows of vulgarity" "the materialistic
capital of the world" - the jungle, conservation
Ref. in South Miami
- ⊗ 15 quotes Spideke - God might have withdrawn his blessing
from America
 the country - "coughing like a sick lung in the
smog, turning over in sleep at the sound of
motorcycles, shivering at its need for order
 (shalmes of order)"
- 20 "Rocky looked like much less than his photographs,
gray beyond gray in the flesh, gray as N.Y. city"

pavements, gray as an old cow - the sun could not have tanned him in a month."

21 "Rocky had an all but perfect face for President, virile, friendly, rough-hewn, of the common man yet uncommon - Spencer Tracy's younger brother goes into politics."

23 more comparable with movie stars "One could laugh a big bet that Spencer Tracy was Rocky's own Number One and would be on the ticket if the election were held in heaven."

27 when David E. + Julie Nixon became engaged
"There seemed ~~no~~ at the time no limit to R. Nixon's vagrancy."

30 "a man who could produce daughters like that could not be all bad."

33 the Republican Wopps who believed America
"was the world's ultimate reserve of rectitude, final garden of the Lord" MORE

34 "Their own value was in this faith, the workings of their seed from one generation into the next, their faith to the sense of what might be life - fate was in the faith." They believed in America as they believed in God - they could not really ever

expect that America might collapse and God
 yet survive, No they had even gone so far as to
 think America was the savior of the world"

34 the speaker of Viet-Nam being over the Whops "arms
 of the best of the youth were such demented dogs
 with teeth in the flesh of the deepest Republican
 faith"

"The claims on Empire had met limits"

35 "coming to power they could only conceive of tragedy
 to conceive to clean up every situation in sight"

36 "the muted tragedy of the Whops - they were not on
 earth to enjoy or even perhaps to love so very
 much, they were here to serve, and serve they had
 in public functions & public character... served
 for America - and so much of America did not wish
 them to serve any longer, and so many of them
 doubted themselves, doubted that the force of their
 faith could illumine their path in these now
 modern horror-head times"

40-41 the crowd & Nixon "hot patriotic cupidities to get near
 the man who is probably going to be the next
 American president"

41 Nixon "the odd stork-like motions which are so much a characteristic of his presence" MORE

"like a missionary handing out Bibles among the Indians"

42 "~~as~~ as an actor, Nixon thinks his work is to signify"
"yes, many people love McCarthy because his own wit is telling them, 'we straddle ultimate' spitballs and eternala'"

41-42 Nixon "the kind of man who was ready to plough sentimentality in such a bog was the kind of man who would press any button to manipulate the masses — and there was large fear in those days of buttons which might quite atomic wars"

* 42 "a gap between the man who spoke and the man who lives behind the speaker" "the complacency of the voice matched the complacency of the ideas"

44 "There was something in his carefully shaven face — the dark frowls already showing the first overtones of their gloomy blue at this early hour — some worry which gave promise of never leaving him, some hint of inner debate about his value before eternity"

45 "He still had no natural touch with them [the Press], his half-smile while he listened was unhelpful, for it had nowhere to go but into a full smile and his full smile was as false as false teeth"

- 46 "He had always had the ability to create his own nature absolutely if that happened to be necessary to his will - there had never been anyone in American life so resolutely phony as Richard Nixon, nor anyone so transcendently successful by such means"

Maule unto Nixon could repair himself with a Pres. writing

"But he was less phony now, that was the miracle"

- 47 "SMILE said his brain. FLASH went the teeth"

- 48 Handycap mentioned

- 49 "it was possible he was one of the most disciplined men in America"

- 50 "...if a man as opportunistic as the early Nixon could grow in reach + comprehension + stature and become a leader. For if that were possible in these bad years, then all was still possible. New + marvelously complex improvement of a devil, or angel - in - chrysalis, or both good + evil now at war in the man"

- 51 ^(this report) "he was getting tired of Negroes and their rights. It was as miserable recognition, and on many a count, for if he felt even a hint this way, then what immeasurable fides of rage must be loose in America itself"

"Every time that American turned in his thoughts to the sweetest object of contemplation in his mind's small bowers, nothing less than America the Beautiful herself -

51 that angel of security at the end of every alley -
 then there was the face of an accusing resting Black
 right in the middle of the dream - " MORE ON GUILT

"Some obsessions drain our energy by endless
 repetitive contemplations of guilt we can neither measure
 nor forget, political power of the most frightening sort
 was obviously waiting for the first demagogue who
 would smash the obsession and free the white man
 of his guilt" 52 comparison to Nazi Germany far
 fetched - indicative of Mueller wishing to see movement of
 any kind.

52 writing for Abernathy

"he no longer knew what the Black wanted - was the
 Black ~~man~~ there to save mankind from the
 serious depredations of his own white civilization,
 or was the Black so steeped in his curse that he looked
 forward to the destruction of the breed itself?"

52-53 "Aware of his own egocentricity, his ability to justify
 his own actions through many a strait gate" he feels
 that the Blacks he has known have let him down

53 weary of Black claims + superiority

"it was possible the reports had influenced as many
 Black writers as any other white writer in America"

- * 53 "he must have become in some secret part of his flesh a closet Republican"
- 54 M.L. King "a man who ~~could~~ deal with complexity by absorbing its mood and so solve its contradictions by living with it."
- 56 "the Times was not ready to encourage its reporters on the thought that there is no history without nuance"
- 59 summary list of Rep. delegates^{+ Nixon} - good
 "for the happiness of the Waage was in his moment of regeneration, and they had regeneration for Nixon, ^{was} ~~was~~ Old Ike - center of happy memory + better days - they venerated Nixon for his service to Eisenhower, and his comeback now - it was his comeback which had made him a hero in their eyes, for America is a land which worships the Great Comeback"
- 61 "a ~~sense~~ came at last to the reporter of how Nixon must see his mission"
- 62 Nixon's dream "to cleanse the gangrenous wounds of a great power, to restore sanity to the psychopath. Powers of the day, to deny the excessive demand and nourish the real need..."
- 62 "the reporter did not think that Nixon, poor Nixon was likely to flesh such a dream"

* 62 the isolation of the Wasp within the country,
 "finally they did not run the land, they did not
 comprehend it, the country was loose from
 them, ahead of them, the life style of the country
 kept denying their effort, the lives of the best
 Americans ~~of~~ kept accelerating out of their reach."

"They had every power but the one they needed—
 which was to attach their philosophy to history"

63 "Yes, perhaps the Wasp had to come to power in
 order that he grow up, in order that he take the old
 primitive root of his life-giving philosophy—
 which required every man to go through battles,
 if the world would live, and every woman to bear
 a child—yes, take that root off the high artist
 shelf of some Prudence Parsley of a witch-ancestor,
 and plant it in the smashed glass and burned
 brick of the twentieth century's junkyard: see
 from that what might grow in the arbors of
 modern anomaly"

63 "the Left was years away from a vision sufficiently
 complex to give life to the land, the Left had
 not yet learned to talk across the rugged
 individualism of the more rugged America,

the Left was still too full of kicks and port
and the freakings of sodium amytal and orgy,
the howls of electronics and LSD. "

ex he would do the Left good - "They might be forced
to study what was alive in the conservative dream

64 Bridge — offers clarity to his recovery

65 " if there was nihilism on the Left, there were
dreams of extermination on the Right. Technology
and had pushed cancer into every pore, so now
the cure for cancer was dismemberment of order,
all gouging of justice "

67 "The convention had demonstrated that no reporter
could keep up any longer with the event unless
checking in periodically with the tube "

70 Mark tracks back to Reagan — his vote stealing
attempts from Nixon

78 Nixon's speech — end to old isolationism

" the best educational system in the world had
produced the most pervasive conditioning of
mind in the history of culture just as the greatest
medical civilization in history might yet produce
the worst plagues "

43

78-9 "if the Lord Himself wished to save America, who else could be possibly use for instrumentally now but Richard Nixon? Of course of the Devil wished to push America over the edge - well, for that Humphrey would serve as well."

79 American corporate enterprise "locked in common-law marriage with government for thirty-five years"

81 as Nixon enters his acceptance speech "the first major note in the history of Miami"

Miller after hearing Nixon "~~that~~ for the first time he had not been able to come away with an intimation of what was in a politician's heart"

82 Nixon "his resolutely non-poetic binary system" the reported "had no idea at all of God was in the land or the Devil played the tune"

"The Siege of Chicago"

85 Chicago - "the last of the great American cities" "the urbanites here were like the good people of Brooklyn -

* poem to Chicago 85-86 good architecture

86 "On superb back streets behind the Cravers on the lake were luminous crenel of oaks of crowns, cupedities and intricate ambition in the feet of the robber barons who commissioned them"

87 "Breuer had not written about Chicago for nothing"

the black gangs - "one could be certain the gang had leaders as large in potential as Hannibal or Attila the Hun"

all nationalities "it was only the French who did not travel"

88-90 the slaughterhouses ~~(X)~~

88 "what an awful odor the fear of absolute and unavoidable death gave to the stork + stuffing + pure vomituous shit of the beast waiting in the pens in the stockyard" "titanic stench"

89 "a smell so bad one must go down to witness the killing of the animals or never eat meat again. Watching the animals be slaughtered, one knows the human case - no matter how close to angel we may come, the butcher is equally there"

"Chicago was a town where nobody could ever forget how the money was made"

89 "if one did not protest + take a vow of vegetables, one knew at least that life was hard, life was in the flesh and in the massacre of the flesh - one breathed the lusty agones of beasts"

90 "But in Chicago, they did it straight, they cut the animals right out of their hearts - which is why it was the last of the great American cities, and people had great faces, carnal as blood, greedy, direct, too impatient for hypocrisy, in love with honest plunder"

"they swilled the beer + assigned the hits and gave America its last chance at straight-out drama. Only a great city provides - honest spectacle, for that is the salvation of the schizophrenic soul"

91 McCarthy - "People who are greedy have extraordinary capacities for waste disposal - They must, they take in too much. Whereas, the parsimonious end up geared to take in too little - viz, Chicago nostrils versus McCarthy nostrils, Texas supporters" Of corruption in politics, opportunism, and undue ambition excited their contempt, and injustice in race relations, their

disapproval (because injustice was inflammatory to reason) the war in Vietnam encouraged their most honorable suppressed fury."

- 72 "Depression came over the reporter. Try as he would, he could not make himself happy with McCarthy reporters. Their common denominator seemed to be found in some black area of the soul, a species of deperfed idealism."

- 73 "Of course, the reporter had been partisan to Bobby Kennedy, excited by precisely his admixture of idealism plus willingness to traffic with demons, ogres, and overloads of corruption."

"The Kennedys had seemed magical because they were a little better than they should have been, and so gave promise of making America a little better than it ought to be."

- 93-94 news of Bobby Kennedy's death - the reporter screamed

"the wild grunts of a wounded pig" [the staghound sound]

"The reporter had gone for years on the premise that one must balance every moment between the angel in oneself + the swine —

the sound of his own voice / shocked him therefore profoundly. the balance was not

what he thought it to be "

74

" he went back to bed + lay in a sweat of
complexity, as if his own lack of moral
witness (to the subtle version of Bobby
Kennedy's attempt to run for President) could
be found in the dance of evasions his taste for
a merry life and a married one had
become, as if this precise lack had contributed
(in the vast architecture of the cathedral
of history) to one less pylon of mooring for
Sen. Kennedy, in his lonely ascent of those
~~the~~ vaulted walls, as if finally the efforts
of brave men depended in part on the
protection of other men who saw themselves
as at least provisionally brave, or sometimes
brave, or at the least - if not brave -
endowed at least on a statutory, between
selflessness + appetite and therefore - by
practical purposes - decent. But he was close
to having become too much of appetite "

Mr. Under was engaged in a "hallhouse" that day
Felt he must confess to his wife, endure
"his wife's illimitable funds of retempered

75

redneck wrath," to save Kennedy's life. He makes, or wishes to, a pact with God. Yet he falls asleep without confessing ^{cf V:75}

"Who knows what in reality might have been granted if he had worked for the first impulse and dared offer confession on a counsel-bred"

[Pushing the no-man-is-an-island philosophy to its most outrageous extreme, a Catholic sense that every man's actions & motives are weighed in the cosmic balance, an incredibly presumptuous belief that his own sacrifice could save a distant life]

"He met Sen. McCarthy at a cocktail party in Cambridge not a week after the assassination. McCarthy was in depression as well."

97

McCarthy "to private a man for the ~~damnable~~ damnable political mechanics of mixing, fixing, shaking the hands, answering the same questions which had already answered themselves by being asked."

98

McCarthy "seemed more like the dean of the finest English department in the land. There wasn't the sense of a man with vast ambitions and sufficient character to make it luminous"

- 100 McCarthy "his throw-away wit, his almost diffident assertion "
"at heart a conservative"
- 101 "his campaign had begun by being educational, and educational ~~had he left it~~ — he had not compromised in such, nor played the demagogue for a moment"
- 103-04 Mayor Daley's incredible ability to withstand the pressures from networks to move to Miami
a brilliant summary of events leading to Chicago
- 104 "So Daley was ready to take on the electronic wrath of the semi-conductors of the world, his voter-munched blood full of beef + cuss — against the transistroned communications cabals of the media."
- 105 Johnson — "great wounded shaman of the Democratic Party" may have wished to salvage the Dem. party in 1968
- 105 "Politics is property" — i.e. delegates do not give away votes MORE
- 106 "politics as concrete negotiable power"
"moral integrity (or the public impression of such) in a high politician is also property"

106 "A politician pecks and chooses among moral properties. If he is quick-witted, unscrupulous, and does not mind a life of constant anxiety, he will hasten — this is a great compulsion for things valuable in politics — to pick up properties wherever he can, even if they are rival holdings."

107 More on ~~John~~^{Johnson} Humphrey and politics as property

108 L.B.J. "many victories and one catastrophic mistake"

"Mark it: politics is the hard dealing of hard men over properties; their strength is in dealing + their morality"

109 The V.P. without "the small intricate nourishing marrow of being able to measure the profit or loss of concrete favors traded for concrete favors"
"Humphrey could not find sufficient picks in his liver to ask for divorce [from L.B.J.] He never turned to dread."

110 Humphrey loved by trade unionists, Blacks, Mafia
"Negroes in general had never been charmed with McCarthy. If he was the epitome of Whiteness at his best, that meant Whiteness at ten removes, dry wit

110 stuff back, two-and-a-half centuries of Augustan culture and their distillate

"You couldn't take the kind of hard and sanctified little goat trends McCarthey was passing out for political warblers back to the Black homelands when they were looking for you to spread the gravy around."

111 Humphrey - "he took care to announce on Meet the Press" before taking the plane to Chicago that he supported President Johnson's Vietnam policies because they were "bravacally sound!"

112 "McCarthey, three times unpopular with the delegates, for being right, for being proud that he was right, and for dealing only in moral property"

113 Humphrey - "his wisdom were not firm enough to face the collective wrath of that military-industrial establishment he knew so well in Washington"

113-14 the seating of the conventions - favouring Humphrey

114 Deaky's goons - "Some of them had eyes like drills; others, noses like plows; jaws like amputated knees"

115 John Connally - "teeth which knew how far they could bite into every bone, pie, mapple or lit. Connally belonged to the Texas pure-property school of politics."

116 "Lyndon's presence at this convention was felt more as a brain the size of a druggible floating above the delegates in the smoke-filled air"

119 Mc Carthy - "He spoke in his cool, offhand style, now famous for its lack of emphasis, lack of power, lack of dramatic concentration (as if the first desire of the Devil might be to make you the instrument of your own will)"

120 "Mc Carthy was proceeding on the logic of the saint "He would be good when the Lord chose him to be good, powerful when the Lord needed power, domination when that was God's decision. To attempt to carry the day by the energy of his own means would be vanity, an exercise for the devil in oneself, perhaps an offering to the Devil." [Pauline politics]

Mc Carthy's "profound detestation of the Romantic impulse."

Mc Carthy believed "Man was not his own project, not his own creation to be flung across the void in the hope that a thread of grey matter he might be carrying would end as a bridge right over the abyss, no, man was probably damned and where not damned, a demon fool, and so must always distrust the boldest and most adventurous of his own impulses. That Mc Carthy was also a

53
Romantic could hardly be denied — only a Romantic would have dared the incalculable wrath aroused in Lyndon Johnson by the disruption of his volcanic properties."

"The central requirement was to remember that all the filth and all the mess of all the world had come from men extending themselves further than their means, marshalling emotions they did not quite feel, pushing the stuff of the heart into theatrical patterns which sought to manipulate others."

[Mailer stands somewhere between McCarthy's self abnegation, Aquinas-like humility and the wallowing ego of the Expiationists. He agrees with McCarthy that God + the Devil have at least a finger in the affairs of men yet cannot accept the Pauline abnegation and self-effacement that McCarthy practices.]

Man is involved too, occasionally he may thrust himself into a situation where he can affect his own possibilities by the thrust of his ego as well as tip the balance in the cosmic war of good & evil. Mailer

wants it both ways - Xian + existential
 121 McCarthy - "two grey rows of restraint
 in his intelligence"

More
 # Genes
 unit

"If there was a grave flaw in McCarthy, it
 came out of some jealousy in his own spirit:
 too bitter even to express his own bitterness
 122 McGovern "A Christian sweetness came off
 him like a psychic aroma - he was a fine and
 pleasant candidate but for that sweetness.
 It was excessive. Not artificial, but excessive
 as the smell of honeysuckle can be excessive"

122 Humphrey - "an imprecision of language,
 a formal slovenliness of syntax which
 enabled him to shunt phrases back and
 forth like a switchman who locates a
 freight car by moving everything in
 the yard."

123-24 Humphrey refuses to repudiate Johnson
 McCarthy, refuses to attack the hawks

126 "McGovern" He was not really a big enough
 man to think of himself seriously as President

127 McCarthy "that dignity which was his most
 unique political possession"

128-131 Mauber with McCarthy - gurnie

130 McCarthy - "the face that looked back

belonged to a tough man, tough as the hardest alloys of steel, a merciless face and very just, the sort of black Irish face which could have belonged to one of the hanging judges in a true court of Heaven, or to the proper commissioners of Police force too honest to ever have existed

131 "Yes, the reporter had met many candidates, but McCarthy was the first who felt like a President"

"a continuing five-day battle in the streets and parks of Chicago between some of the members of the high established and some of the nihilistic of the young"

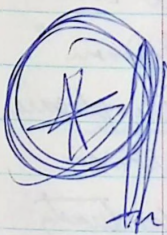
132 "There were two groups to the army of young people who assembled in Chicago; one could divide them conveniently as socialists and existentialists"

[Throughout, the contention that politics is property - that some and youth were for moral + spiritual property, and

132 Humphrey, Daley et al were for the other kind
 "The New Left were interested for the most
 part in altering society (and being concerned
 altered themselves - they were nothing if
 not Romantic) by the activity of working
 for a new kind of life outside the ghettos,
 the campuses, the anti-war movement"

134 "On one flank ~~was~~ the New Left, still general
 socialist, believing in a politics of confrontation,
 intelligent programmatic warriors, positivistic
 in philosophy, educational in method,
 ideological in ^{their} focus - which is to say a
 man's ~~own~~ personality was less significant
 than his ideas [Mailer cannot accept this]
 On the other flank, Yippies, devoted to a
 politics of ecstasy... programmatic about
 drug-taking, Dionysiacs, propagandists
 by example, mystical in focus"

"By the summer of 1968 each group had
 however so influenced the other on campus,
 even street activity and in demonstrations
 that their differences were no longer significant"



137-8 The Yippie 17 point program

139 "the beast of all modern technology, electricity itself"

Hippies - "a far out vision of orgasmic revels stripped of violence or even the differentiation of sex"

140 "yet they had seen some uncontested vision of the good - the universe was not absurd to them; like pilgrims they looked at society with the eyes of children: society was absurd. Every emperor who went down the path was naked, and they handed flowers to policemen"

140-41 "We call it hypocrisy, but it is schizophrenia, a modest ranch-house life with Draconian military adventures; a land of equal opportunity where a white culture sits upon a Black; a horizontal community of Christian love and a vertical hierarchy of churches - the cross was well-designed! a land of family, a land of illicit heat; a politics of principle, a politics of property; nation of mental hygiene with movies and TV reminiscent of a mental fagpen; patriots with a detestation of obscenity

who pollute the rivers; citizens with a detestation of government control who cannot bear any situation not controlled."

141 "Yippies, even Mc Carthy's, represented nothing less by their presence than the destruction of every saving hypocrisy with consequent collision for oneself"

142-3 acid rock - good description

"he knew they were a generation which lived in the sound of destruction of all order as he had known it"

143 the Yippie Convention "when Pegasus, a literal pig, would be put in nomination"

134-5 [Tom Hayden's quote on Chicago - exposing the political system]

144 "The air of Lincoln Park consents the nose with that tender concern which air seemed always

of ready to offer when dangers announced its presence. The reporter took an unhappily look around. Were these odd unbriquet children the sort of troops with whom one wished to enter battle?"

144

"The justifications of the March on the Pentagon were not here. The reporter was a literary man — symbol had the power to push him into actions more heroic than himself. The fact that he had been marching to demonstrate against a building which was the living symbol of everything he despised — the military-industrial complex of the land — had worked to fortify his steps."

"But in Chicago there was no symbol for him."

[Here Mailer is not clear, he quibbles — surely the Yippies oppose the Pentagon as well — Perhaps because he is an accredited reporter he will not join the Yippies — perhaps because they are to him unwashed "monsters" (not that he is not sympathetic) He has not committed himself to their cause, sees they cannot win.]

145

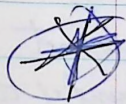
"one was offered them the choice to be tear-gassed or abstain" [Mailer says he is averse to being gassed or beaten up] "Besides he was afraid of his own violence" "He had broken a man's jaw in a fight not so long before"

146 "He had taken a hint of a bad beating once or twice in his life; he was conceivably, ready to take much more, but he could not pretend that he welcomed it"

148 REREAD Mailer + Jose Torres leave ^{the Park} - encountering Allen Ginsberg, Wm. Burroughs, Jean Genet, Richard Seaver, + Terry Southern on the way in. Mailer leaves partly to protect Torres from spilling someone or vice versa. "He was either being sensible, military sensible, revolutionary, in the hard way of facing into twenty years of a future like this, and the need for patience till the real battles came; or he was yellow. And he did not know. Fear was in him, but he had acted boldly in the past with much more fear than this."

149 quotes Nicholas von Hoffman on how the unabridged cops beat up reporters + cameramen

151-153 Steve Lerner's long account of the worst battle of the week, reprinted from The Village Voice - Reread - Brilliant



[Macler's non-presence at the big battle undercuts his reportage. The whole of his perspective as a reporter-participant is shot. Yet he has the courage to allow another who was there to report.]

- 153 "They were young men who were not going to Vietnam. So they would show every lover of war in Vietnam that the reason they did not go was not for lack of courage to fight."
- 154 "It seemed as if the more they were beaten and tear-gassed, the more they rallied back."
- 154 5 thousand massed in Grant park that night. Across from Humphreys' Wilton Hqs. "a revolutionary army of demonstrators and demonstrators chanting, 'Green us, join us,' and the college bellow of utter contempt, 'Rump the Hump! Rump the Hump!'"
- 155 "There was also the sense that police had now entered their lives, become an element pervasive as drugs, and looks and sex and music and family."
- "The police had obviously been given orders not to attack the demonstrators here, not in front of the Hilton with half the Democratic Party watching."

155 police relieved by Nat. guard.

156 the Hilton "the spiritual fat of the Democratic Party was now housed in the literal fat of the ~~Demo~~ Hilton, staggering in place, all boilers working, all motors vibrating"

"communications in the headquarters of the largest party in the nation most renowned for the technology of its communications was breaking apart under strikes, pressures, sabotage, security, security over-check, overdevelopment + insufficient testing of advanced technical devices: at the base of the pyramided, sheer human indifference before the combined onslaught of pressure + street war"

157 the stink of gas + vomit in the Hilton

158-59 blinking lights, loudspeakers between the Hilton + Grant park

159 Wednesday - nominating day - the Massacre of Michigan Ave - Delegate sympathizing

160-61 the Doves demonstrate - McCarthy declines to speak unless LBJ is present

161 "On the greatest national issue any convention had since the second world war, debate would provide an hour of speech for each side." [debate on V-N plank]

"No one got up to say that one million men on our side could not dominate a quarter million men on the other, ~~but~~ for that would have been unpatriotic (which for a politician is sacrilege equal to burning money or flooding property)"

"they spoke in styles sometimes reminiscent of the eminent saints of Dean Rusk: he was always a model of sanctity on every detail but one: he had a delusion that the war was not bottomless in its luxury"

"The whine in one American's nasal passages obviously stimulated something in the inner canal of other American ears when Communism was given its licks"

"Put a big man in a big uniform, let him recite big figures, and they would take the word of a priest or pope."

"the plank was Lyndon Johnson's and the party was still his"

Allen Ginsberg

"the poet with his bald head, soft eyes magnified by horn-rimmed eyeglasses, and massive dark beard, utter his words in a croaking speech. He had been gassed Monday night + Tuesday night, and had gone to the beach at dawn to read Hindu tantric to some of the Yippies, the combination of the chants and the gasings had all but burned out his voice, his beautiful speaking voice one of the most powerful + hypnotic instruments of the Western world was down to the scrapings of the throat now, raw as flesh after a curettage."

"the crowd chanted with Ginsberg. They were of a generation which would try every idea, every drug, every action - it was even possible a few of them had made out with freaky kicks on tear gas these last few days - so they would chant OM."

168 joining with Albernathy's poor people the mob marches 5,000 strong down Michigan Ave

169 "The police attacked with tear gas, with
 Mace, and with clubs, they attacked like a
 chain saw cutting into wood, the teeth of the
 saw the edge of their clubs, they attacked like
 a scythe through grass, lines of ~~beating~~
 twenty + thirty policemen striking out in
 an arc, their clubs beating, demonstrators
 fleeing. Seen from overhead, from the nineteenth
 floor, it was like a wind blowing dust
 at the edge of waves rising foam on the shore"



170-71 the incredible brutality

172 "nonetheless he felt a sense of calm and
 beauty, void even of the desire to be down there,
 as if in years to come there would be beatings
 enough, some chosen, some from nowhere,
 but it was had finally begun, and
 this was therefore a great & solemn moment"

"as if ~~the~~ the military spine of a great liberal
 party had finally separated itself from
 the skin, as if, no metaphor large enough
 to suffice, the Dem. party had here broken
 into two before the eyes of a nation like Melville's"

whole charging right out of the sea"

172 "the murderous paradigm of Vietnam there
beneath them at this huge intersection of this
great city."

177 "There have been few studies on the psychological
differences between police + criminals, and the
reason is not difficult to discover. The studies
based on the usual psychological tests failed
to ~~detect~~ detect a significant difference"

Cops "know they are lucky; they know they
are getting ~~by~~ away with a successful
solution to the criminality they can taste
in their blood"

175 the Chicago Cops "a true criminal force, chaotic,
improvisational, undisciplined, and finally,
sufficiently aroused - uncontrollable"

176 description of the delegates "Cancer jostled elbows
with anomie..."

177 "the mood which hung over the hall, a revel
of banguetry, lezzage and horror, a breath of
gluttony, a smell of blood"

178 "There was the sense of all ~~the~~ centers relocated, of
authority on a rule"

180 Ribicoff calls the cops - Gestapo
 "Daddy seemed to be telling Ribicoff to go
 have carnal relations with himself"

181 ~~PP~~ Humphrey nominated

182 "the century was malignant with an illness
 so ~~infectious~~ intricate that the Yippies,
 the Muslims, and the rednecks of George
 Wallace were all in attack upon it."

184-5 Mark's courage - again chooses not
 to join the McCarthyites and kills himself
 185 "It seemed to him that he had been afraid
 all of his life, but in recent years, or so it
 seemed, he had learned how to take a step
 into his fear, how to take the action which
 frightened him most (and so could free him
 the most) He did not do it always, who
 could? but he had come to think that the
 secret to growth ~~was~~ was to be brave a little
 more than one was cowardly, simple as that,
 indeed why should life not be just so simple
 that the unlettered + untrained might also
 have their natural choice?" MORT

[Pure Hemingway]

186 Usually he did whatever he would do - be it
 (X) courageous or evasive - without living too
 intimately with his anxiety"

"One simply could not accept the dangerous
 alternative every time; he would never do any
 other work"

"he ~~earlier~~ ~~was~~ into his reluctance to lose even the
 Americas he had had"

MORE

187 "he had even come to enjoy wars. A revolution
 with taste in wars has come already half the
 (X) distance from Marx to Burke"

"he was still enough of a novelist to leave the
 roots of future work in every ^{seen and} ~~seen~~ stratum he
 had encountered" - he does not want to see
 the Am. society he knows disappear

(X) MORE - important

"he loathed the thought of living anywhere
 but America"

"The plague he had written about for years seem-
 to be coming in - he would understand its soci-
 phenomena more quickly than the rest"

69
188 "He liked his life. He wanted it to go on — not
as it was going, not Vietnam — But what
price was he really willing to pay? Was
he ready to give up the pleasures of making
his movies, writing his books? They were
pleasures finally he did not want to lose."

"To be 45 years old, and have lost a sense of
where his loyalties belonged — to the revolution
or to the statutes of the country (at some painful
price it could be suggested) was to bury upon
himself the anguish of the European intellectual
in the Thirties."

"He had lived for a dozen empty hopeless years
after the Second world war with a bitterness,
rage, and potential militancy of a real
revolutionary, he had some influence perhaps
upon two generations of Yippies now in the
street, but no revolution had arisen in the
years when he was ready — the timing of his
soul was apocalyptically maladapted."

188 "it would be driven yet to participate or
keep his shame in his liver - ~~the~~ last place
to store such emotion!" 70

190 Marler speaks at ^{the} meeting - "Standing there,
seeing the crowd before him, feeling the predictable
warmth of this power, all his courage was back,
or so it felt - he was finally enough of an
actor to face perils on a stage he would not
meet as quickly other ways"

"It had been too easy - He knew it would have
been better if he had been on the march,
been in the massacre, even been on the vigil."

193 Marler speaks again (after the Massacre) "His mind was
agreeably empty as he waited, good sign generally
that he was ready to deliver a real speech"

194 "At this best, Americans were honest; so they
needed an honest war"

"He had missed one thing and then another, not enter-
ing for the best or worst of motives"
The kids "had had the courage to live at war for four
days in a city which was run by a beast"

194 "they were no longer the same young people who had gone to the Pentagon at all. They were soldiers."

195 "Somebody yelled, 'Give us some of that good grass, Norman,' and he bellowed back, 'I haven't had pot in a month.' They all roared. 'Four good ~~bourbons~~ bourbons is all you need,' said the demagogue, and the troops were in heaven"

195 "tomorrow, he told them (the idea coming to his mind at just this instant) he was going to try to get three hundred delegates to march with them to the Amphitheatre" [only if 300 would go]

"The other side had ~~all~~ all the force, all the guns, all the power. They had everything but creative wit. So the underground would have to function on its wit, its creative sense of each new step"

196 "It was a good a speech as he had ever made"

"Everything from ghosts of Robin Hood's band to the worst of the descendants of the worst Bolshevik clerks were here in the Grant Park grass at five in the morning"

"they were ready to forgive all manner of defection on the pleasure of a good speech"

197

④

"All courage was his and all determination, provided he could lead. There seemed no rank in Army Army suitable for him below the level of General - extraordinary events deliver exceptional instructions of oneself"

"a pacem is nothing without a good horse to carry you in ~~most~~ over your neighbor's lands."

⑤

"we are concerned with his actions only as they illumine the event of the Rep. Convention in Miami, the Dem. Convention in Chicago, and the war of the rear streets. So his speech to the Yippies and children assembled was of value, since he learned for the record of his report that they were a generation with an appetite for the heroic" "they were not like their counterparts ten years ago"

198

"by nine o'clock in the morning, the last of his liquor was metabolized, he was in that band of unhappy shape on which comedy is built"

FAILURE (exp. of communication)

198 "He learned the first lesson of a convention: nothing could be accomplished without the ability to communicate faster than your opponent. If politics was property, a convention was a massive auction, and your bid had to reach the floor on time."

200 Doley parks the house with his own on the lot into

200-01 Bobby K. - "He had come into that world where people live with the recognition of tragedy, and so are often afraid of happiness, for they know that one is never in so much ~~happiness~~ ^{danger} as when victorious and/or happy - that is when the devils seem to have their power."

202 "It was incredible to think of him as President, and yet marvelous, as if only a marvelous country would formally dare to have him."

203-04 Bobby K.'s funeral

206 Doley's mch-

208 ^{from} Humphrey had had a face which was as dependent upon cosmetics as the protagonist of a coffin" more on Herbert - beautiful

K208-10 Humphrey's speech

211 "He was like honey from which the sugar had been removed and the saccharine added, he was a bar of margarine the color of make-up"
MORE

212 "those endless ledgers he kept of the balance between
* iron and shame"

213 "Sometimes he thought that the rate of one's ability to do good writing day after day was a function of good conscience."

214 "They believed in drugs [the Hippies, his side] and he did not"

"He had decided ~~the~~ long ago that the best things in life were most difficult to reach, for they protected themselves, or because of finding your true love or marriage"

"The children were crazy, but they developed humor every year, they had a reason not void of beauty"

215 "the reporter was having psychic attality battle with the Mafia at the next table (One might take a look at Am American Dream, Chap. IV)"

[the reporter wins]

217 Mankin arrested!! Inv. His writing Nat. Guard Office

219 "If they had ever struck him, he was ready to go and released by an Irish cop"

219-20. slugged by a delegate (?) the reporter is brought
before Congr. Lyons again

220-1 "he was not really afraid, he did not feel wreck-
-seared, he felt, and very awake, but he was
ready"

ct
v:46-48 (He felt with this readiness to fight as if the
air were beautiful where it was near^{to} him) and
that left him happier, happier than he had
been at any moment since he had / heard
that awful cry of the wounded pig in
his throat at the news Bobby Kennedy
was shot "

222 released

223 "Norman Mailer would probably not vote -- not
unless it was for Eldridge Cleaver."

What appears to be the largest problem
of the book, Mailer's non-participation in
the events, is turned masterfully around by
Mailer into an examination of his own
courage, and presumably the readers.
Mailer seems only ready to fight when he
does not think about it, which indeed

^{Hemingway's} was 'Macomber's problem' (a favorite Marler SS)

As Hemingway said courage consists partly in reaching down inside and turning off the value of one's imagination — a problem Marler has in Chicago.

We do not have the full throated roar coming from a participant in the struggle here as we did in Travis, we have an anguished aging yet incredibly flexible and responsive intelligence worrying over the scene of slaughter.

Best parts = description of the Republican faithful greeting Nixon, comments on McCarthy at his meeting with Marler, wicket job on Humphrey, many random comments on Dalry some few on the existential qualities of speechmaking, excellent on the slaughterhouse.

Of there is a thread which holds the book together it is Marler's reactions to Bobby K's death, his anguish at not being good enough to save Bobby K. So again ^{the} courage of Marler is the roller coaster ~~ride~~ can we ride it over the heights and jungles of Am. society.

[The narrator^{of "Yoga"}, like a Dickens or a Thackeray, reveals all his prejudices about his characters - the narrator cannot be distinguished from Mailer.]

[He gives opinions of Sam on 142-3 and Elaan on 145 - breaks the Jamesean law]

146-7 "Sam will agree to anything you may say about him provided it is sufficiently serious - he will be the first to agree he has/ fantasies of murdering his wife. But tell him that ~~he~~^{he} is afraid of water, or imply to Elaan that she is a nag, and they will be quite annoyed" [Applies to Mailer, who has grandiose visions of his failures, Fauchon, overlooking failures.]

148 "Despite himself, Sam is enraged at editorial dishonesty, at the smooth stripeless world which such articles present."

149 "It would be nice, Sam thinks wistfully, to believe that the source of one's unhappiness comes not from oneself, but from the fault of the boss, or the world, or bad luck [This

78

is crucial with Mark - the idea of individual responsibility, people are projects of themselves. Here he agrees with the existentialists.]

150 "Like most men he feels obliged to act quite nonchalantly about pornography."

151 "Eleanor has the intuition that Sam, if he allowed himself, could well drown in pornography."

153 "Sam, in his heart, thinks himself a rebel, and there are few rebels who do not claim an original mind."

157 the violation scene in the movie - F. Scott

160 "That century [15th] men sought wealth so they might use its fruits; this age men lust for power in order to amass more power, a compounding of power into pyramids of abstractions whose yield are cannon and nerve enclosures, pillars of statistics to the men who are the kings of this century and do no more ~~than~~ in power's leisure time than go to church, claim to love their wives and eat vegetables."

79

160

"They begin to discuss the film / As intelligent people they must dominate it."

part of Marlowe movie interview

"Is it possible, Sam wonders, that each of them, here, two Rossmans, two Sperbers, two Dobodas, will cast off their cloths when the movie is done and perform the orgy which tickles at the hearts of their desire?"

181 "The womb of middle-class life."

163 Sam - "He is straddled between the loas of a country he has never seen, and his repudiation of the country in which he lives"

④ "Marlow asks Sam if he has given up his novel and Sam says, 'Temporarily.' He cannot find a form he explains. He does not want to write a ~~novel~~ realistic novel because reality is no longer realistic."

165 "I am convinced the most unfortunate people are those who would make an art of love. It is our other effort. Of all artists, they are certainly the most wretched."

166

Sam's anxiety while love-making
"the reality of a person depends upon his ability to hurt us"

167

"Like the sleeping pill which fails to work and leaves one warped in an exaggeration of the ills which sought the drug, Sam passes through the promise of sex-emptied sleep, and is left with nervous loins, swollen jealousy of an act ten years dead, and a seething, irrational resentment of the woman's body which hinders his limbs.

"that huge work with which he has cheated himself, holding it before him as a covenant of his worth, that enormous novel which would lift him at a bound from the limbo in which he styles

167 on horses

168

"On the middle from wakefulness to slumber, in the torpor which floats between blankets, I give and idea to Sam. "Destiny, time, and chaos may be ordered," I say to him"

169

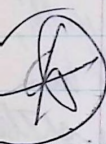
Sam rejects the advice "a man who seeks to live in such a way as to avoid pain, and succeeds merely in avoiding pleasure."

169

"Advertisement for some political articles"

"the pieces submitted to the symposium were written in deadest winter of the dead years 1951-52, and few of the contributors had spent"

"I might as well confess that I have a terrible time writing political articles" [Mailer is a novelist, an appreciator of tone + mood, not a polemicist who builds rhetorical and patently intellectual structures. He does not seek rhetorical consistency and lucidity]



④ "only people with a gift, like George Orwell, seem able to combine the political essay with fiction" [Mailer, of course, does just this in his later non-fiction. Curious he could not guess at his abilities in this sphere]

Counting
letters 2-
2) 170

"Among the major novelists, Dos Passos, Farrell, Faulkner, Steinbeck, and Hemingway have traveled from alienation to varying degrees of acceptance, if not outright proselytizing, for the Amer. Century. Dare we mention that their work since the Second World War has been singularly barren + flatulent?"

Is it entirely a coincidence that they sound now like a collective pater familias?"

[Of course Mailer himself is moving towards acceptance ~~and~~ of America, fighting to keep his revolt going, some 20 yrs. after writing this]

171

"Everywhere the Am. writer is being dummed to become healthy, to grow up, to accept the Am. reality, to integrate himself, to eschew disease, to revalue institutions"

"the last 50 yrs represent a revival of Am. arts and letters, vigorous + enthusiastic, but with almost no exceptions it is a literature of alienation and protest, disgust and rebellion. The writer had a sense of his enemy and it could nourish him."

✱ "I would propose that the artist feels most alienated when he loses the sharp sense of what he is alienated from" [Mailer's whole thrust, in one sense, has been to make us aware of what we are alienated from + why]

"Society has been rationalized, and the expert encroaches on the artist"

171-2

"No one of the intellectuals who find themselves now in the Am. grain ever discuss - at least in / print - the needs of modern war. One does not ever say that total war and the total war economy predicate a total reorganization of thought"

"nor is it polite to suggest that the prosperity of America depends upon the production of means of destruction"

"the great artists - certainly the moderns - are almost always in opposition to their society, and that integration, acceptance, non-alienation, etc. etc., have been more conducive to propaganda than art."

54 ^{Remains} ~~remains~~ ^{unmarked}

54

174

In D. Reisman - "like so many sociologists gives little feel or sense of life itself"

175

"In his latest writings ~~for~~ one senses, perhaps incorrectly, a certain complacency, as if Reisman has begun to regard himself as a public figure" [Complacency is a great sin for Mailer and if he is a public figure now he has not succumbed]

175 "the inner-directed man - the 19th cent. businessman would be a prototype - is essentially self-directed, 'gyroscope,' production-minded, set for life from early childhood in pursuit of certain built-in goals, and therefore rigid, strong, compulsive, capable of sustaining loneliness, opposition, and strife, yet moved in his currents by guilt" [Mauler favors this type over "other-directed" group status seekers]

✓ 177 "the economy of abundance is artificial, grown from a war economy, and subject either to crisis, in the event of no war, or subject to war itself for continuing wealth" [Mauler the Marxist is speaking here, same line he takes in Barbarian Shore and one of his largest intellectual errors]

178 "I would be the last to say that the world a novelist creates is without value in helping us to understand reality (or indeed whether there is Reality)"

✱ "No one dreams of considering a novel, at least a good novel, as a document; we understand tacitly that its view of the world is a compound of the novelist's prejudices, instincts, and sensitivities, and we learn

from the novel in degree as our own prejudices and intentions are exercised, confirmed or confuted by the art-work."

178 "This then seems to me the best way to approach

The Lonely Crowd - as a fictional conception rather than a sociological analysis; and again I am not trying to say it has no value because its 'reality' is 'fictional'."

* [Nor would Maeder say, to reverse the argument, that James has no fictional value because it deals with reality]

"who can claim that the good sociologist with his technical jargon is upon facts a better observer than the good novelist. Far more important than the data are the attitudes & preconceptions with which the artist or equally the sociologist begins his work. Not to mention the energy & ambition."

178-9 "The style of his insights [Reisman's] is reminiscent of any number of novelists who tend to place too much emphasis upon the little [Maeder searching for the big picture on 54], until whole systems of good and evil

she elaborated out of the nuances of the
drawing room. (Given sufficient genius this
can of course be done, but it is obviously
very difficult) " [we might consider
James or An Amer. Dream as examples]

179

"there is an unconscious devotion to society as
well as to the individual"

181

"America as a social organism with a capitalist
economy whose problems are deep and probably
insoluble"

~~"the"~~ "the virtually complete conformity in America
during the Second World War and in the eight
years ~~that~~ which have followed"

"There is finally no way one can try to apprehend
complex reality without a 'fiction'. But one may
choose the particular 'fiction' which most
satisfies the sum of one's knowledge, experience,
biases, needs, desires, values, and eventually
one's moral necessities. And one may even
attempt to reshape reality in some small way
with the 'fiction' as a guide. What one can
always do is to compare the 'fictions' and try to
see where they lead."

"Every man and every institution sees itself through its own eyes, and there are probably ~~four~~ ^{few} situations on earth whose moral judgments cannot be reversed to provide the illusion of moral truth"

"radical political life in America has become difficult, and to hold the position of a libertarian socialist is equivalent to accepting almost total intellectual alienation from America."

"Yet, after everything else, there remains the basic core of socialism as deep in Western culture, the idea, the moral passion, that it is truly intolerable and more than a little fantastic that men should not live in economic equality and in liberty"

"the passion for socialism is the only meaning I can conceive in the lives of those who are not artists; if one cannot create 'works' one may dream at least of an era when humans create humans, and the satisfaction of the radical can come from the thought that he tries to keep this idea alive." [a gloss on the end of Barbary Shore]

185

"The Meaning of Western Defense"

(1911)

much material of an economic nature
pertinent to Barbary Shore - definition
of Imperialism p187

190

"for desperate solutions must still have some
possibility of success"

197

"Ad for Part Three"

"decided to use my personality as the armature
of the book"

declares this section, including "the homosexual
evilness," to be the "worst of his work, for it was
done during the two or three years when my
ideas were changing character faster than
my person" these writings reflect "the
effort to find a style which would express
what I now felt"

- says "The Last Draft of the Las Park," titled
"The Mind of an Outlaw" is a "confession"

198

"I was ready to put my name to any
radical statement, my pride was that I
would say in print anything I believed
and yet I was not ready to say a word
in public defence of homosexuals"

the homosexual secretary: "he knew the way to me; wrote the absurd with the apocalyptic, and I was captive"

"the worst article I ever written, conventional, empty, perfunctory, the guarantee of the severe"

"being a man is the continuing battle of one's life, and one loses a bit of manhood with every stake compromise to the authority of any power in which one does not believe."

The Homosexual
Villain

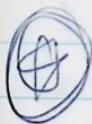
"Part of the effectiveness of General Cummings in the Naked and the Dead - at least for those people who thought him well-concerned as a character - rested on the homosexuality

I was obviously suggesting as the core of much of his motivation. Again, in Barbary Shore, the 'villain' was a secret police agent named Leroy Hollingsworth whose sadism and slyness were essentially combined with his sexual deviancy."

"I did believe - as so many heterosexuals believe - that there ~~was~~ an intrinsic relation between homosexuality and 'evil'."

Maler admits "that I had been acting as a bigot in this matter, and 'bigot' was one word I did not enjoy applying to myself. With that came the realization I had been closing myself off from understanding a very large part of life."

the writer: "whether his talent develops to some degree responsive to his use of it. He can grow as a person or he can shrink, and by this I don't intend any facile parallels between moral and artistic growth. The writer can become a bigger woodpecker of need be, but his alertness, his curiosity, his reaction to life must not diminish. The fatal thing is to shrink, to be interested in less, sympathetic to less, dissecting to the point where life itself loses its flavor, one one's passion for human understanding changes to weariness and distaste" [so totally anti-existential as to call into question Maler's self-description. Here is one who believes that, fundamentally, life is worth living]



9/1
203

At any rate I began to face up to my homosexual bias. I had been a libertarian socialist for some years, and implicit in all my beliefs had been the idea that society must allow every individual his own road to discovering himself."

203

Mailer has read Reich's The Sexual Revolution.
"I understood homosexual persecution to be a political act and a reactionary act, and I was properly ~~acted~~ ashamed of myself."

203

"There is probably no sensitive heterosexual alive who is not preoccupied at one time or another with his latent homosexuality, and while I had no conscious homosexual desires, I had wondered more than once if really there were not something suspicious in my intense dislike of homosexuals."

204

Teddy Pope in Des Park - another homosexual.
"at bottom I was saying that Teddy Pope was ridiculous because he was homosexual."

204

"a novel which is almost finished is very difficult to alter. If it is at all a good book, the proportions, the meanings, and the interrelations of the characters have become integrated, and one does not violate them without injuring one's work. Moreover, I have developed an antipathy to using one's novel as direct expressions of one's latest ideas."



"I have discovered the edges of the rich theme of homosexuality rather than the easy symbolic equation of it to evil."

"much of my homosexual prejudice was a servant to my aesthetic needs"

~~The difficulty of finding~~

USE



"In the variety and contradiction of American life, the difficulty of finding a character who can serve as one's protagonist is matched only by the difficulty of finding one's villain" [I speak of Monks's difficulty

in coming up with a credible hero]

205

"Fourth Ad. for Myself": The last draft of The Deer Park

205-06

The toll on Mark's liver of the Deer Park ^{publication} problems

Deer Park turned down by Rinehart, Random House, Knopf, Simon + Schuster, Harper's, Scribner's, Harcourt Brace.

207

"Bennett Conf: This novel will set publishing back twenty years"

- St. Johns disliked Deer Park

207-208

Jack Goodman of Simon + Schuster calls Mailer "a sort of post-Kinsley F. Scott Fitzgerald"

Walter Minton of Putnam's accepted the book.

209

Mailer mentions a planned novel about a concentration camp, lost in the shuffle of the Deer Park ~~and~~ Jimbrogho.

209

"I was making a few of my mental connections three days in marijuana"

209-10

"I realized in some bottom of myself that for years I had been the sort of comic figure I would have cooked to a turn in/one of my books, a radical who had

the nineteenth-century naïveté to believe that the people with whom he did business were (1) gentlemen (2) fond of him, and (3) respectful of his ideas even if in disagreement with them

210 "the years since the war had not been brave or noble in the history of the country"

"now were left only the cliques, fashions, rogues, snobs, snots, and fools, not to mention a dozen bureaucracies of criticism"

210 some slams on critics, the young homogenized academic critics

211 "something broke in me, but I do not know if it was so much a loving heart, as a cyst of the week, the unreal, and the weak, and I was finally open to my anger. I turned within my psyche I can almost believe, for I felt something shift to murder in me. I finally had the simple sense to understand that if I wanted my work to travel further than others, the life of my talent depended on fighting a little more, and



looking for help a little less"

211

"I was an outlaw, a psychic outlaw"

"marriage opens the senses and weakens the mind. In the end, you pay for what you get. If you get something big, the cost will equal it. There is a moral economy to one's vice, but you learn that last of all. I still had the thought it was possible to find something which cost nothing"

Maiden's journal 100,000 words in 8 weeks.

"the start of more ideas than I will have again"

212

On Dear Paul "the story was wrong, that it had been wrong from the time I started, that I been strangling the life of my novel in a pretty prose which was too self-consciously attractive and formal, false to the life of my characters, especially false to the life of my narrator who was the voice of my novel and so gave the story its air."

Sergius ~~was~~ at his "best" sounded like
Nick Carraway in The Great Gatsby "

" the style of Sergius O'Shaughnessy, no matter
how good it became (and the Reinhardt Over Park
had its moments) was a style which came
out of nothing so much as my determination
to prove I could imitate a fine style "

(14)

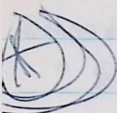
" that first narrator, my orphan, flier,
adventurer, germ - for three years he had been
the frozen germ of some new theme "

on editing, rewriting Over Park " the work for a
time became exhilarating in its clarity - I
never enjoyed work so much - I felt as
if finally I was learning how to write,
learning the joints of language and the
touch of a word, felt as if I came close
to the meanings of several and could
say which of two close words was
more female or more forward "

2/13

then fatigue sets in "loading and overloading whatever little centers of the mind are forced to make the hard decisions."

2/13-14



used

CRUCIAL "For six years I had been writing novels in the first person; it was the only way I could begin a book, even though the third person was more to my taste. Worse, I seemed unable to create a narrator in the first person who was not overdelicate, overcautious, and painfully tender."

"once when a gang broke up a party in my loft, I had taken two cracks on the head with a hammer and had still been able to fight. Yet the first person seemed to paralyze me, as if I had a horror of creating a voice which could be in any way bigger than myself."

"for the first time I was able to use the first person in a way where I could suggest some of the stubbornness and belligerence

used

214

98

used

I also might have, I was able to color the empty reality of that first person with some real feeling of how I had always felt, which was to be outside, for Brooklyn where I grew up is not the center of anything.

"Before, the story of Ethel had been told by J. Shengesser of the weak voice; now by a confident young man."

"the more painful story of two people who are strong as well as weak, corrupt as much as pure, and fail to grow despite their bravery in a poor world, because they are finally not brave enough, and so do more damage to one another than to the unjust world outside them"

used
"The most powerful leverage in ~~the~~ fiction comes from point of view"

215

"I was now creating a man who was braver and stronger than me, and the more my

new style succeeded, the more I was I
 writing an implicit portrait of myself
 as well. There is a shame about
 advertising yourself that way, a shame
 which became so strong that it was
 a psychological violation to go on "
 "What I wanted and what the drugs
 gave me was the quick flash of
 associations"

Z 15

"on many a line I twisted the phrase in
 such a way that it could read well
 only when read slowly."

Z 16

"Sergius' hard eye for the world, and
 his cool sense of his place in it"

"the kind of man who worked for a mind so
 exquisitely and subtly totalitarian as
 Henry Luce was not likely to have any
 ideas of his own."

Shamus Maxwell Gersman

"I know what was good for my energy and what was poor, and so I knew that for the vitality of my work, I needed a success and I needed it badly if I was to shed the fatigues I had been carrying since Barbary Shore."

"When Barbary Shore was ambushed in the alley, the damage to my nervous system was slow but thorough. My status dropped immediately."

"ferocious if unheard discussion between the armies of ego and id."

"I knew of The Damnable was a powerful best seller (the magical figure had become one hundred thousand copies for me) that I would then have won. I would be the first serious writer of my generation to have a best-seller twice, and so it would not matter what was said about the book."

101

"a serious writer is certain to be considered
major if he is also a best seller,"

218

"All I knew was that seven publishing
houses had been willing to dismiss my
future, and so if the book did poorly,
a good many people were going to
congratulate themselves on their foresight
and be concerned with me even less"

"I needed the energy of new success"

"With the reserves I was throwing into the work,
I no longer know if I was ready to take another
beating — for the first time in my life I had
come down to the edge"

219

Peas Park "the book seemed overcharged to me,
even a terror of a novel, a cold chisel into
all the dull mortar of our quality society"

219

"It was a mistake to nibble at the edges
of censoring myself, for it gave no life to my
old pride that I was the boldest writer to
come out of my flabby time, and I think

it helped to kill the small chance of my
finding my way into what could have
been a novel as important as The Sun
Also Rises

p226
2nd ed



ORIGINALLY Der Park "was told by a
sensational but faceless young man"

"my narrator became too interesting, and not
enough happened to him in the second half of
the book"

"the new Sergius was capable of accepting the
offer, and if he went to Hollywood and became
a movie star himself, the possibilities
were good, for in O'Shaughnessy I had a
character who was ambitious, yet in his own
way moral, and with such a character one
could travel deep into the pinnacles of the
time."

Well, I was not in shape to consider that
book. With each week of work, bomb and
sapph and charged and stored with lush

with pot, with benney, saggy, Milton, coffee, and two packs a day "

220

"I was more tired than I had even been in combat "

220

[admits the book was not all it should be]

221

the last six lines of ~~my~~ Dear Park "the only good writing I ever did directly from a drug "

223

"I discovered that I had been poised for an enormous sale or a failure - a middling success was cruel to both "

224

"it was a new dull load to lift and to bear, this knowledge that I had no magic or great as to hasten the time of apocalypse "

240

"Postscript to the 4th Ad for myself "

"I was one of the few writers of my generation who was concerned with living in Remington's discipline "

240-41

(241)

"I shared with Papa the notion, arrived at slowly in my case, that even if one dilled

one's talent in the punishment of becoming
 a man, it was more important to be a
 man than a very good writer "

" the secret of everything was never to cheat
 life "

241-42 Tracy Remarco, Hemingway & Dear Park and bad habit

242 "Moderation is the least writer's ill captures "

[Markes confess his publicity attempt]

243 "69 Questions and Answers" Lyle Stuart from Express

244 advice to young writers: [try to keep the rebel
 outstuck & you alive, no matter how attractive
 or exhausting the temptations "

"I write because I want to reach people and
 by reaching them, influence the history of
 my time a little bit. "

244 [Dear Park, Markes says "is totally about sex.
 And it is totally about morality. A writer
 who grows up in this country can hardly
 write about one without mentioning the other "

244

Sex, Mailer says "is the last remaining frontier of the novel which has not been exhausted by the nineteenth and early 20th century novelists"

245

"The Deer Park is not autobiographical. No one in it speaks directly for me. I've been writing too long to make that kind of mistake any more"
[But perhaps Cummings, Hearns and Lovett did speak for Mailer. And despite what Mailer says, so does Sergius]

"Q. How has your social ken changed since you wrote The Naked and the Dead?"

A. I was an anarchist then, and I'm an anarchist now "says he

In between Mailer "belonged to the Progressive Party, supported Henry Wallace and after leaving Wallace was a "libertarian socialist"

246

In 1955 Mailer says he was a "Maoist anarchist" which is a contradiction in terms "[a contradiction like being a Left Conservative as in Armes.]

- 246 "Politics as politics interests me
 less today than politics as a part of everything
 else in life"
- 246 "Q. Whom do you hate?
 A. People who have power and no compassion, there
 is no simple human understanding"
 [Hollingsworth
 Cummings et al]
 Markos ten word message to everyone in
 America "Please don't understand anybody too
 quickly"
- 246-7 "You can't grow up in America without
 threatening once in a while of becoming president"
- 247 "I do believe in God"
 Markos wishes "that more people do more things
 their inner nature dreams of doing"
- 248 "Q. Is rebellion healthy?
 A. As healthy as the sense of life?"
- 248 Markos always referring to himself as an "ex-refugee"
 "Q. What can a man believe in?
 A. Better to believe in his feelings than in the
 advice of others"
- 250 "I wrote 2 unpublished novels before Naked"

250

Q. What is the role of the artist in our society?

A. I think it is to be as disturbing, as adventurous, as penetrating, as his energy and courage make possible "

251

"Fifth A.D. for Myself: Gen. Manguma "

Marker contributed the name to The Village Voice
In 1955 Marker says "My self-analysis was still going at ~~lightning~~ ^{exquisite} speed"

[After the disappointments after Deer Park, Marker "wanted a war" - thus his provocative columns in the U.I.]

(259)

252

Marker's column was to be "the declaration of my private war on American journalism, mass communications, and the totalitarianism of totally pleasant personality "

"Drawing upon bash, lush, Harlem, Spanish wine, Marxist culture, three novels, victory, disaster, and drink, the General looked over his terrain and found it a fair one, the Village a seed ground for the opinions

of America, a crossroads between the small town and the mass-media "

[Mailer, in a decidedly un-existential way, is constantly drawing on, ordering, sequencing his past, trying to see a pattern, a progression, an evolution, using it for a springboard for success in the future. The past is never dead for Mailer, its tendrils are always snaking into the present and giving hints of the future]

253

"Column One"

" the only way I see myself becoming one of the cherished traditions of the Village is to be actively disliked every week "

[Mailer, with the instinct of an Andy Warhol, realizes that America eventually takes its most outrageous citizens to its bosom]

" Most of us novelists who are any good are invincibly half-educated; inaccurate, albeit brilliant upon occasion, unutterably vain of course; and - the indispensable requirement for a good newspaperman - a

eager to tell a lie as the truth. (Saying the truth makes us busy with the desire to convince our audience, whereas telling a lie affords ample leisure to study the result.)

"newspaper editors are professionally and obligatorily patriotic, and so never care to meet us"

"The column opened the hatred of more than a few, and the General had his attention. Now one had only to divert the hatred from oneself to more deserving subjects"

[a standard Mailer tactic, used in much of his writing, speeches, T.V. appearances. Mailer feels the important thing is to wind up the feelings of his readers, auditors, and any movement they make as a result will be valuable. The reason he feels such movement is important is that America is in the doldrums of stasis, non-movement.]

Mailer attacks the press establishment, ^{to others} including Leonard Lyons, Allan Stevenson

" the column came to suffer from this one fault I had not expected — it was badly written "

" the language was to become rich and poetic, self-righteous and pompous, overambitious and imprecise "

257 ~~that~~ " I / I had one noble emotion it was rage against that national conformity which smothered creativity, for it delayed the self-creation of the race "

" Good style is the record of such powerful emotion reaching the surface of the page through fine conscious acts of restraint, caution, tact, elegant taste, even inhibition — if the inhibition is not without honor "

" The two cried then and began to cry for a journalist and a newspaper whose words would cut the sting of apathy, glutting, dim hatred, glum joy, and the general wailing of all that is smug security — sudden and mindless in the American mind "

257

"My style was in line to the heavy unhappy
 cross of three generations of great radicals"

257

Malin's desire "to be a hero of my time"

259

"in this rigorous sense there is no communication
 unless action has resulted, be it immediately
 or in the unknown and indefinite future"
 "an old social idea is a lie"

"growth is a greater mystery than death"



"when we can all agree, including old dialectical
 idealists like myself, that history is not foreseeable
 and the future is unknown, we must also agree
 that although society is a machine, it does not
 determine man's fate, but merely processes
 nine-tenths of his possibilities on the basis
 of what society has learned from the past.
 [a crucial admission by Malin who sees
 history as affecting man but not dominating
 him]

260

"To communicate socially (as opposed to
 communicating personally or humanly) means that
 one must accept the sluggish fictions of society"

112

for at least nine-tenths of one's expression in order to present deceptively the remaining tenth of what may be new "

260 "To communicate socially is to communicate by way of the mass media... which in turn is equivalent to communicating very little, for procedurally one becomes part of a machine which is antithetical to one's individual existence. Antithetical, I say, because this machine attempts to direct the fortunes of men by the obsolete and hence impractical results of the past "

"Once one enters the land of massive social communication, of network communication, once one becomes attached to the machine belt of the mass-media - ... there is no desire to return even the father's ghost of a thought "

261 Obscenities defined: "our poor abused gutturals for the magical parts of the human body, as so they are basic communication "

"the true communication of soul to soul is speeded on its way, as every soldier and ex-

soldier knows, by the foul language God gave our tongues "

262

Marker, a reader says "lets face to do the job on himself that Lillian Ross did on Hemingway "

263



Marker says "it is more or less true ~~that~~ of all his work that it improves on second reading "

271

"To the people ~~we~~ who work in the mass-media, truth and untruth are indeed the same thing, and as a practical matter are usually indistinguishable to them. "

273



" the only way to guess what might possibly be happening in any historical event by a small is not to accept what you read as that which is actually happening, but rather to attempt to divine what public personages A, B, C, D, and E and their mass-media mediocres a, b, c, d, e, wish you to believe about event X "

273

"The novelist, like the analyst, spends his life absorbed with the nuances of human

natures — yet each approach their location 114
diametrically opposed.

273-3 The novelist. That his 'inner' the analyst
distracts it; the novelist, romantically, is more
concerned with what a man or a woman might
become in a situation which would bring out
the extreme of his or her character (an idea expressed
by George Simon); the analyst, realistically,
must be concerned with what is the most
likely and practical choice available to his patient.
274 a novelist "becomes truly interesting only if
we can present some solitary human possibility
of choice which goes a little further, a little
deeper, into the mysteries of choice than
the last winter before him" [which seems
to support Maib's greater purchase on the
problem in his creation non-fiction, where
the aesthetic subject-object dilemma is to
some extent resolved and we can apprehend
all the intricacies of moral choice in himself.
through the techniques of the modern novelist
Maib is saying that the analyst is concerned
with adjustment and the novelist with
extreme + liberating awareness + action.]

274 "the extent a rebel concerned with becoming,
the analyst a regulator concerned with
Being"

275 quotes Robert Lindner who believed that
"the healthy man is a rebel"



275-76

Some of Lindner's thoughts on rebellion,
striking as essential to man's survival
IMPORTANT

276 "when one feels modestly murderous it is
good to vent it for the health of one's
nervous system"

277 "when you derive your sustenance from
someone you are invariably in competition
with ~~him~~^{him}" [applies to Hemingway]

280 "I have not voted since 1948 and I doubt
if I will vote in 1956"

281 "the man I think the Democrats ought to
draft for their Presidential candidate in 1956
is Ernest Hemingway."

282 "Hemingway is one of the few people in our national
life who has tried to live with a certain passion
for capturing what he desired," ~~and I believe he~~

283 [Mauler ~~receives~~ sends a letter (and reply) from a man castigating him
for referring to himself 43 times in his Voice column]

284 "Hip is an exploration into the nature of man,"¹⁶
and its emphasis is on the Self rather than Society

"the ultimate tendency of Hip is to return man
to the center of the universe rather than
to continue his reduction into less + less of a
biochemical mechanism placed in some
marginal corner of the rational and
material universe which we have inherited
from the nineteenth century. Moreover, Hip is an
American existentialism, profoundly different
from ~~the~~ French existentialism because Hip is
based on a mysticism of the flesh, and its
regions can be traced back into all the undercurrent
and underworlds of American life, back into
the instinctive apprehensions and appreciation
of existence which we find in the Negro and
the soldier, in the criminal psychopath
and the dope addict and jazz musician,
in the prostitute, in the actor..."

"Hip, with its special and intense awareness of
the present tense in life"

continued Vol VI p15

Hallmarks of Existentialism - H. Carrath's ^{Intro to} Nausea

- the individual sees in himself a void
- Existential question: Why is there anything rather than nothing?
- distinction between existence + essence
- its detectability of existence
- man creates his essence through his choices
- Existentialism has no finality

Hallmarks of Existentialism (from Hayden Carruth's Intro to Nansen)

- experience of loneliness, anguish + doubt
- concern for fate of the individual
- recoil from rationalism
- reason not denied, just limited
- a reasonable not rational stance
- opposed to entire rationalist tradition from the Renaissance to the "cosmic rationalism of Hegel"
- reality is what one knows + experiences
- Kierkegaard "a crowd is untruth"
- Knowledge of the void, chasm of the ego
- concept of Nothingness
- preoccupation with the sanity + efficacy of the individual
- Opposes ^{authentic} rational humanism
- man an accident, a contingency
- man - a by-product, a non-essential component of reality
- individual vs. Nothingness and Abundance
- pessimism + nightmarish imagery
- "Suffering is the origin of consciousness" Dostoevski
- "Life begins on the other side of despair" "

