

The Movement of English Verse

(1-3) Van A. Gordon

Thirteen Types of Narrative

(4-14) Van A. Gordon

Adventures to Myself

(15-42) (cont) [285-end]

St. George + the Godfather

(43-51)

Summary + outline (cont) of dissertation

Marlowe's Heroism + sentences linked (12-14)

Outline of Background (60-65)

VI

VI

Lennon, J. M.

33-681

60 SHEETS

NARROW RULED



Made in U. S. A.

used "Politics in a work of literature," wrote Stendhal, "is like a protocol-sheet in the middle of a concert, something loud and vulgar, and yet a thing which it is not possible to refuse one's attention."

~~The~~ The question of the novel's influence

There is a spectrum of effects from the most directly ^{observable} to the most ephemeral, ~~least~~ ^{least} ~~observable~~

White-Jacket
Uncle Tom's Cabin
The Jungle

All quiet on the Western Front
Nat Turner

Moby-Dick
Poetry
Joyce

It would seem that the fact of observability has little to do with the permanence, extent, or power of the effect. And it seems to have little to do with the author's intention. If the novelist is trying to arouse sentiment against slavery or for Pure Food and Drug laws he may effect this, but ~~if~~ ^{probably} little else — yet if he has less of a pointed political purpose and more of a desire to recreate life, a vision of life, he may wreak enormous effects.

Just what are these effects? Just how is the person changed? Is he changed in such a way as to cause more than a ripple in life's stream? What waves does he make.

I would posit literature as a simulation, a recreated life that we can vicariously ~~see~~ live and which will rasp and strike and cut across our own life in a certain way.

We can judge the efficacy of certain actions, the rightness, the effectiveness, the subtlety. Since books of characters larger than life appear in novels (consider Shab, Raskolnikov, Struther, Madame Bovary, Molly Bloom) we have the scope to measure our own grandest inclinations, lusts, desires + virtues.

More directly I would credit literature as fostering a social, socialist conscience in readers. There is something

MILITARY JUSTICE (NON-JUDICIAL PUNISHMENT)

Scope of Punishments

Punishment authorized by Article 15, UCMJ, as amended by PL87-648 and as limited by Chapter 26, MCM and Chapter 1 JAG Manual

OFFICERS

	CO, PLAC or GENERAL Officer in Command	CO, LCDR or MAJOR and above	CO, LT & below
ADMONITION or REPRIMAND	Yes	Yes	Yes
RESTRICTION	60 days	30 days	15 days
ARREST IN QUARTERS	30 days	No	No
FORFEITURE OF PAY	$\frac{1}{2}$ 2 mos..pay	No	No
DETENTION OF PAY	$\frac{1}{2}$ 3 mos..pay	No	No

ENLISTED

	CO, LCDR or MAJOR and above	CO, LT and below and O-inCs
ADMONITION or REPRIMAND	Yes	Yes
RESTRICTION	60 days	14 days
EXTRA DUTY	45 days	14 days
CORRECTIONAL CUSTODY	30 days (only E-3 and below)	7 days (only E-3 and below)
CONFINEMENT ON B & W or D.R.	3 days (Shipboard personnel E-3 and below)	3 days (Shipboard personnel E-3 and below)
REDUCTION IN GRADE (2)	One Grade (per offense)	One Grade (per offense)
FORFEITURE OF PAY (3)	$\frac{1}{2}$ 2 mos..pay	7 days pay
DETENTION OF PAY (4)	$\frac{1}{2}$ 3 mos..pay	14 days pay

democratic in the act of speaking to a million readers, sharing your deepest intimacies with them. If compassion for humanity, if the belief that nothing human can be alien to the novelist, then it follows like the night the day that forms of elitist, autocratic, government are anathema. Now this is short hand. I am compressing my whole literary experience. Still I feel the inevitable tendency of Western literature since Chaucer has been to encourage + enforce equality in human life. Spiritual equality, social equality, intellectual equality, economic equality. ~~Q~~

There are troublesome threads. It seems many of great literary periods in western history were ~~too~~ highly structured, authoritarian, and arbitrary. Shakespeare, for example.

Also the question of whether literature follows and reflects change or precedes and causes it. It does both, of course, but in this case, I'd say categorically that Marxism has been promoted (caused?) by literature and is partially responsible for its spread ~~because~~ I mean the broadest ideals of Marxism - socialism, the leveling of economic differences, the redistribution of the wealth - lit. pushes for that. I know of

few novels that recommend or glorify the hoarding of wealth - yet society encourages it. It's our mania for - to get ahead - to make a buck.

If socialism has not won its struggle imagine where we'd be without it.

There has been a long time coming. The novel was born in a middle-class society and spent its critical energies examining the gradations of that society. When that society started to shift the novel began to concern itself with the fate of that society - then to prognostications concerning the way it could be saved. Jane Austen to Norman Mailer.

Also the problem of incorporating abstract ideology into the concrete of the novel. The problem of economic ideology over to life

Quest. I know our life, if it presents us with a moral vision, changes our choices then how can we say it does not affect us?

Regarding socialism I am saying that is clearly a system that is wrong. It has shown the wrong things are one + the wrong things should + might be - and the way is equality in all ways. Human can provide - socialism

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Basic argument of "the White Negro"

2 minutes

Western civilization since ~~1900~~ ¹⁹⁰⁰ has been, in part, ~~murderous~~ ^{barbaric}, barbaric and revolting - in a word totalitarian - not completely so but the extent tendencies are alarming

combat totalitarianism through a commitment to growth change through experience
We must recognize the evil within us before we can delineate the good.

Before there can be choice the spectrum of good + evil must be recognized

We must not accept experiences passively -
not accept the homogenization which a totalitarian society imposes on us

In a harsh limited totalitarian society like the USSR human kindness and humaneness, action for good

will keep us alive but in a benign totalitarianism such as is implicit in in the U.S.A. the impetus is, if not humane, at least alive. To avoid stultification any kind of self-assertion is necessary

The impetus by acting (in no matter how limited a way) is at least in motion, he is performing certain actions, fighting against restraints and so has

~~some~~ a body of experience to report later to

If man is to be good he must allow himself

choice first, must have a range of options
(Although his actions are not socially acceptable) they form for him an "inner universe," a personal system of values. It is not that Mania applauds the specific anti-social acts of the impetus but does applaud the fact that the impetus acts. It is not surprising he acts in such anti-social ways when society has ~~not~~ ^{not} conferred such a stultifying code of behavior

(OVER)

agitate

The exercise of free will must precede the isolation of particular good actions. The pass of western man is so bad that the only way he can exercise his free will is by anti-social behavior. For Western society has so codified good behavior, removed so completely personal volition that man does not have to choose at all.

Western society has tried to rationalize away the Uram of Evil that stood it in good stead for 2000 yrs. Western Society has no sense of wrong - only a sense of what is social + anti-social. This is the wrong perspective. When a society comes to the point of assuming it has for all time codified what is right and wrong and made these choices (whatever the wisdom of them) into social and anti-social behavior then a man only has to follow the dictates of society - not the dictates of his conscience in making his moral choices. Free will is denied, society has already made the choices for him. In a sense the hypocrite acts in anti-social way - (inner directed vice outer directed) just to show his implicit belief that no codification of good + evil can ever release the individual from the straitjacket of his own conscience. Morality must come from within not from society.

Things are not evil intrinsically but ^{only} because society says they are. Society has preempted conscience. The hypocrite is merely trying to forge his own system, assert his own decision-making abilities.

evil becomes
lack of knowledge
+ good is the enemy
of a technical
particular

Fromman
idea

used
↓
processor
↑
(Ad)

(Chromatophores
chromosomes)

pp 272-3

? focus on person VI: 61

M's progress
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f. 193

VIII. 48 (✱)
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James on universality of
relations ix: 118

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Dear Park in Advertisement section

Romanticism, Existentialism and
Mailer

Like the European existentialists,

Mailer is a disillusioned romantic. The savagery and sterility of twentieth century technological life caused the existentialists to negate the transcendent, ^{to become objects,} retaining faith in the intuitive mode of perception. They are romantics without a God, ^{transcendentalists} without an Oversoul.

Mailer, however, has refused to accept the concept of "nothingness" which underpins the philosophy of Heidegger and Sartre, while yet sharing the subjectivism they inherited from the Romantics. So let us say Mailer is more disillusioned than the Romantics, than Emerson, for he cannot believe the world is as it should be. ^{But less so than the Existentialists because he is not ready to eliminate the idea} Emerson used the ^{idea} theory of compensation to explain evil. The theory was not palatable to Melville and is less so to Mailer, who lives in a world more harsh than even Melville might imagine. Yet Mailer clings to a belief in the supernatural and has even been able to accept the Sartrean rejection of the significance of destiny and the unconscious. Both are to Mailer what they were to the Romantics, manifestations of the transcendent (although the Romantics did not call it the "unconscious").

The European existentialists, the Romantics (American and British) and Mailer are all united in their detestation of ~~the~~ science and objectivity.

"Subjectivity and concreteness of truth are together the light. Anyone who is committed to science, or to rule-governed morality, is benighted, and needs to be rescued from this state of darkness." ^{his warning} There is a hierarchy of powers in man, according to Coleridge

Korkegaard and Nietzsche regarded 'objectivity' as the main enemy of understanding. "p. 13 Warrick

The world can never be saved
by bearing all its evils.

Engels
Goulds
p. 148

Heidegger calls this man's
conscience make him
anyway able to
understand Being-in-General

and understanding (analysis, inductive reasoning) and fancy
(association and memory) are lesser than the "shaping,"
"exemplastic" powers of imagination (in the poetic sphere)
and understanding (^{with the} political-moral sphere). For Mailer,
the Romantic and existentialists, "man's personal feelings
were to be taken as evidence of how things are." ^{pg. 148} The
major split between the ~~former~~ Mailer and the Romantics
on the one hand, and the Existentialists on the other is
that for the former man's intuitions were clues to the
transcendent, to the nature of the deity, whereas for the
existentialists they ~~are~~ are manifestations of
what Heidegger calls Being-in-General, a category
which is limited to the temporal. ~~The~~ The main stream
of Existentialism can find no substantive proof,
no subjective proof, for the existence of ^{the} transcendent.

It is for the same reason, I would judge, that
Mailer conceived of his limited deity as the existentialists
eliminated theirs, namely the brute fact that 70 million
people were killed in Europe between 1914 ^{and} 1945.
As Mailer says "if there is a God and He's all powerful,
then his relation to us is absurd. All we can see in
our human condition are thundering, monumental
disproportions, injustices of such dimension that
even the conservative notion of existence — which
might postulate that man is here on earth not
to complain but to receive his just deserts and
that the man who acts piggishly on earth will
be repaid in Hell, regardless of whether he was rich
or poor — yes, even this conservative vision depends

on a God who is able to run a world of reasonable proportions. If the only world we have is one of abysmal, chaotic disproportions, then it becomes too difficult to conceive of an all-powerful God who is all good. "Here to the ~~the~~ powerful tradition of ~~Emerson~~ ^{Pliny p12} American romanticism yet aware of the horror of war and totalitarianism ~~because of~~ through personal experience, Mailer has established a theology which avails both the naivety of Emersonian ~~compensation~~ compensation and the bleakness of Sartrean existentialism. Finally, all three positions are united in acknowledging that "it is no longer possible to draw a distinction between cognition, emotion and will." (p 65 Warrick) They are all Anti-Cartesian.

The similarity between the Puritans, Emerson + the Romantics and the Existentialists is that they both read reality, interpret it according to an "inner light." The "inner light" for Sartre is pure subjective consciousness and if he construes it to be all important, yet denies it has any link to a transcendent reality. Mailer is ~~central to both~~ central to both the ~~Romantics~~ Romantics and to the existentialists, to the former because he is a microcosm of the universe and to the latter because he is the sentient universe.

The crucial difference between Mailer and the Romantics and the existentialists is that the latter do not hope to discover any absolute values in the world. Existential values are "contingent, personal and chosen, if they were valuable by the individual" (Warrick p 65)

The Movement of English Prose

Indiana Univ. Press Bloomington 1966

by Ian A. Gordon

7 "there are great areas of prose which have no corresponding parallel in poetry, where the artistic is unconscious and incidental and usually is absent."

7-8 [We distinguish between verse and poetry but] "Prose" on the other hand merely describes a way of writing. We have no separate/critical term to describe prose which does not measure up to our criteria of excellence. We are reduced (as were Herbert Read and Bonamy Dobrée in their judgement "There is something immoral about bad prose") to the qualifying adjectives.

8 "the case of prose is in the end everyone who knows the language. Prose (to cite Read and Dobrée again) is democratic."

"Even if one attempts to limit one's consideration to the prose of 'literature' the prose of unadorned record and of natural conversation is often the ground-base of the melody"

"where is one to draw the line between the court-records and depositions of quarrelsome Elizabethan gentlemen - scoundrels and the same scenes captured in the same idiom by Dekker and DeWey? The movement of conversation at various social levels, articulated into the narrative with varying degrees of literary sophistication, is the heart of the English novel, from Richardson and Fielding to Joyce and Virginia Woolf."

8 "Speech is spoken before it is written. The student of English prose, though he is forced to base his study on manuscript and printed texts, must not allow himself to forget that up till the popularisation of printing, communication was almost exclusively oral. The older writer was conscious of the speaking voice and though he sets it down on paper or parchment he is writing for listeners rather than for readers"

2
2 (cont.) Anyone who has written a successful radio talk is
will aware of the difference. Even when print ~~became~~
~~was~~ became the normal means of dissemination, much
prose remained oral in conception. [As does Maugham, cf
F.O. Matthiessen] The drama, the sermon, and the pamphlet
(which can range from the Maypole controversy to Newman's
"Idea of a University") perpetuate in print what was first
conceived in terms of the spoken word. The essay and
the novel seldom lose touch with the human voice."

Chap 16 "The Shaping of Modern Prose: the Novel"

162 "Viewed (as to speech) anatomically, a novel consists of four
prose 'systems': dialogue, narrative, description, and
commentary. In many twentieth-century novels, the
systems over-lap and run together, and a fifth
system has been evolved, but this is a comparatively
late development in the novel. "Stream-of-consciousness" is

164 "The term novelist began what was to become a
major element in the novel, the exploitation of setting
and scenery to evoke atmosphere and mood.

163 "Narrative on the other hand, has been written almost exclusively
on the basis of educated speech - the writer tends to identify
himself with the more educated of his audience, and the
voice of the author as narrator is indistinguishable
from his authentic voice" (i.e. both disagree - cf his concept of "implied author")

165 "As narrator, the novelist is merely telling a tale, in
their own terms, to an audience of his peers. As
commentator, he assumes a persona, moralizing,
sermonizing, registering, commendation or distaste
for what he portrays."

167 "in the present day novel. The voice of the author, in his own
persona as narrator, commentator and the rest, has
finally disappeared. The author continues to seek
himself entirely in the character he presents. Everything
is seen through his eyes - presented in his speech.
James, who formulated this new insistence on a 'point of
view' inside the novel, would have recoiled at some of

3
the consequences which have ensued e.g. the presentation of
the narrative through childish syntax or illiterate speech -
forms. But its success is demonstrable"
[James still filters Strether's thoughts through the
speech of an omniscient narrator]

4

Twelve Types of Narrative Long Wallace H. Chick

Clarkson N. Potter, Inc./Publisher N.Y. 1970

13 types

① 3rd person past

② Third person present

③ 1st " past (spoken)

④ 1st " past (written)

⑤ 1st person past in 3rd or 1st person framework

⑥ all dialogue

⑦ play

⑧ catechetical

⑨ Epistolary

⑩ Diary

⑪ Documentary

⑫ Stream-of-consciousness

⑬ series of 1st person narratives in 3rd person framework

For the explanatory, background material reveals this here just as much as the focus on the here does - for they are the same person

① 7
3rd pers. past

"Dialogue, of course, has always the effect of the present-in-the-past, bringing the subject into closer focus."

① 7

"What the method cannot do, however, if this immediacy, sticking to a 3rd person account, is to be consistently sustained, is leave much room for explanation" [Unless the explanation is provided by the very individual who is being described in the 3rd person]

① 8

[Heldrich makes the point that the 3rd person past point-of-view with all its immediacy can be alternated with background material in a novel, but so usually in a SS.]

① 9
② 10

[However, Suspense is lost if point of view is not alternated]
"This free-ranging version of the 3rd person past method (it is often called 'the omniscient author') is in fact the traditional one. The character's viewpoint method, though nowadays far more frequently used, is a comparatively recent refinement having been brought to perfection by Henry James, who wanted to give his third-person narratives the advantages of the 1st person method (- i.e. the dramatic

immediacy and natural unity)

① 11 "unless an author is endowed with a sharp, readily appreciated wit he had better keep his omniscience well below the obtrusive level of a Fielding"

① 14 "No does one expect Hemingway of all authors to intervene in person to philosophize about Man and Nature" [a major difference from Maier]

② 18 "transitions from general factual observation to particularized fiction" [Maier's gambit]

[Using a spoken 1st person past suspense may be lost if the hero's life was endangered - but suspense isn't everything and] "it is often worth sacrificing some part of that element to bring out what is possibly a more important side of an affair: the effect of an incident on a certain type of personality"

③ 28 "Giving speech. Note the hint of fathering - the repetition of a word here, the pause there, the sudden slight repeat - in short, the way the rhythm is made to convey the narrator's emotional state more than words themselves"

③ 29 "a verbal tippler, a word-drunkard, a man who glows in word words and odd combinations and strange constructions" [Maier has much of Emerson, Whitman and Wolfe (a confused influence) in his tone, an oratorical roundness, a sense of addressing AMERICA, yet in a personal way, speaking to every sane-witted and honest man among us, even as he ponders his own ambiguous feelings]

③ 31 "he [Sardony] usually makes one feel that what he is really doing is talking over the top of his typewriter, giving a running commentary on what he is writing" [Maier gives us a running commentary on his own adventures combined with a personal essay elements]

③ 32 "1. Is the narrator an active ~~active~~ character in the story or is he simply an onlooker

2. If active, does it distract from the excitement at all to know that he's lived [or whatever has happened] to tell the tale

(3) 32

6

"3. How does his background (education, upbringing, nationality, etc) come through in the words and construction he uses?"

4. How does his personality come through?"

5. What significant interaction is there between the events narrated and the narrator's personality and background?"

6. Would the story have been better if it had been presented in some other form?"

[With Mailer's non-fiction many rhetorical echoes, repetitions, reconsiderations. We do not get the feeling that this is a polished essay but rather a deeply felt exploration - yet it is polished]

(4) 33
1st part written

"The narrative written in the form of a written personal memoir or report is one of the oldest and most popular fictional methods of all"

[Many times the ~~story~~^{narrator} is "an onlooker, with no more than a minor part to play in the action ~~than~~ itself."

(4) 34

"One of the fiction writer's chief aims is to convince the reader - at least while he is actually reading the story - that, strange as the events may seem, it is perfectly true in the sense that it all happened just so. The method helps to support that belief. Quite apart from the fact that this is the way autobiography generally is written, the 'I' - being, or seeming to be, one stage nearer to the reader - has naturally stronger claims to credibility than the 'he'."

[What Mailer is writing is perfectly true, is, in one sense autobiography or memoir, looking back. We know this all happened to Mailer, as we ~~do~~ believe in the case of R. Cause after we have suspended our disbelief. This is the man, he lived it. Yet Mailer has this advantage without sacrificing the value of "he."]

(4) 34

"Another advantage to be gained is through the method's "distancing" possibilities: that is, the way it can be used to give the impression that the dust has cleared, that the action took place some time ago - possibly many years ago - and that the narrator has had ample opportunities to see once it - ..."

④ 34

"an author can place between his reader and a tragic climax a buffer that will absorb the shock of immediate pain (in which case the novelist functions similarly to the chorus in Greek tragedy); or, when the seemingly melodramatic is concerned, he can scale it down to acceptable proportions by setting it in a perspective of time and space that is as long and broad as the case requires."

[Part of the crucial effect of Mailer considering his own past is the very fact that these actions are past that a self with new experiences under its psychic belt is now on the scene considering and mulling over a previous self who was ~~was~~ collecting those same experiences. Detachment is a pervasive characteristic and tone of the whole enterprise.]

④ 34

"A third major advantage has to do with the author's constant need for time to set the stage for the action or series of actions he wishes to describe. Without adequate preparation, a story can seem superficial, all froth and no substance. We need to know as much as we can as soon as we can about the characters and their general circumstances, so that when we are observing them in the thick of the action we shall be able to appreciate all the more keenly their deeds and decisions, their mistakes, miscalculations, good fortune, and so forth."

Now to prepare the ground in this way while holding the reader's attention is one of the author's most difficult tasks."

[Since Mailer is dealing with events and ~~men~~ men who have actual rather than imaginary existence in time and space his need to establish background, relation, and fact is just as necessary as that of any good journalist. Before we can appreciate the merit of his responses and ruminations on men and events, his feel for the currents of history we must have enough objective fact to make judgement on. Mailer provides this factual background masterfully. Also, as Robinson points out in his article, we have the advantage in reading Mailer of knowing a great deal about him already.]

8

⑦ 35

"If he is using a third-person ^{form of} narrator his task is harder than ever, for usually he will want to keep his own comments as inconspicuous as possible. [True, insofar as his comments will detract from the character and mislead the reader. But if his comments (the narrator's) are those of the ~~etc.~~ main character this divergence is summarily eliminated.]

④ 38

"With a first-person narrator, however - and especially one who is apparently writing his account long after the event - such interruptions, such nudges, winks, and promises are only to be expected and can be made to seem quite natural." [Of course and although Mailer is not using the 1st person his persona is the same as any memoirist or autobiographer and so he can digress - as they can without moving away from his central situation and character.]

⑤ 1st part of 5th (spoken) in 1st or 3rd of novel

[In Lord Jim] "the narrator serves as a wild multipurpose instrument - forever testing, measuring, sounding."

⑩ Diary 85

"the three uses to which diaries are put in actual life: (1) the general recording, over a long period, of the ups and downs of the diarist's life; (2) the recording of a series of publicly momentous events (e.g., an epidemic, and earthquakes, a war); and (3) the recording of a series of privately momentous events (e.g., the progress of a disease, the breakup of a marriage, the planning of a crime). [Mailer combines all three.]

⑪ Documentary 91

"One of the strongest trends in modern fiction has been for the author to recede further and further from the surface of his work." [As the author in post-Jamesian fiction has receded from the work and peers his fingernails behind a Jamesian screen, his examination of the world has been mainly concerned with limning out the subjective world of his characters, moving away from the rest of the world. Lambert Strether is a good example. The schemes, responses, psychological queries are given preeminence and the world of society that was previously the author's domain is pushed to the margins.]

[So human ~~and~~ subjectivity is treated objectively and the larger world of "objective" events, the world of newspaper headlines is, by its very nature, treated subjectively. Mailer reverses the continuity with qualifications]

"The general feeling seems to be that the elements of a narrative - the characters, the plot, the settings - must appear to tell the tale themselves. I stress the word appear because of course the author does in fact tell the tale always, just as his personal opinions do emerge, whether he wants them to or not, in his very choice of characters, plot, and setting." [except in Shakespeare the great unknown]

"In fiction that is intended to be read, the first-person methods would seem to lend themselves best to this self-~~effacing~~ effacing desire [the Jamesian desire to show, not tell], for obviously if a character is to be made to do all the writing and talking and he is realized concretely and vividly enough, so much the more effectively does he make a mask for the author. But mask he is and that is the trouble. The functions of author and narrator are so similar (one telling the story and the other seeming to) that at best the reader is likely to respond by admiring the author's manner & how well he 'gets under the skin of' a supposed clergyman, for example, or still truer - thus bringing back to the foreground the would-be self-obliterating author."

[Comment: Since we are aware of the fact that Mailer the subject can get under the skin of Mailer the object pretty well we tend to be more aware of the distinction ^{between} of the two in the creative non-fiction.

Recognizing that Aquarius - then is fully in the hands of Mailer - now, we focus on what changes Mailer - now has ^{undergone} as a result of Mailer - then. We are aware of the most recent Mailer scannings and pondering his past so as to illumine his present. Not very existential]

"Naturally the 'I' that is filtered through the medium of a letter or diary is one removed further from the reader than the unadvised story-telling 'I' that presents itself without explanation in the first line or two of

an autobiographical novel or tale. It is probably for this reason that the telling of stories or parts of stories through documents is so popular with writers of this kind.

[By using the third person to describe himself, Maupassant infers that time ^{and events} have wrought changes in his perception of the world. He distances himself from the naked ego while dissecting it. He barely gives his opinion now (the time of writing) but then while he was embroiled in whatever activity is event.]

⑪ 94

Quots from "A Painful Case" by J. Joyce

(*)

"He lived at a little distance from his body, regarding his own acts with doubtful side-glances. He had an odd autobiographical habit which led him to compose in his mind from time to time a short sentence about himself concerning a subject in the third person and he predicated in the past tense."

cf Vol IX p80

⑪ 95

"the documentary method can also be used to achieve a humorous or satirical effect - by, say, presenting a single incident from the points of view of two different newspapers or directors, or by various similar combinations."

⑪ 98-99

"Doo Passoa is a writer who particularly favors the documentary method - used in a large loose extravagant manner - in filling in the economic, cultural, political and social background details of his novels."

⑬ 115

(*)

"in the strictly technical sense there are almost as many different methods as there are stories"

120

"There are many variations of the ways discussed. There are cases of overlapping, and there are certain freakish methods (a method that can all too easily slip into the freakish) that have not been mentioned so far."

122

④

"one may ask whether there is any really virgin territory still to be explored in the prose narrative field. and to answer this, or to speculate upon the possibility at all, we must look at the fundamental nature of the medium itself."

12

VI: 12-15 (NT)

Like Henry Adams Maier has searched for some generalization that would explain the chaos of the 20th century. Adams, a confirmed determinist, would say that history was inevitable that man could only try to attune himself to the forces that moved history. Maier rails against history believing it could have been different is not immutable. The basic premise of Maier's thought is twofold (1) that the universe is more coherent if a God is accepted and (2) that it is twice coherent if the God is like us, that is that he is neither all powerful or all good but striving to attain both. Since ~~in~~ God is like us we can best understand him by probing ourselves, our limits, potentialities. Thus the logic of Maier's choice of himself is inevitable. A fictional construct could never make the finer insights about man and the universe available in the same way as an exploration of the self could. If we assume an all-powerful all-benificent creator then the universe becomes ~~just~~ just, if not always comprehensible. Unity is there but just out of man's grasp. Likewise if the artist creates a fictional construct there is no reason for ambiguities. Final synthesis and unity must be obtainable. The work of art must correspond to the universe of a benevolent and all powerful God. But if this God is of lesser proportions, then the artist-creator who is his lesser image must be ambiguous as well. My point is that Maier's belief in an imperfect but striving God called for a hero of the same proportions. Fictional heroes are immutable, Lyonesse, Strether or Stephen Dedalus must contain the reflection of an ordered universe, unchangeable truths. To reflect an ambiguous, imperfect God Maier needed to create a hero that was like him. Who better than the imperfect, striving artist, Maier himself? An existential hero is the only creation possible for an artist who believed in an existential God.

see
Life article
on Derr
convention
Bosch form
St. George

used
in
part

Mailer views the switch from apriori to posteriori thinking ushered in by Bacon as a disaster for western man, cutting him off from instinct, emotion, and feeling and ~~moving~~ ^{moving} him in a Faustian direction. This, Mailer feels, was the beginning of "progress," that root-destroying movement that still continues.

Adams agrees that this happened but sees it as inevitable. Unity was a construct he feels and the movement to multiplicity was certain. He feels a great affinity for the year 1200 and the unified sensibility that built Chartres, but he recognizes that the new forces of the compass and gunpowder had to change all this. Mailer feels a balance was struck during Shakespeare's day when metaphor and reason hung in equilibrium. Then reason, statistic, took over and brought it to ^{conclusion} its present pass.

Adams feels that men hung on to unity precariously until 1900 when the new science, the dynamo, radium, destroyed it forever. The liberation of force became too great.

So, essentially Mailer + Adams read history the same way, both admire the unity of the middle ages, the unified sensibility, both admit the change that occurred ~~the~~ around 1500 but Mailer feels this

change was not inevitable but some mistake on God's part, some reach for power that gave growth to the devil who seeds at extremes. Adams sees the whole thing as inevitable, Mailer says no, the outcome is still in doubt, we can still resurrect feeling, tap the reservoirs of emotion + instinct and reassert some kind of balance. Mailer is interested in change, reform, Adams in chronicling the disintegration of the universal.

Mailer feels man made a great error in looking at the world the way he did, that the devil convinced man to distrust feeling and embrace reason. Adams feels that the course was necessary, that man was merely a conductor for the forces of nature, that once the dynamo + the atom proved more potent than the Virgin, man had no choice but to serve as a channel for the new + larger forces.]

Both Adams & Mailer sense the unleashing of forces in the 20th century but while Adams counsels "silence & submission" (p. 500) Mailer tries to turn the tide, the last (perhaps) ^{"reactionary"} ~~"reactionary"~~.

Mailer, like Adams, is ~~stressed~~ obsessed by unity and multiplicity although he never uses the terms. Multiplicity is obvious in the modern world and Mailer like Adams yearns for the kind of world which was governed by the Virgin of Chartres, the world of the year 1200. Creation. Mailer probably would have found the world of 1200 stifling. He seems to prefer the world of flux that was the Renaissance, where there was a balance between reason & emotion, instinct and thought. The new forces that Adams predicted would erupt as forces which have ~~the~~ shaped modern man Mailer believes. The bomb, the computer, plastic, the rocket. Have made the modern man fearful, induced in him a paralyzing dread. Mailer feels, in effect, that modern society has become enslaved to these new forces and the bureaucracies that control them. So before man can return to the 12th century he must assert his manhood against totalitarianism and all the forces that behold his individuality.

Advertisements For Myself (cont)

(15)

285

Joyce "He is after all the only genius of the twentieth century who has written in the English language."

289-90

"For one artist ^{to} attack another, however, and to do it on impulse, is a crime and for the first time in months I have been walking around with a very clean sense of guilt"

293

used



"For I believe Beckett is also saying, again consciously or unconsciously, that God's destiny is flesh and blood with ours, and so, far from conceiving of a God who sits in judgement and allows souls, lost souls to leave purgatory and be reborn again, there is the greater agony of God at the mercy of man's fate, God determined by man's efforts, man who has free will and can no longer exercise it and God therefore in bondage to the result of man's efforts."

[This is apparently the first statement of Markie's cosmogony and Markie feels at the time of its publication in book form (1959) that he made some kind of a break-through back there in 1956

It is, on first glance, the last notch of ~~anthropomorphism~~ ^{anthropomorphism} possible, but I withhold judgement on the general value of anthropomorphic ventures. The idea intrigues me. It snags man into the cockpit, puts not only his own destiny in his shoulders but also that of God's (imagine God's destiny). At a fell swoop it solves the problem of evil without eliminating an afterlife. Happy solution]

used

"The velocity of history is made by the rate of increase of human consciousness, provided that consciousness can express itself in action and so alter society. (For where consciousness cannot be supported by the courage to make one's action, then consciousness lapses into sloper and death.)"

293 "the despair of the 20th century is that man's consciousness has increased at an incredible rate and yet his capacity to alter history, to make change, has never been more impotent"

294 [Mailer predicts change may be coming - Hip may have the day - dead wrong]

used

"violence is better without than within, better as individual actions than as the collective murders of society, and if we have courage enough, this is beauty beneath" [forsees a sexual revolution]

298 "Sixth Advertisement for Myself"

299 "Everyone who knows the South knows that the white man fears the sexual potency of the Negro."

300-01 relates the exchange on Negro sexuality which prompted "The White Negro"

302 "Whatever proves to be alive for one's writing - love, violence, drugs, sex, loss, family, work, death, defeat or something unimportant to anyone else - comes from those few moments which reach the psychic crossroads of the mind and then become the nucleus of new imagination" [Conrad, James, Eliot and Faulkner would agree]

302 "The White Negro" "I wrote in the Fear that I was no longer a writer" calls it "one of the best things I have done"

302 M. Says that in "White Negro", "Time of Birth", "Ad for Myself on the Way out" one can find ~~the~~ ~~the~~ ~~the~~ ~~the~~ ~~the~~ "this muted autobiography of the near - beat adventures"

"Seed is an end, it is the end of the potentialities seen for oneself and every organism creates its seed out of the experience of its past and its unspoken vision a curse upon the future" [forbids The Prisoner of Sex.]

302

[At this point in the book Mailer says the autobiography is over because he senses "that to give any more of what happened to me in the last few years might make for five thousand good words but could also stop me of fifty thousand better ones."

[Obviously Mailer no longer feels that writing about his immediate past will be detrimental to his novel-writing. So much so that he has examined closely his ~~immediate past~~ experience in four ~~new~~ settings in four books, all the time discussing the novel he will some day write.]

302

"The White Negro"

303

"The psychic horror of the concentration camps and the atom bomb upon the unconscious mind of almost everyone alive"

303

"death by deus ex machina" "in the midst of civilization — that civilization founded upon the Faustian urge to dominate nature by mastering time, mastering the links of causal cause with effect"

304

"one was obliged also to see that no matter how crippled and prevented an image of man was the society he had created, it was nevertheless his creation, his collective creation (at least his collective creation from the past) and if society was so murderous, then who could ignore?"
the most ludicrous of questions about his own future?

"A stretch of Pan-Rac came out of every pore of American life, and we suffer from a collective failure of nerve"

"the only life-giving answer is to accept the terms of death, to live with death as immediate danger, to divorce oneself from society, to exist without roots, to set out on that uncharted journey into the rebellious imperatives of the self"

"to encourage the psychopath in oneself"

305 "new kinds of virtues increase one's power for new kinds of perceptions; and defects, the wrong kind of defects, attack the body and imprison one's energy"

"a frontiersman in the Wild West of American night life"

"it is no accident that the source of hip is the Negro for he has been living on the margin between totalitarianism and democracy for two centuries"

✓ "The practical philosophy of Hemingway fits most of the facts [of hip]" "in a craft world there is no love nor mercy nor charity nor justice unless a man can keep his courage"

"Hemingway's categorical imperative that what made him feel good became therefore the Good"

306 (X) "The Negro has the suspense of alternatives: live a life of constant humiliations or ever-threatening danger." ~~the~~ MUCH MORE

(4) "The ~~hipster~~ hipster had absorbed the existential synopses of the Negro, and for practical purposes could be considered a white Negro"

306-07 1215 (used footnote) (X) "To be a real existentialist (Sartre admittedly to the contrary) one must be religious, one must have one sense of the 'purpose' — whatever the purpose may be — but a life committed to the notion that the substratum of existence is the search the end meaningful but mysterious; it is impossible to live such a life unless one ~~has~~ emotions provide their profound conviction. Only the French alienated beyond liberation from their unconscious could welcome an existential philosophy without even feeling it at all; indeed only a Frenchman by declaring that the unconscious did not exist could then proceed to explore the delicate evolutions of consciousness"

307 atheism - the mystic not the atheist is the one who chooses to live with death

the mystic vision "is so extraordinary, that no rational argument, no hypothesis of "oceanic feelings" and certainly no skeptical reflections can explain away what has become for him the reality more real than the reality of closely reasoned logic"

306 used "To be an existentialist, one must be able to feel oneself - one must know one's desires, one's rage, one's anguish, one must be aware of the character of one's frustration and know what would satisfy it"

307-8 "There is a depth of desperation to the condition which enables one to remain in life only by engaging death, but their reward is their knowledge that what is happening at each instant of the electric present is good or bad for them, good or bad for their cause, their love, their action, their need."

308 - "In their life (hysteria) "incompatibles have come to bed, the inner life and the violent life, the gray and the dream of love, the desire to murder and the desire to create"

Hysteria

"absorption in the recessive nuances of one's one motives" [something Maier is prone to]

309 quotes Lindner on the psychopath "his rebelliousness is aimed to achieve goals satisfactory to himself alone"

"Like a red thread the predominance of this mechanism for immediate satisfaction runs through the history of every psychopath"

310

"the psychopath may indeed be the perverted and dangerous front-runner of a new kind of personality which could become the central expression of human nature before the twentieth century is over. For the psychopath is better adapted to dominate those mutually contradictory inhibitions upon violence and love which civilization has extracted of us."

310 ✓ "they are trying to create a new nervous system for themselves"

311 psychoanalysis - its failure - "because of its inability and characteristic incapacity to handle patients more complex, more experienced, or more adventurous than the analyst himself"

✓ "Like the neurotic he is looking for the opportunity to grow up a second time"

"to express a forbidden impulse actively is far more beneficial to him than merely to confess his desire in the safety of a doctor's room"

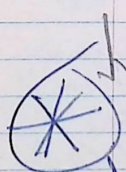
312 "The psychopath murders - if he has the courage - out of the necessity to purge his violence, for if he cannot empty his hatred then he cannot love." [perhaps, but will not the act of murder make new and deeper gouges in his psyche, requiring what catharsis to pluck out?]

312 "Orgasm is his therapy - he knows at the seed of his being that good orgasm opens his possibilities and bad orgasm imprisons him"

313 "Hated from outside and therefore hating himself, the Negro was forced into the position of exploring all those moral wildernesses of civilized life which the Square automatically condemns as delinquent or evil or immature or warped or self-destructive or corrupt."

314 "if everyone in the civilized world is at least in some small degree a sexual cripple, the hipster lives with the knowledge of how he is sexually crippled and where he is sexually alive"

"Life is a contest between people in which the victor generally recuperates quickly, and the loser takes long to mend a perpetual competition of colliding explosives in which one must grow or else pay for remaining the same ~~same~~ (pay in sickness, in deterioration)



used

anguish for the best opportunity), but pay a price.

(This is a central contention with Mailer, just voiced in Memorial in The Deer Park. Movement provides definition; which in turn allows response or reaction to the thing defined. This leads to greater consciousness, greater self-knowledge.]

3/4-15 "Movement is always to be preferred to inaction. In motion a man has a chance, his body is warm, his instincts are quick, and when the cues come, whether of love or violence, he can make it; he can even, he can release a little more energy for himself since he hates himself a little less. He can make himself a little better, nervous system, make it a little more possible to go again, to go faster next time and so make more and thus find more people with whom he can survive. For to survive is to communicate, is to convey the rhythms of one's own being to a lover, a friend, or an audience, and — equally necessary — be able to feel the rhythms of their response."

"the hipster's belief that when he really makes it, he will be able to turn his hand to anything even to self-discipline."

316 "that God which every hipster behaves is located in the senses of his body"

The hipster "living with questions and not with answers."

to its end is to allow "to come to consciousness a pain, a guilt, or shame or a desire which the other has not had the courage to face."

317 ~~hip~~ "has almost no interest in moving human nature, or better, in judging human nature, from a set of standards conceived a priori to the experience, standards inherited from the past." [Yet of course, hip is not a protean relativism; hip is based on the authority of the senses.]

318

"men are not seen as good or bad (that they are good - and bad is taken for granted) but rather each man is glimpsed as a collection of possibilities, some more possible than others" [So the great principle of life is not ideal good or evil but growth, movement, search, quest and continual definition and redefinition. Strife and silence are death]

"Hipp sees the context as generally dominating the man dominating him because his character is less significant than the context in which he must function" [i.e. avoid immutables, senses when the possibilities of self are best able to realize themselves]

"man is then not only his character but his context since the success or failure of an action in a given context reacts upon the character and therefore affects what the character will be in the next context."

used

"it is as if the universe which has usually existed conceptually as a Fact (even if the Fact were Berkeley's God) but a Fact which it was the aim of all science and philosophy to reveal, becomes instead a changing reality whose laws are remade at each instant by everything ~~living~~ living, but most particularly man, man raised to a new medieval summit where the truth is not what one has felt yesterday or what one expects to feel tomorrow but rather truth is no more or less that what one feels at each instant in the perpetual climax of the present. " [medieval man found the world complex and paradoxical but accepted it because he felt unable to fathom its master plan of God and did not even wish to try. Heuler sees the world ~~in approximately~~ in approximately the same way, paradoxical, dynamic but believes it to be this way not because ~~he~~ God's ways are obscure to men but because God is like man - in flux, striving to realize himself and liable to folly, vice and error " to do what one feels whenever and wherever it is possible "

319 ^{Hip} surpasses even de Sade: "the nihilism of Hip proposes as its final end that every ^{social} restraint and category be removed, and its affirmation implicit in the proposal is that man would then prove to be more creative than murderous, and so would not destroy himself." [Mailer here admits his ultimate belief in man's goodness - but who put it there? not an embattled limited God - if the end is in doubt then we cannot assume man is more saint than devil. To do so places us in the camp of Rousseau and his noble savage, for Mailer is saying the same thing really - that man is good but society has made him reject that good.]

320 "the heart of Hip is its emphasis upon courage at the moment of crisis" [Hemingway, Conrad]

"the organic growth of Hip depends on whether the Negro emerges as a dominating force in American life"

323 "Reflections on Hip" Jean Malaguarie

Mailer "still has to persuade the reader that the Am. Negro brotherhood and his white imitator embody a special brand of the human species"

324 [on the Negro Mailer "bestows upon ~~up~~ him a Messianic mission"]
"as a body [the hipster] they are sooner or later swallowed up by the most conforming routines ever"

326 "All the 'mysticism,' all the 'dialectical' conception of existence' Mailer so generously bestows upon Hip is, as far as I am concerned, a gorgeous flower of Mailer's romantic idealism."

326 "Mailer's Reply"

✓ Man is a flux of possibilities and energies long before and perhaps long after he is a manipulator of land, properties, and productions" [which explains why Mailer could not be satisfied with the Marxian version of man's nature; Mailer sees a deeper level. He sees man as a growing ~~being~~ before he is a property-chained being.]

326-27 "The growth of human consciousness in this century demanded - for its expanding vitality - that a revolution be made, that a mankind be liberated, and since that attempt failed in its frontal revolutionary attack, faced precisely to change the exploitative character of our productive relations, it may well be that the rise of the Dipsos represents the first wind of a second revolution in this century, moving not forward toward action and more rational, equitable distribution, but backward to the nihilism of creative adventures, a revolution admittedly impossible to conceive even in its outlines, for unlike that first revolution which was conscious, Function, and vain enacted in the name of the proletarian but more likely an expression of that scientific narcissism we inherited from the nineteenth century, a revolution motivated by the rational means that consciousness could still instruct and marshalled it into productive formations, if it is to come, would come indeed as antithesis to the 'Great Experiment'.

[a plea for instinct over rationalism. Aspects Primally Mauber agrees with Eliot's dissociation of sensibility. The plea for instinct is never given a dynamic theory by Mauber - he never explains how man got it. How and why it effects its greatest good for man - if course instincts cannot be approached rationally. In short Mauber says (and I agree) instinct, intuition and emotion are part of man's makeup and he ignores them at his peril. The turn to rationality is the devil's work for so he hints.]

327

used ✓ the Dipos believes that "the real secret to make a better world exists at the heart of our instincts, that man is, therefore, roughly more good than evil, that beneath his violence there is finally love and the nuances of justice, and that the removal therefore of all social restraints which it would open to us an era of incomparable individual violence would still spare us the collective violence of rational totalitarian liquidations."

* "by expanding the violence directly, open the possibility of working with the human creativity which is

violence's opposite "

328

"the superstructure of society has attained vast autonomy which often clash with material market realities — as, for example, the surge of the stockmarket in response to Sputnik."

328-7

(335)

used

"If we socialists, radicals, anarchists, rebels, nihilist, and dissenters are to become more than the dried twigs of an old family tree, the shabby gentel clerks who end the line of a warren family, it can at least be recognized that until the radical bridge from Marx to Freud to Bult, and our view of man embraces more facts, contradictions, and illuminations than any conservatives where, and stores into such terrifying alternatives as totalitarianism or barbarism, we are doing no more than scolding ourselves, and requiring that revolutionary indictment which every human alive can respond to in some part of himself: that an unjust society wrecks them not only upon an individual class or race, but upon the being of each of us. For, ultimately, unjust societies smother out of the nature of their contradictions, stifle the best part of each creature, and so stave into neglect and atrophy that future we have raging to be born."

Ned Polakley [his reply]

329

"Most reporters scarcely read at all"

"Marler's dubious claim that the American existentialists feel their existentialism more than the French do"

330

Polakley says reporters are sexual nipples

332

"Marler's reply"

332-3

"The nature of orgasm is a spectrum, perhaps an infinite spectrum, perhaps internally dialectical: in the worst of orgasms there are notes of pleasure, in the best of orgasms some wannered & containments denegating pleasure beyond high pleasure, restraining the rarer liberations of energies for the next day."

333

Washburn seems analytical "The analyst is Gibraltar in a pathless middle-class sea" ^{More}

334

"is he the one to make the imaginative journey into the textual mazy maze - racked mind and genitalia of a hypster?"

"Hipster and Beatnik: A Fortnights to 'the White Negro'"

"The differences between hipsters and beatniks may be more important than their similarities, even if they share the following general characteristics: marijuana, jazz, not much money, and a community of feeling that society is the prison of the nervous system."

335 "The hipster comes out of a muted rebellion of the proletarian class."
"The beatnik - often feckless - comes from the middle class."

"one's egoism is the clue to how well one is living"
[and this must be measured against one's (past) egoism]

For the hipster "drugs are a gamble for him, he gambles that the sensitivity of his blood or marijuana will help him to unlock the reflexes of his egoism. If marijuana and the act told him out of him then he gets back, he is not likely to consider himself in good shape."

336

the hipster "is wrestling with the destiny of his nervous system he is Faustian. The beatnik contemplates eternally. Finds it beautiful, likes to believe it's waiting to receive him. He wants 'to get out of reality more than he wants to change it.'"

"The beatnik is in the line of continuation from the old Bohemian, and nowhere near in his tradition to the hipster whose psychic style derives from the lost Negroes to come up from the bottom."

"Hilo, Hall and the Navigators" (May 6, 1958)
Interview with Maule Jay Richard G. Stern

Stern says "Although antennas of epic theological and philosophical language seem to have passed him by, he is the most explicit theologian" of all the writers, "a kind of Maimonides whose overlooking of his 'metaphysical' predecessors seems not only ignorant, but conscious ~~to~~ quantifying and urgency of his expression, independent

340 Maule: "I started as a kind of writer, and I've been evolving into another kind of writer"

"What makes a novelist great is that he illumines each line of his work with the greatest intensity of experience"

"I think there is one single burning preprint of the vision in Hilo: it's that God is in danger of dying. In my very limited knowledge of theology, this has never been expressed before. When Hilo conceived of Maule's fate being tied up with God's fate - God is no longer all-powerful. The moral consequences of this are not only staggering but tragic, thrilling. Because moral consequence is intensified rather than diminished."

[It eliminates the problem of evil with one blow; also allows Maule to pattern his feelings as well as his virtues on a God-figure. (It is the ultimate in anthropomorphism)]

"The particular God we can conceive of is a god whose relationships to the universe we cannot divine - that is, how enormous - He is in the actions of the universe we can't begin to say. But almost certainly, He is not all-powerful. He exists as a warning element in a divided universe and we are a part of - perhaps the most important part - of His great expression. His enormous destiny; perhaps He is trying to imitate ~~then~~ the universe. His conception of being against other conceptions of being very much opposed to His. Maybe we are in a sense the seed, the seed camera, the voyagers, the explorers, the embodiment of that emboldened vision, maybe we are engaged in a poetic activity, and not a mean one."

[This is probably the most comprehensive statement of Mauber's cosmogony. It does account from the problem which has led to the "death of God" sentiment, namely, the problem of evil. It does not account for Christianity or the person of Jesus. It means that God's foreknowledge is limited, but why would he fight? It means the Devil has grown more powerful and can ultimately defeat God and if the Devil wins how do we know he was not right? It is in one sense (the thing) ~~the~~ Mauber's refusal to live with the paradox of evil in the world. Evil exists, therefore God must be limited. But courage + virtue are available so they must flow from some transcendent source as well. Life is made more comprehensible ~~if~~ for many of God, like his creations, has flaws as well. Mauber cannot reconcile the disproportions of the universe with an all powerful all knowing God. See Playboy interview on this.]

341

"it is far more noble in its conception, far more arduous as a religious conception than the notion of the all-powerful God who takes care of us" [by making God smaller and more man-like the stature of ~~God~~ man is increased]

342



"It is the only thing that explains to me the problem of evil"
 "God Himself is engaged in a destiny so extraordinary, so demanding, that he too can suffer from a moral corruption, that he can make demands upon us which are unfair, that he can abuse our beings in order to achieve his means, even as we abuse the very cells of our own body"



"the sickness of our times for me has been just this damn thing that everything has been getting smaller and smaller and less and less important, that the romantic spirit has died up, that there is almost no shame today like the terror before the romantics. We're all getting so mean and small and petty and ridiculous and we all live under the threat of extermination. In contrast, the notions of life enlarge us, they make our small actions not necessarily large, but more meaningful"

"+1a which that one exists on level of being, when in fact - if we could ever discover that fact - one exists on ~~one~~ level of being ^{higher} ~~any~~ ^{more} ~~intrinsically~~ ^{as the human condition}.
[any others of which's what the one exists to more extraordinary than Beckett would have us believe - that we are too beyond of the level of level and our extreme we need to mend and 6 old destiny]

"It is enormously difficult to return to the source. We're all enfolded and to return to the source and keep the best parts of our enfolded being, to keep our capacity for mental organization; for mental construction, for love, is doubly difficult and there's a great danger that the nihilism of H.P. will destroy civilization. But it seems to me that the danger which is very large permanent - the danger which has brought on H.P. - is that civilization or so strong itself, or 'drowned' from the source, that we have come to the point where we can liquidate millions of people in concentration camps by order process"

[I assume Hitler finds the source to be answer of instant the means of escape and ingress of our deepest fears and desires and our sanity.]

"civilization must be crushed in, as we will destroy ourselves in the cold incandescent expressions of love and atomic radiation. 344-5 "I feel that the final purpose of art is to intensify, even, if necessary to exacerbate, the moral consciousness of people. In particular, I think the novel is at its best the short moral of the art / forms because it's the most immediate, the most of understanding of you well. (It is the most inescapable.) [reminds of Stannis remarks]

"original religious don't begin to cover the enormous and terrible complexities of moral experience.... I believe that the original religions are morally dead, that their net effect is deterioration, if not hideous and horrible.... They're murderers of the senses."

[see Stannis' question - comment here]

"What I would hope to do with my work is intensify a consciousness that the core of life cannot be cheated. Every moment of one's existence one is growing into more or retreating into less. One is always living a little more or dying a little bit." MORE and the reporter "gambles for one thing with his soul - he gambles that we can be terribly, tragically wrong, and therefore be doomed to hell."

(32)

346

"the unconscious, you see, has an enormous teleological sense, that it moves toward a goal, that it has a real sense of what is happening to one's being at each given moment — you see — that the messages of one's experience are continually saying, 'Things are getting better,' or 'things are getting worse. For me.'"

the unconscious is the "navigator at the seat of their being"

348

"Advertisement for Games and Ends"

"America is a hurricane, and the only people who do not ~~know~~ hear the sound are those fortunate of incredibly stupid and strong white Protestants who live in the center, in the serene eye of the big wind."

"they would rather see the Republic go over to the Russians than to the discords of the sexual underground"

"the Protestant is the historical embodiment of the great will which deadened the flesh (in all creativity and taste, one must insist that cancer has been their last contribution to civilization), the white Protestant's ultimate sympathy must be with science, factology, and committees rather than with sex, birth, heat, flesh, creation, the sweet and the pinkish; they must vote, manipulate, control and direct, these Protestants who are the center of power in our land, they must go for what they believe is reason when it is only the Square Logic of the past, and so if — a time of apocalypse is in its way, they must finally be against the freedom of the body and the democracy of the flesh." MORE

348-49

"Hauer parallels the scarcity and sometimes erroneous information from Drury WWII patrols and all dogmatization in intelligence maps and briefs with the rest of life." In the beginning, I used to wonder at the empty spaces there must be in intelligence, for the working maps at Headquarters. us.

379-380

"The Hip and the Square"
Two List (some examples)

Hip	Square
romantic	classic
instinct	logic
the relation	the name
spontaneous	orderly
associative	sequented
free will	determinism
Heidegger	Saints
the body	the mind
differentiated absolute	analytic geometry
Voltaire's Monk	John D. Benbow
Lawrence	Huxley
the present	the past & and / or the planned
Picasso	future
physiology	Mondrian
Catholic	anatomy
orgy	Protestant
nuance	manist
to listen to the	fact
sound of the voice	to listen to the meaning of
and take one's meaning	the words and they are
from there	other meaning

380

"Catholic and Protestant"

381

"American Protestantism has become oriented to the machine, and Lutheranism in its enthusiasm for such notions as heaven, hell and the soul."

"we have a body (Catholics would say soul) which is growing at every instant of existence into more or into less, and that we begin to shrivel at a disproportionate rate when we are not as brave as we ought to be. (Here Catholics might speak of a lapse from faith or grace)"

"it demands less of a shift in the style of the mind for a Catholic to become hip than a Protestant. Protestantism was

381 (cont) never that concerned to capture the private parts of a man, Protestantism being not so much a religion as a technique in the ordering of communities, able to accelerate the growth of the scientific spirit while maintaining the discipline of society; but another way. Catholicism was not able to separate the mind from the body Protestantism became the means by which the mind could nose out into a new understanding of the universe while the body remained in the restraints of propriety, family and the state.

382 "It can be said that history was created by man's decision to conquer nature and the evolution of his institutions may have come out of the need to shape the body and mind into proper parts of a social machine which could move into attack upon the imaginations and powers of his existence. At a loss, he it said. The sense of self was forced to retreat before the sense of the Other, the beholder, the critic, the judge. Man has grown with a brain whose powers of formal connection bear comparison to the mechanically elaborate intellects of a Univac machine, but the body which supports this brain now suffers by a cancerous alienation from the senses."

"draft toward the ergo is waged against (in the underground war of our times) by the managers of our society"

382 "T - Formation and Single Work"

385 "A Note on Comparative Pornography"

386 on masturbation + sex

"the tragic need of sex to move into love or be chilled to something less"

387 "From Surplus Value to the Mass-Media"

390 "It is likely that the survival of capitalism is no longer possible without the creation in the consumer of a series of psychically disruptive needs which arise about such wants and emotions as the desire for excessive security, the alleviation of guilt, the lust for comfort and commodity, and a consequent allegiance to the vast lie about the essential health of the state and the economy"

390 "An injustice half corrected results in no more than a new sense of injustice and suppressed violence in both parties, which is why revolutionary situations are meaningful and liberal situations are not, for liberal solutions end by compromising a society in the name of its past"

393-94 poema

395 the Deer Park - A Play Jones 2, 3, 4
Mark says "When I am feeling decent about it, I think it has a chance to affect the structure of the Am. theater."

401 "Marion Fays, He is medium in height and under, perhaps twenty-four, good looking, clean and lithe in his movements, catholic"

413 "An Eye on Picasso"

Picasso is "saying that exploration is circular, it moves along the path of the association, and so any exploration of reality must travel from object to object but from relation to relation." [As Mark does for relation is fluid, dynamic and is apprehended best by intuition, mood, whereas its objects, being whole, material, definable is best approached scientifically.]

"Evaluations - Quick and Expensive Comments on the Talent in the Room"

414 "The only one of my ~~contemporaries~~ contemporaries who I felt had more talent than myself was James Jones. And he was also the only writer of any time for whom I felt any love"

"From Nero to Eternity has been the best American novel since the war"

"the only one of us who had the ben-guts of a broken glass bowl"

"he imprisoned his anger and dwelled without it"

415

"If Jones stops trying to be the first novelist to end up as a multimillionaire - if he gives up the lust to measure his talent by the money he ~~can~~ makes - if he dares not to castrate his hatred of society with a literary politician's assiduous cultivation of it, then he would have to root for him because he may have been born to write a great novel" [this repeats much of Marler's own need for success]

(*)

(*)

Styron - Lie Down in Darkness "his book was without evil. There was only Styron's sense of the tragic; no understanding - and that is the small advantage to look upon the world we have known." [James Hawthorne, Eliot, Faulkner, Yeats, Marler - all have the vision of evil]

416

Styron would be great if he has had the moral courage to write a book equal to ~~his~~ ^{his} hatred ~~to~~ ^{and} therefore able to turn the consciousness of our time, an achievement which is the primary measure of a writer's size"

(*)

To Capote - "write the best sentences word for word, rhythm upon rhythm"

"Kerouac lacks discipline, intelligence, honesty, and a sense of the novel. His rhythms are erratic; his sense of character is weak, and he is as pretentious as a rich woman, as sentimental as a lollipop. yet I think he has a large talent. His literary energy is enormous."

417

"forget about him as a novelist and see him instead as an action painter or a bard"

Bellow "must first give evidence, as must Styron, that he can write about men who have the lust to struggle with the history about them; for it is not demanding to write about characters considerably more defeated than oneself since the writer's ego is rarely in danger of being punished by too much self-perception, and compassion can be poured over one's work like cream from a pitcher"

(38)

418

"to simulate a major mood, Bellow must create a world which has none of the psychic arm of society, none of the facts and nuances of that social machine which is feared to catch all but the most adept of adventurers by weakness and need"

418

✱

Salinger "the greatest mind ever to stay in prep school"
"Salinger has had the wisdom to choose questions which are comfortable and I most certainly have not but since the world is now in a state of acute discomfort, I do not know that his wisdom is pardonable."

419

"Chandler Brossard - "parts of The Bold Suburbans were sufficiently interesting for me to put the book away - it was a little too close to some of my own notions."

420

Gore Vidal - "At his worst he becomes his own joker and is impressed in the excessive nuances of narcissistic exploration which do not go deep enough into himself, and so end as gestures and postures. But if Vidal does not lose his will, he could still be more important, for he has the first requirement of an interesting writer - one cannot predict his direction."

✱

422

Bellow "even the best of his paragraphs are sprayed with perfume"

423

"I've never been able to read Virginia Woolf, and am sometimes willing to believe it can conceivably be my fault"

"a good novelist can do without everything but the remnant of his balls."

423

"Last Advertisement for Myself before the Day Out"

424

reminders on Hemingway, Fitzgerald, Faulkner, etc

"Don Quixote wrote his big work, and none of us has done a novel to come close to it"

"Defeated by love, prosperity and conformity, the best of our elders are hardened into thinking machines, and the worst are broken scolds who parrot a plain housewife's practical sense of the mediocrity - worn-out middle-class bones of the psychoanalytical passion who worship the cheats of moderation, compromise, committees and

indecision, or even worse, turn to respect the past."

426 "When I come to assess myself, and try to measure what chance I have of writing that big book I have again in me, I do not know in all simple bitterness if I can make it. For you have to care about other people to share your perception with them, especially if it is a perception which can give them life, and now there are too many times when I no longer give a god damn for most of the human race."

* "Fitzgerald was an indifferent caretaker of his talent and have been a cheap gambler with mine. As I add up ~~the~~ the accounts, I cannot like myself too much, for I was cowardly when I should have been good; and too loose on many a bad chance, and I spent my first thirty years abusing my body, and the last six in free marches on my brain."

426-27 "How poor to go to death with no more than the notes of good intentions. It is the actions of men and not their sentiments which make history - the best sentiment ever written." "I am still at this formal middle of my life a creator of sentiments larger than my work."

427 "I have one ambition above all others, it is to write a novel which Dostoyevsky and Mann; Joyce and Freud; Stendhal, Tolstoy, Kierkegaard and Spengler; Faulkner, and even Woldering Hemingway might come to read, for it would carry what they had to tell another part of the way." "within ten years I would try to hit the longest ball ever to go up into... the air of time letters."

427 "The Time of Her Time"

434 "when you screw too much and nothing is at stake, you begin to feel like a saint"

450 "all real pay came from writing"

451 "Dead Ends"

457 "Prologue to a Long Novel"

458 "Only a dreary mind cannot hear mystery"

458 ~~the narrator endorses himself (among other things) as~~
~~"the consciousness brought into being by the relations~~
~~and mutilations of the exceptional characters I will~~
~~introduce" - [how] american~~

458 Marler infers that God's consciousness is in "all beings
 not yet born but breeding in the belly."

460 "to believe that God who man can suffer occasionally,
 from diabetes is an infectious thought which stimulates
 all but the churchly and the vicious."

461 Marion Faye - out of prison, a millionaire pump

461-2 Faye knew "how costly is defeat when it is not
 84466 ~~soothed by greater consciousness, and how wasteful~~
~~is the profit of victory when there is not the courage to~~
~~employ it." $\Rightarrow$ he knew the danger of inertia (if one~~
~~does not grow, one must pay nine for remaining~~
~~the same" cf ~~DP~~ DP p294, Ad.323~~

"the flux of his development, the discovery of the
 new beauties of his self-expression, depended on murdering
 a man, a particular man" (who in turn wishes to kill Faye)

462 excellent passage on cancer

462-3 Faye "was one of the few to have climbed beyond the killing
 precariness of manners, morals, the sense of sin and
 the fear of germs."

465 ~~the narrator ~ "I am existentialist and would propose~~
 480 ~~that when the wind carries a cry which is meaningful~~
~~to human ears, it is simpler to believe the wind~~
~~stirred with us some part of the emotion of Being~~
~~than that the mysteries of a universe's reaching mind~~
~~reduce to no more than that a ~~random~~ random~~
~~the random collision of insensate molecules"~~

465 St Thomas Aquinas "his exceptional phrase, 'the authority of the senses,' "

As our century moves toward its death and the death of all of us, so our senses die first, and who has ears to hear the kind when the smoke of mutual hatred is thick on commuter rails MORE on the spiral

[pages 457-60, 470-1 the unnamed ghost narrator fools with his identity; Mailer is always trying to escape the I-I-I and yet not assume the omniscience of a George Eliot]

471 Faye wishes to murder someone ~~and then~~ "regenerated to dead circuits of one's own empty - belated time, and one moved with greater strength, new nerves and a heavier burden"

"That was the worst. That was his vanity; that he alone held the reason to save the world - if he failed his agency would be all the greater for what a rage would be the rage of God." MORE

472 "To be successful a party must become more than was intended for it"

"Sharon Sergius (Joan perhaps as Sergius O'Straussberg) the only creative personality I ever to dominate television"

475 the nitrogen cycle - death - pedestrian thoughts - which are apparently rejected

475-6 the unnamed narrator is the dead man "I am in the endless deliberate instant of the reason given by death, the muffled lying spasms of the radiating consciousness of words. This last of me, working within turbulent with the terror that I no longer know where I am, now if there are voices to hear me and answer back"

"I race toward a point of judgement, my courage, and my cowardice (my masculinist thrust and retreat from the voracious energy-plucking hairy old gatto of time) trailing behind me in that sort of convolutions."

4/16-7

"I race into the midnight mind, the dream-haunted determinations of that God of whom I was a part, and will he choose me to be born again? have I given one of his best? am I embroiled in some belly of the dreadful feminine Time, or is the journey yet to make? Or worst of all am I — and the cry which is without sound shakes in my ears — am I already on the way out / a feto of God's brown sausage in his time of drooping, boinging and sucking and bleating like a foal pupping about to pass down past the last punch of the divine sphincter with only the cocket of Time."

477



"God in His destiny, in which he may succeed, or tragically fail, for God like US suffers the ambition to make a destiny more extraordinary than was conceived for him, yes God is like me, only more so."

St George and The Godfather

page references to all editions

3 "Vittoria's catch - all phrase, "Once a philosopher, twice a pervert"

"he knew he could not write objectively about the Convention of '72. There were too many questions (and given ~~enough~~ the probability of a McGovern steamroller) not enough drama to supply answers."

4 "the nation, in whatever collection of its unconscious, was like a person who wakes up often in the middle of the night with the intolerable conviction that something is loose in the system and the body is in a long slide from which there will be no remission unless a solution is found: the body does not even know where the disease is at."

9 Wallace arrives well

16 Humphrey "strip-mining the emotions of the aged"

19 Humphrey "a Renaissance forest of the Vatican who would not even cross a marble floor without pictures issuing from his skirt. Father Hilbert."

20 Lindsay

22 "there is a flatness of affect in McGovern which depresses and the muted sing-song of his conversational voice might lead one to divine he grew up in a rectory, if indeed one did not know it already"

23 Nixon + McGovern "both men project that same sort of charisma which can prove more powerful than charisma itself, although vastly less agreeable (as if one is alone in a room with a T.V. set)"

"the damage to temperament, bravado and wit which the emotional austerities of Nixon had laid on the nation?"

23 "Aquarius" was forever ready to look for the devil in many a plain case: the nature of the indramatic Satan, true evil one, was to creep himself, after all"

24 McGovern's voice: "It spoke of Methodist beds of Procastes where good souls and bad were bent equally into the rigors and rectitude of a bare, arduous, and programmed life"

27 McGovern's lessons: "The great ~~and~~ of the liberal mind and the worst were his troops, all the warriors for a reasonable ecology and a world where privilege could no longer paralyze; were in his army as well as all the social whips for a new state of collective mind opposed to any idea of mystery in any organism social or human - a spirit of science concentrated into pills to push behavior"

(echoing at Walker's words)

28 "thoughts of Fitzgerald's tragedy" "[The Renaissance (Critique)] was indeed the golden time for Mailer, the time when men were projects of themselves, when the breath of ego could push a man to a height, when the world was young, ~~the~~ Fausts and Henry VIII, Marlowes and Shakespeares afoot and many knew they were alive. An age of possibility, of a historical pivot and crest - before Methuselah was dead"

28 Cornelia Wallace "the most beautiful woman he had seen in politics since Jack Kennedy"

29 "he felt as if he were coming close to some simple understanding of politics, clear as the simple steps across a profound philosophical divide, even as one, how many years back, he had thought to himself, 'Two worlds made coherent of God exists. And two coherent if he exists like us' And had come to live as well with ideas of a Devil whose promises might be equal or sometimes prevail as in bullets of obscenity which found the mark"

"his inability to fit the five thousand and more souls of this conception into some idea of our ^{living} creation in the driver of history"

- 30 ✓ Alvin Hoffman "his ring of dark hair, his big beaming nose, and his ferociously happily smile (as if he has just worked a rusted nut loose with his teeth)"
- 31 The unions "they had delivered a living wage to the American workmen, but at the cost of an immersion in unneeded armaments which debauched the American economy, and had to listen to the accusations that they had left brothers on the factory line to marry the corporation"
- 35 History - no longer a ring, now a spiral
"History has moved from a narrative line to a topological warp"
- 35-37 The California jimbroglio
- 37 "It must of course be supposed that the argument was never decided on logical merits - when the stakes are high, logic is obscure to a politician"
- 38 "when it comes to timing, politics is an art which makes the moves of athletes look heavy. Timing becomes as vertiginous as genius. Timing, and the power to contain huge ambitions and never lose one's temper."
- 42 Larry O'Brien "he gave dignity to the notion that a man could be a political animal and still acquire class.... Perhaps the measure of the best art is that it does not excite envy"
- 52 "one could even believe, if religious, that homosexuality was a mortal sin and yet see no reason for society to punish it, not when the soul would have its full impact of Karma to pay."
- 53 "Out in Ansonia, far beyond Miami, lived a damp dull ward of the electorate. They often did not vote"

- 54 "So long as this was wars which had no meaning and smog whose smell was equal to the excessive profits which had been derived from creating excessive desires, so long as this was immense excessive irrational earth-destroying waste as empty as the fields of Vietnam after a hundred American bombers had passed over, then anyone's welfare was entitled to their share of the waste, indeed, had little whether they would work or not, for in a society which was abstractly and ubiquitously criminal, it might be a mark of merit for a man to 'choose' a life of crime and shirk. "Certainly, it demanded more initiative and risk."
- 57 "Wherever it could create a mood, language gave life to the human condition: mood was a life of rest for the nerves. Totalitarian was the need to inject non-words into the language, shivers of verbal plastic to smash the mood."
- 57 "the vaginal orgasm involved some temporary surrender of the will to something else, whether man, god, matter, or some portion of the cosmos termed 'It,' but the vaginal orgasm was surrender just so much as the full orgasm of the man was the giving over of his will to something other in himself or in his woman or in the split vision of his fuck."
- 58 "For people of outrageous and buried will, the failure to attain power is suicide."
- ✓ "He found himself in favor of abortion but opposed to contraception"
 MORE artificial incineration, abortion, monasticism, apocalyptic fucks

64 "But no convention had ever seemed more like an endless litigation before a worn-out jury of thousands no convention had ever been more on the verge of the 'premature hypothesis' of an all-out demonstration which might rebound to the delegates of the press which resided beneath."

66 "On the driveway of the Dorset were kids wearing no more than white canvas shirts and copper bracelets on their wrists, their bare feet padding the asphalt to a beat ~~which~~ which came to them out of Ravi Shankar by way of stereos in Scarsdale, and the mystery of America floated up upon Aquarius still once again. For the surreal phenomena of the country were as clear as the expressions on groups of faces, yet never a period of four years elapsed in which you saw the same expressions again. America kept shifting, growing more wild even as it grew programmed, more imbalanced as it became static, the blood of the heart beating with thoughts of the frontier even as the suburbs choked the ponds and killed the trout." MORE

67 Vietnam - "a utterly censorious war of the technological age" MORE

"The final remark history might make was what exceptional power could be possessed by such a small Far Eastern land that it might preside over the slaughter of Americans. Relief in itself, preside over it indeed to such a degree that our climate was finally prepared for peace with China and Russia, an event equal to admitting that America no longer saw Jack as a Bear facing two williams on a field of Colossi."

68 Liberals knocked - "Liberals of the suburb welcomed the idea that all principles of the establishment - God, nation, family, marriage, patriotism, and the distinction of sexes - were wrong & nonexistent." MORE
"the center of their aesthetic was the androgynous"

[compare the conservatism of p 68 to "the White Negro"]

(48)

68-69 [Mearns is ambivalent about the young - they do not suffer, they are rich, disconnected from the past and freaked out. Their political dedication and ~~political~~ impartial is erratic. They are ~~the~~ Bipsters with money and little dread.]

69 "Now kids with long sunburned hair and bronzed bodies wearing copper bangles and spaced-out beepy eyes / sat swilling in the steps of the Dorset... they could hardly comprehend the gulf between the mindlessness of the Mind which might have brought them Bos, and the outraged motors overhead of helicopters looking for some wild men or freak or assassin upon whom the helicopter could charge with a beating of blades and a reduction of pressure in the great Gorge of military-industrial cholera and Mc Govern suffocated great American hard-fucking motor-Reant."

73-74 Wallace, Smith (his campaign mng.) compares to Jesus sort of.

75 Mearns' use of the imperative "Recognize that a man named Proctor running for President would look for Oambles to go along"

77-80 "Even to politicians who are bold there is still ~~and~~ instant when they let go of the modesty that men was men, the world are possessed of qualities superior to their own."

80 on politicians - more skillful than other men, rather than morally better

80-84 Mike Gramel's speech

85-86 "it occurred to Kuarino that if he had stood next to many / politicians of the space, he had never before had such a splendid sense that he was standing near a man who had a heart which could conceivably be full of love - something awfully nice came of

McGovern — and that was an extraordinary gift for a politician to give "

- 86 " One had to be partial to a man whose delegates had the fun and average and open faces of an army of citizens, as opposed to an army of pols, and ~~figures~~ know why the convention was obliged to be boring. There was insufficient evil in the room. " MORE

" So one could know more of the fascination one found at other conventions, when a walk on the floor was a promenade through wicked malignity or a passage through corridors of vested evil, and a study of faces was equal to a study of American corporations and crime. " MORE

- 87 " how less compelling than in the days of other conventions when it was not dead face against another, and which of the candidates for nomination was best equipped to enter the simoniacities of negotiation with evil, for evil was the law of politics and the provender of the floor "

[Here, again, we have Maule's fascination — obsession with evil. To properly understand this we must remember Maule's obsession to a naked rationality which gave the pretence of being ~~able~~ to identify and reject evil. This neo-classical position, this enlightenment position eschews the kind of moral contemplation Maule feels life to be rife with, indeed, it is the heart of man's existence. Aristotle believed the good man who never tempted because of his intellect. He could see evil, understand its dysfunctionality and reject it. Xenites (as C.S. Lewis points out) changed all that. Changed it until 1600 when Francis Bacon reasserted the primacy of rationality. And Foucault, with some qualifications, saw the world in the same way as those who followed Bacon: Pope et al. So Maule cannot abide a world which disbelieves a moral struggle to be a continuous ~~part~~ part of man's life. ~~part~~ Of no

evil is seen (whether it is there or not) then there can be no belief in psychomachia. Banish evil (like Emerson) and you banish struggle in the world, which is a microcosm for the cosmic struggles of the Lord.]

- 87 "as he stood near McGowan now, there came to him as well the first strains of that simple epiphany which had eluded him through those days, and he realized it, and it was simple, but he thought it true. In America, the country was the religion. And all the religions of the land were fed from that first religion which was the country itself, and if the other religions were now full of mutation, and staggering across deserts of faith, it was because the country had been false and ill and corrupt for years, corrupt not in the age-old human proportions of jealousy and evil, but corrupt to the point of terminal disease, like a great religion foundering."

So the political parties of America might be the two churches of America, and our political leaders the popes and phylates."

- 87-88 "The American faith might even say that God was in the people. And if this new religion, not two hundred years old, was either the best or the worst idea ever to shake the mansions of eschatology in the world beyond,"

- 88-89 [Esquerra] "Though McGowan was the first / tall minister he had ever really liked, and so must have a ~~chance~~ chance to win the election. [Marked, still sure, he has a pipeline to the Lord.]

Part Two: Politicians and Priests

"By the year of Solomon's nomination, the Moses had already become a mirror which reflected every curse back upon its sender, a Holy Ghost to intervene with every political conception." MORE

- 93 "Media would even create goats so that it could listen to the sound of their fall. In the groans of the dungeon, Muskie might give testimony to this."
- 94 "One could not give issue to an event before the Media explored the potentiality of the event"
- 95 Eagleton, breeze, and shall treatments
- 97 "a face-watcher like Aquarius, equal, after such years of practice to many a bird-watcher"
- 100 Eagleton claims Gately to be his favorite book. A fift.
- 102 "Aquarius, who sometimes thought it was his life's ambition to come up with evidence that the CIA was dipping on American elections" [prophetic, considering the Watergate exposé 4-5 months later]
- "Whether a poet, Muskie's political film, the fine hand of the Devil giving a sting two months before Richard Nixon's in the worst Zodiacal concatenation ever, handed a presidential poker player, McGovern had just managed to strip a series of haymakers. By the forceful motion of his head against his opponents glove,"
- 106 "Ted K. : "Chaucer glared like minor Demetrius about the desk"
- 107 McGovern "something in his manner speaks of that precise poverty which teaches decency and good manners, yet always leaves one cringing outside the intimidating pauses and rich thrusts of successful manner."
- 110 "So begins his interview with McGovern. They shook hands on the human ground of the Senator emerging from his bathroom door."

"There was no form of inquiry on earth more unwholesome to him than a face-to-face interview — truth could emerge, no more easily from that than statistics on the sum of British Guiana's arable acreage, gotten up for a test, might bring some cognition of life in British Guiana"

112 "Aguirre had just known the most disturbing sentiment and could feel for a politician — wasn't something like love? It was McGovern the living embodiment of a principle which was only new to the Age of Technology: the clear expectation of democratic government that good and serious men of honorable will were ready to serve."

114 interview with Kissinger who says "Today must be my day for masochism since I had to be interviewed by you"

116 "Aguirre's work might have been simplified if he liked the Doctor less. A hint of some sinister mentality would have been a recognizable aid"
[none of Mark's fascination with evil]

117 Kissinger on the ^{sonning} "stages of negotiations with China + Russia"

118 Mark to Kissinger "don't you think it's a waste that he has a personality which is of no use to the country?" ^[NIXON]

Mark to Kissinger "As people grow up don't they form their characters to some extent & the idea a President gives of his ~~person~~ person to the public. Nixon may give the little."

119 decided jointly that Nixon is a political genius

120 "Yet how could one pretend that Kissinger was a man whose nature could be assessed. In such a meeting: in this sense, he was not knowable — we did not get messages from his presence of good or evil, rather of intelligence, and the warm courtesy of the establishment."

- 122 "Agnew wondered if he had come into that world of the unendurably complex where one gave parts of one's allegiance to men who worked in the evil gears and levers and blood left by the moral schizophrenia of Establishment, but still worked there, as one sought for good more than ill." This question leads to (p. 12) the lingering blur of his surest perceptions.
- [His own comments on Ford in the Moon on how history was good men for evil purposes and evil men would be helpful too]

Part Three Program

- 124 "Republicans had always lived with the generally unstated premise that if there was a logic to things, it was to live one's own life with decency and not try to contemplate the starving Chinese"
- 125-36 Large chunk of rephrasing of the Rep. Platform Committee Hearings
- 137 the great design of Nixon's convention
- 137 "It was possible that no politician in the history of America employed as dependably mediocre a language in his speeches as Nixon, nor had a public much ever shamed so respectfully after the wholly uninteresting expression of every idea"
- 138 "Nixon was the artist who had discovered the laws of vibration in all the frozen congelations of the mediocre. Other politicians obviously made their crude appeal to the lowest instinct of the herd and once in a while a minor man like George C. Wallace could get them to dance, but only Nixon had thought to look for the harmonics of the mediocre, the miniscule dynamic in the ~~the~~ subconscious state, the discovery that this inert lump which resided in the breast of the mediocrity of the great American political river was more than just an undigestible mass suspended between stomach and bowel. But had indeed its own capacity to quiver and creep + crawl and

Speaker itself to write if worked on with unremitting care and no relaxation of control."

138 "For" masterpieces of catering to every last American pride and prejudice going down the broad highway of the political center."

[Mailer escapes the average, swimming like Melville that it does not contain the tensions of the extremes but rather the weakest and wateriest qualities of them. For the extremes, by their polar position, contained the possibility of their opposites. There is always the chance of dramatic shift or moral escape but never in the Dead Sea topography of the muddled middle.]

143 "Nixon had impoverished the real wealth of the land (by his personality first) but also by continuously the straight-out pollution (by the economy) of the five senses: the sight of ~~the~~ urban and suburban sprawl, highway glut, and bad and monotonous architecture; frozen and chemically fortified food on the palate; a touch of plastic in all of one's intimate environment; the noise of motors, electronic whine and static; and the smell of incense and smog had taken one vast of undetected bite out of the GNP."

147-49 Watergate

150-151 The Sunday morning prayer service - Nixon's masterpiece

153 "Now there was not much chance that the President had literally been able to bother with such detail as this, but of course it was not impossible. He had actually put the program together for the sort of relaxation others take in crossword puzzles - but didn't matter - his hand was laid so finely upon the palpitations of the conventions broadcast that from the thought of his presence ~~and~~ came all the necessary intimations of intelligence."

154

"And now Aquarius knew suddenly why good Republicans would never mind the bombs for the blood of the North Vietnamese was the smallest price to pay that America might be saved from the barbarians beating in the young — yes, it was Nixon's genius to know that every bomb dropped somehow extinguished another dangerous hippie in the mind of the war, evil was a plague of creeping things and the bombs were DOT to the cess-dumps of the world. It was America which had to be saved — the heart of God resided in the every life of an ordinary American." MORE

155

Sammy's
Briars
Hydrotan
15.5m
Auricular

"The bombing had become an activity as rational as the act of a man who walks across his own home town to defecate each night on the lawn of a stranger — it is the same stranger each night — such a man would not last long even if he had the most powerful body in town. 'Stop,' he would scream at them dragged him away, 'I need to shit on that lawn. It's the only way to keep my body in shape, you fools. A bomb has better me.'"

158-62 Pot Nixon

163

the convention is "more and more interesting for it is the first sustained clue he has ever had to the workings of Richard Nixon's mind and his comprehension of America, and it is a mark of Aquarius' own innocence that he has never recognized until now how Nixon's vision might be conceivably more comprehensive than his own."

165

+60 Black Rep. reception "There is not a fine Black in sight nor smokes, savings, or flowing Bfivo. No prime evil. Nothing carnal. The mood, if boring, is absolutely safe... Will America be miserable when its streets are safe?" [I recall the White House]

170-75 Aquarius and Nixon's maxims

Aquarius - "he looks like he is wearing just the suit a Latin American dictator would wear in his palace by the tropical sea, and indeed has there ever been a man as high in ~~the~~ public life who has looked this much like

the general who throws over a banana republic in a putsch?"

174 "The religion of the rich, like the religion of the poor, was freedom from death."

(*) 176-77 on TV - suggests (on 177) that death may be the only guide to Heaven

179 "So let us see Nixon as the first social engineer to harness and then employ the near to limitless totalitarian resources of television."

"Not for small effort had Nixon become the Eisenstein of the medocres and the inert."

180 "the Jeanette Weiss Principle (discovered during Workshop Services) was employed - wherever possible use a black lady with a German Jewish name doing a psychotic bit." MORE-GOOD

187 Goldwater

193 Paul McCloskey "Black Irish severity on gloom! His persona speaks of that bull-headed Irish propensity to drink which can be found in jocks who are debating whether to take priestly vows."

198 "Nixon has character - armor, border of it! Several schemes of armor are stacked all on top of one another, but none complete. It is as if he is wearing two breastplates and yet you can still get peeks of his midriff. He walks like a puppet more curious than most human beings, for all the strings are pulled by a hand within his own head, an inquiring hand which never pulls the same string in quite the same way as the previous time - it is always trying something out - and so the movements of his arms and legs which superficially conventional, even highly restrained, are all impregnated with attempts, still timid - after all these years - to

expresses attitudes and emotions with his body. But he handles his body like an adolescent suffering excruciations of self-consciousness with every move. After all these years. It is as if his incredible facility of brain which manages to capture every contradiction in every question put to him, and never fails to reply with the maximum of advantage for himself in a language which is resolutely without self-interest, is, facile and ingridible brain off on a journey of inquiry into the stubborn refusal of the body to obey it. He must be obsessed with the powers he could employ if his body could also function intimately as an instrument of his will, as intimately perhaps as his intelligence (which has become so free of the distortions of serious moral motivation) that his body refuses. Like a recalcitrant bound, it refuses. So he is still trying out a half-dozen separate gestures with each step, a turn of his neck to say one thing, a folding of his wrist to show another, a slight leg steps with one leg, a hint of a drag with the other, pulled back to zero revolution as quickly as possible by a brain which is more afraid of what the body will reveal than of what it can discover by just once making an authentic move which gets authentic audience response. Yet he remains devoted to the utility of this project. Stubborn as an animal, the body does not give up and keeps making its desyncretic moves while the will almost as quickly snaps them back.

205 "Nixon lived with politics as Michelangelo had lived with judgments. So even if he did not know how to move his body, Nixon knew how to move to his right and to his left. Nixon knew how to occupy the center. Kings, presidents of corporations and don ^{Carlo} Capote of the Mafia look to be installed by the man they deposed. No. Nixon was nominated by Rockefeller."

206 "Conservative Aquarians, left-conservative Aquarians, could know at that moment he was wholly a Democrat, for in the midst of the roar of the deepest sentiments rising up in one animal growls from the holiest Republican thrones he held only the old observation that Ronald

Regan was a moral father."

206-207

the essence of Republicans

208

Republicans at the convention: "the failure to recognize that total faith in one's country might be as dangerous as total faith in one's own moral worth, even worse, for with total patriotism, one's own soul was no longer there to be lost; rather, America could be lost."

217

"From Nixon's Maxims: F.D.R. spoke of the four freedoms. There is only one freedom looked for by the American voter who votes for Nixon — it is freedom from dread."

218

the protesters: "Television pollutes identity, and television cameras are about them all the time. So the most serious cannot even finally know if they protest the war or contribute to the entertainment of Nixon's epic." MPT

220

"the dream is always at hand of the American left disappearing in the vortex of the great cosmic hold of the drug world. Nixon speaks from the heights of the White Knights and says, 'I will destroy 200,000,000 Asians before I let American youth go over to drugs.' Asians will cheer because nothing is worse than American youth on drugs. (and they are right!) Even if the South Vietnamese with the sanction of the CIA are sending their smoke on that Bob Hope road which leads from Saigon to Miami. What a world and what knots. The devil has tied them with fingers of steel."

223-24

Brilliant description of the students

"We are bombing Vietnam, and the drugs of Indochina are bombing our young"

229

Hemingway again

227

"As he listened to Nixon and was struck again with the knowledge that the Godfather could manipulate much in politics and do even more as a sculptor (to the focal emotions of the American electorate) but he could not give

(60)

was
matrix

(+) = most
x = probable
✓ = maybe

Beyond Genre: New Directions in Literary Classification
by Paul Hernadi Ithaca N.Y.: Cornell Univ
Press, 1972

(2)
+

[quotes Friedrich Schlegel] "It is equally lethal for the mind to have a system and to have none. It will very well have to decide to combine the two."

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cp
Johnston-5
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(+) "a rather small number / of basic genre concepts have prevailed, with important modifications to be sure, throughout the recorded history of literary criticism"

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"generic observations of 'ideal types' - Max Weber's influential term for conceptual models - to which literary works correspond in varying degree"

"the study of historical change could greatly profit from a clearer view than we now have of 'what is changing'"

"The better part of recent genre criticism has thus tended to be descriptive rather than prescriptive, tentative rather than dogmatic, and philosophical rather than historical"

[Hornadi admits that one of his principles is to "separate links of literature as literal descriptions of imaginative worlds" - he reveals a basic flaw. Why imaginative elements only? What of the autobiography, documentary, diary, memoir etc? Of course, they are inseparable but not to the exclusion of the "real" world.]

[M.H. Abrams in The Mirror and the Lamp lists the four ways we can look at a work of lit. The four aspects we can consider: the author, the reader, the work itself, and the world that is served. ~~the~~ Any study of Maids must consider the author (experience); his perception of self which is so personal; the reader Maids attempts to draw more and change (psychic); the world served (mimetic) wherein as Maids began as a romantic novel and then later in his career turned to journalism. Maids himself is unstable on all three subjects, theoretically and practically. What he discusses lies in the structure of two own works, craft, style (same within the), and general questions of form and coherence, leaving these matters to critics. So the study ~~of~~ will focus on the writer themselves while yet acknowledging any allegiance to the New Criticism which I believe to be an excessive conjecture to the mantle of Journalism - historical criticism. It is a flaw. Maids, one of the best critics of his own era, speaks like about his work than himself, his audience, and the world. So if Maids is relevant all the more reason for critics to probe (not that he should not be relevant - it is just that this is the largest gap in all previous criticism of Maids, which has focused on Maids' personality, public figure, his pleasures and passions and his dream of America and the modern world.)]

[Cove rejects "totalism of art into autonomous self into into genre" because they are "universal and abstract concepts" and act as "formal intricately by aesthetic organization." Maids does not discuss his art as readily as he will discuss himself, the world he reveals, and his motives and hopes of extension of his understanding for the contemporary.]

(2)

11

Cross "He who ~~has~~ begins to think scientifically, has already ceased to contemplate esthetically" [Maier, while not too extreme, believes that it ruins the mastery of a work in progress to think abstractly about it. It is ~~possible~~ ~~however~~ not "impossible" for the critic to perceive on an aesthetic plane and to reflect in conceptual terms "in alternation, so that" he may very well frame generic concepts which reflect his response to a given group of 'aesthetic expressions'. Maier's distaste for abstract analytical thinking has my fullest sympathy and support given the sanctification of reason in the modern world but one of the sub themes of this study is that Maier's ~~thorough~~ romantic reaction to reason is both his largest strength and weakness. Beneath everything, Maier finally believes in a unified sensibility, but he is forced by the dominance of the rational in technological society to propound the intuitive, romantic mode. So if there is little danger now of society falling into a foolish romanticism, little danger of ~~the~~ modern man climbing the transcendental masthead and losing his footing, still it is a potential danger. What the world needs now is more of the spontaneous, ~~spontaneous~~ romantic and instinctual so my quibble is philosophic]

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"the familiar distinction of German romantic philosophers between the self (Ich) and the world"

[see Chap 5 of Portrait of the Artist for Daedalus 3 forms of art]

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quotes Leonhard Beroggi (1938) who equates the novel with determinism and skepticism [interesting, esp. since Maier has found himself unable to write innocent novels - here's the cause: naturalism + determinism as anathema to him.]

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18 according to Harte, if a writer regards the events of literature as occurrences he tends toward the epic mode, if he sees them as purposeful actions he tends toward the dramatic mode

(X) Harte describes the narrative writer's attempt to encompass the "extensive totality" of the world and the "intensive totality" of his characters, whereas the dramatic artist focuses on a "purposeful action" and the will of his characters, so the focus is on the volition of his character - all else is excluded.

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✓ 21 literary genres: "helpful to ~~other~~ writers as conventional frames"

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Van Tieghem

22

"every genre is a 'mold' first designed by invention, then adapted and perfected by experience, to serve a definite purpose: once a genre becomes part of a literary tradition, one dissociates with it certain suspected matters as well as certain patterns of thought and sentiment. The 'true artist' will take full advantage of its tested and perfected 'molds' by broadening or simplifying, modifying and 'rejuvenating' them."

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Faeger: Lyrical + Lyric are 2 diff. things

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a fourth genre "meditative" lit, may encompass forms such as the essay, the feuilleton, the journey, the formal address, the newspaper report, the polemical satire, proverb, program, parable, morality play. Another possibility is "didactic" lit.

SIEDER

35

"lyric introspection, epic observation, and dramatic presentation" AND didactic (showing)

REPORT
NARRATINGMANIFESTATION
REPRESENTINGLITERATURE
SINGING

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Rutkowski 2 relationships: ① between characters ② between author + audience. ② encompasses essays, sermons, abstractions

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38-9 ^{Meyer} narrative: "Its reporting form of presentation places the reader at a distance from the fictional characters, and the narrative ~~supports~~ emphasizes on the exterior circumstances of action further supports him in assuming the attitude of a detached spectator rather than an involved actor."

39 Dohm: "Whoever hears words without seeing the speaker cannot help wondering about their source; from this observation Dohm infers that words, in addition to functioning as signs, always point to a person whose utterances they are." [with Marler's words the uncertainty about its subject (Marler-now) is partially or greatly satisfied by reference to his object (Marler-then)]

(X) In lyric poetry (utterances) we tend to focus on the speaker, in narrative works (reports) on the material spoken [Marler bridges this gap nicely.]

40 Dohm: in "the highest form of utterance, 'manifestation' the speaker feels "a complete interpenetration of the subject matter and the experiential basis of the communication" the experience seems simultaneous with the act of talking. [Again, Marler often accomplishes this: we forget that the event is past and recollected in tranquillity - this effect is largely due to the fact that subject speaks and object described is the same.]

42 Marly: "the conscious conforming by the artist to a convention which will render his work more readily understood by others, functions as an important factor in bringing about literary types."

May 4, 1973

Introduction - Significance of Mailer's non-fiction. Historical predecessors, death of novel, confessional, documentary, autobiography, personal testament. Tradition provides Mailer the gear to produce a book that fits in the museum the novel has left Mailer's surroundings. Mailer's existentialism, the ~~creative~~ aesthetic smelting of his philosophy (sense of the past humanness of 2 traditions) to produce a new of the artist looking at himself. Existentially, Mailer creates meaning out of himself, spins his own verbal web into a web with fragments trailing back to Thoreau + Henry Adams - all of which corresponds to Mailer's ~~own~~ announced and long-held philosophy. How Mailer unites his historical sense + imagination and his originality, his need to be new, to create new forms for the times.

Chapter 1 the novels - links to Dos Passos, Farrell + the naturalists and to the modern psychological novel and to the American Tradition. Mailer seeking to be an answer of the past, an enclosure of all that was and contains of all that will be. Point of view problems, point of view as coverage (weakness of Dos Passos) fascination with evil (disatisfaction with conventional books). Mention of SS. Used for a simulated hero.

Chap 2 the essays + non-fiction. Advertisements, P.P., C+O, Exist. Errands used to clean up the world a la Eliot and Lawrence. Swift in point of view. Totalitarian squaring dishes of journalism. Abuse of bureaucratic prose ^{Mailer begins to swing as his own hero}.

Chap 3 coming together of the 2 streams - first in Advertisements but mainly in non-fiction (see Intro). Reinforced chapter. Overview of methodology of ^{creative} non-fiction. Satire's existentialism applied. In Old Blood weakened. Other parallels.

Chap 4 Runes, Miami, Fire in the Moon, Presner, St. George.

Conclusion - greatness of Runes - parallels to Adams, Rousseau, Aze, Whitman, Tagore, Thoreau, Melville.

all of this to chapter 1.
3. exact method
projective on parallelment
of modern fiction idea to form to Mailer

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[see Chapter 5 of A Portrait of the Artist for Dedalus' 3 forms of art]

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24 Staeger: lyrical and lyric are 2 different things

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34-35 a fourth genre, "meditative" lit, may encompass forms such as the essay, the ~~feuilleton~~ ^{feuilleton}, the puzzle, the formal address, the newspaper report the polemical satire, proverb, epigram, parable, morality play. Another possibility is "didactic" lit.

	utterance	report	representing
	singing	narrating	manifestation
35	"lyric introspection, epic observation, and dramatic fascination" AND Didactic		
	^{telling?} (showing)		

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