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- **Jorge Louis Borges, *On Writing***
- There are two aesthetics – 1) The passive aesthetic of mirror 2) The active aesthetic of prisms
 - Under the passive aesthetic, art turns into a copy of the environment's objectivity or the individual's psychic history
 - Under the active aesthetic art is redeemed, makes the world its instrument and forges a personal vision
- Ultraism is an active aesthetic – its will is to create, to impose unheard of features upon the universe
 - Before one's eyes the world must emerge as a new dawn, a naked vision of things (throw the past overboard)
 - By throwing the past overboard is meant abandoning the rigid architecture of the classics, romantic exaltation, the microscopes of naturalism
- The ultraists have always existed – they are the ones who, ahead of their times, have endowed the world with new aspects and expressions
 - Without ultraists we could continue revolving around a single light (form)
 - The audacious and deliberate credo of an ultraist is not to have a credo
 - “We reject recipes and restraints absurdly respected by esoteric minds”
 - Ultraism is creation for creation's sake – its most essential innovation is modifying formal techniques
- So ultraism is not changing the soul or an essential nature, it is renewing the means of expression
- On Expressionism
- Before expressionism, most German writers engraved not intensity but harmony into their poetry
 - It had soft longings, bucolic visions, and rigid tragedies – they had tranquil pens that achieved a tame beauty
 - But today, thanks to expressionism, intensity abounds – the young poets of Germany do not only consider general impressions, but attend to the effect of details, in the unusual adjective, in the sudden push of verbs
- Expressionism grew from the destruction of war where words could build distance from the real world – the war did not invent this movement, but did justify it
- “Vehemence in gesture and depth, abundance of images and a presumption of universal brotherhood: this is expressionism”
- After Images
- Borges emphasizes the beauty of metaphor and how it can disorder the rigid universe
- Metaphor links distant things thus fracturing rigidity
- To add provinces to being, to envision cities and spaces of a hallucinatory reality, is a heroic adventure
- James Joyce's *Ulysses*
- Borges calls it an unrelenting examination of the tiniest details that constitute consciousness
- In it, Joyce stops the flow of time and defers its movements, not condensing the life of the hero into a few crowded hours
 - He unfolds the hero's day into many days upon the reader
- There is a total reality in the pages of *Ulysses*, not the mediocre reality of those who notice in the world only the abstract fear of not being able to overcome death, not that other reality that

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enters only our senses, juxtaposing our flesh and the streets, the moon and the well – but the duality of existence dwells within this book

- In no other book do we witness the actual presences of things with such convincing firmness
- Joyce is a millionaire of words and styles
- Borges on Joyce: “Be what it may, I will always esteem and adore the divine genius of this gentleman, taking from him what I understand with humility and admiring with veneration what I am unable to understand”
- Verbiage for Poems
- Language is not an efficient ordering of the world’s enigmatic abundance
 - Only angels converse by means of direct representation and without any verbal efforts
 - We invent nouns to fit reality (all nouns are abbreviations therefore)
 - There is an inventive character in any language
- Poetry: the art of engaging the imagination in a game of words – it begs and borrows language from everywhere
- An Investigation of the Word
- What is the psychological process whereby we understand a sentence
 - Croce: the sentence is indivisible, and the grammatical categories that disarm it are abstractions added onto reality
 - One thing is a spoken expression, and the other is posthumous elaboration into nouns or adjectives or verbs (i.e. grammar)
 - Manual de Montoliu: The only linguistic reality is the sentence. This concept of the sentence has to be understood not in its grammatical sense but in the sense of an organism expressive of a perfect meaning, whether in a simple exclamation or in a vast poem
 - But we do not take a sentence piece-by-piece (word-by-word), but as a whole
 - Summaries add a false categorical and definitive air to what they condense
- Spiller observes the structure of sentences and dissociates them into small syntactical groups that correspond to unities of representation
 - Thus two words like La Mancha are really only one (Not La and Mancha, but taken together)
- There are two opposing ideas about the sentence – 1) the non-existence of the grammatical categories or parts of the sentence and the replacement of them with representative units 2) the power of syntactical continuity over discourse
- It will be our destiny to mold ourselves to syntax, to its treacherous chain of events, to the imprecision, the maybes, etc
- Language is nourished not by original institutions – there are few – but by variations, happenstance, mischief
- The language’s goal is to humbly speak thought
- On Literary Description
- Abide by Occam’s restrictive principle – we shall not multiply entities uselessly
- Do not simply enumerate the parts of the whole – it just creates a jumbled list for the reader
- On Metaphor
- There is a logical futility in the attempt to formulate new metaphors

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- Aristotle in *Rhetoric*: All metaphors derive from the observer intuiting a correspondence between dissimilar phenomena
- Avoid the tired, cliché comparisons of sleep-death, women-flowers
- The *Iliad* as the first foundation stone of Western literature according to Borges
- It is entirely reasonable to suppose that during this vast experience of time, since the *Iliad* all the fundamental affinities that are part and parcel of human existence have all been detected and commented upon in literature on particular occasions
 - But metaphors have not been used up – there is a veritable plethora of ways of indicating or hinting at these enigmatic binary concepts – with the strength or weakness of this method lying in the words themselves
- Avoid bombast, trying to be literary
- Walt Whitman, *Leaves of Grass*
- In many models of the epic there is a central character – Achilles, Odysseus, Aeneas, Roland, El Cid, Siegfried, Christ – whose stature is superior to the rest, who are all subordinate to him
- The primacy of one central character was, for Walt Whitman, symbolic of a world we are hoping to abolish as Americans, that of an aristocracy
- Whitman aimed with *Leaves of Grass* to paint an infinite canvas populated with infinite figures, each with its nimbus of gold-colored light
- For *Leaves of Grass* Whitman created a character that was a trinity comprising himself, the person he wanted to be, and the changing reader (meaning he portrays a character readers wish they could be)
- Two Ways to Translate
- Thoughts or pseudo-thoughts, uttered as word plays seem prefigured or even endorsed by language, but this temptation to appear witty is for the fake thinkers, the unintelligent
- The decadent era of poetry was when the works were lazy and merely commemorative
- There are two types of translations: one is the practice of literality, the other, paraphrase (the former corresponds to the Romantic mentality, the second to the classical)
 - The classical way of thinking is interested only in the work of art, never the artist (the classics believe in absolute perfection and seek it out, despising localisms, oddities, contingencies)
 - In classicism the metaphor is not for emphasis or personal vision but as the attainment of poetic truth, which, when once engineered can be seized by all
 - Romantics however never see the work of art but rather the man himself
 - They are wary in translation of trusting one word of any he wrote
 - The reverence for the I, for the irreplaceable human difference that is any I, justifies literal translations
 - Novalis articulating the romantic sentiment: distant philosophies resound like poetry; everything becomes poetic in the distance: faraway hills, faraway men, faraway events
- The Homeric Versions
- Bertrand Russel: An external object is a circular system radiating possible impressions
 - The same may be said of a text, given the incalculable repercussions of words
 - There is no good text that does not seem invariable and definitive if we have turned to it a sufficient number of times
- English literature has always been amicable towards the epic of the sea, the *Odyssey*

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- When translating Homer it is difficult to know what pertains to the poet and what pertains to the language
- A Profession of Literary Faith
- “My postulate is that all literature, in the end, is autobiographical”
 - If fantasy lives do not suffice, the author delves amorously into his own
- Everything is poetic that confesses, that gives us a glimpse of a destiny
- In lyric poetry, this destiny remains immutable, alert but always sketched by symbols that are congenial to its idiosyncrasy and allow us to follow its trace
- The same applies to metaphors – any metaphor, as beguiling as it may be, is a possible experience, and the difficulty lies not in its invention (a simple thing, attained by the mere shifting of fancy words) but in achieving it in a way that astonishes the reader
- The verses we like always depict a soul, an idiosyncrasy, a destiny – e.g. the map of a city, a rosary, the names of two sisters
- Borges asserts that rhyme in poetry, which he calls brashly artificial, can infuse the most truthful composition with a false aura such that, in general, its effect is counterpoetic
- All poetry is a confession, and the premises of any confession are one’s confidence in the listener and the candor of the speaker
 - Rhyme’s original sin is its air of deceit
 - Although this deceit is only an annoyance, never plainly exposed, the mere suspicion of it serves to discourage full-blown fervor
 - And these frills are not because the versemaker is a poor craftsman, but because of something inherent in all rhymed verse
 - Some hide it well, others poorly, but it is always there
- All poetry is the confession of an I, a personality, a human adventure
- Words must be conquered, lived, and the apparent publicity they receive from the dictionary is a falsehood
 - Nobody should dare to write “outskirts” without having spent hours pacing their sidewalks
- I have already written more than one book in order to write perhaps one page, the page that justifies me, that summarizes my destiny, the one that perhaps only attending angels will hear when Judgment Day arrives
 - The page that, at dusk, upon the resolved truth of day’s end, at sunset, with its dark and fresh breeze and girls glowing against the street, I would dare read to a friend
- Literary Pleasure
- Beauty in literature is accidental, depending on the harmony or discord of the words manipulated by the writer, and is not tied to eternity
 - Epigones, those who frequent already lyricized themes, usually achieve it; innovators almost never
 - Borges stresses that most innovations fail, but he does not say that they ought not be attempted
- There is no poet who is the total voice of love, hate, or despair – the greatest verses of humanity have still not been written
- The Superstitious Ethics of the Reader
- There is a problem with over-critiquing the structures of words on the page and not stepping back to take broad views of the overall effects of the page

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- For example, people praise Don Quixote as the paragon of literature but won't admit its greatest accomplishment is psychological rather than stylistic
 - When broken down, we see that Cervantes was not a stylist per se but simply a great storyteller
 - But a true observation about Cervantes has been made: "Style is his weakness, and the damage caused by his influence has been severe. Colorless prose, redundancies, flimsy narrative structures, panting paragraphs unwinding in endless convolutions that never get to the point, and a complete lack of proportion"
- The perfect page, the page in which no word can be altered without harm, is the most precarious of all
- Changes in language erase shades of meaning and the "perfect" page is precisely the one that consists of those delicate fringes that are so easily worn away
 - But still, the author cannot be negligent in her writing
- Genuine literature is as indifferent to a rough-hewn phrase as it is to a smooth sentence – make your overriding concern your subject
 - Lean prose is not a stranger to art
- The most common literary mistake today is emphasis – overstating something is as inept as not saying it at all
 - This type of overemphasis deletes language
- But literature courts its own demise when it tries to copy styles without focus on what is underlying and actually good about a work
- The Paradox of Apollinaire (Guillaume Apollinaire)
 - French writing aims at total forethought and to know all its ingredients beforehand while English writing begins in good faith and continues forward
- A dangerous idea is that it is important to be modern – following this will mean your work will hold no lasting aesthetic and be only a historical document of writing from your period
- Flaubert and his Exemplary Destiny
- The poet is an ethereal, winged and sacred thing who can compose nothing until he is inspired, which is to say "mad"
 - This is of course, an author-centric doctrine
- To superimpose the course and configuration of the *Iliad* on other plots, invocation by invocation, battle by battle, supernatural device by supernatural device, was the highest aspirations for poets for 20 centuries
 - This even results, fortunately, in the *Aeneid*
- Milton, later, lives to construct a heroic poem – from childhood, perhaps before ever writing a single line, he knows himself to be dedicated to letters
 - He fears he was born too late for the epic (too distant from Homer and Adam), but he schools himself in the art of versification for many years
 - He writes that the poet ought himself to be a true poet, a composition and pattern of the best and most honorable things
- On a scrap of paper he notes down a hundred or so possible subjects and finally chooses the fall of the angels and of man, a historical subject in that century though today we consider it symbolic and mythical
- Flaubert: prose was born yesterday, verse is the form par excellence of the literatures of antiquity; the combination of metrics has been used up, not so of those of prose

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- Flaubert did not wish to repeat or surpass prior models but thought that each thing could be said in only one way and that the writer's obligation is to find that way
 - He believed his failures might differ but his successes were always the same, because beauty is always precise
 - Flaubert was superstitious about language (and about the inevitable relationship between the right word and the musical words but he did not devise bad syntactical or prosodical habits in fulfilling this superstition)
 - He pursued finding the right word (even if a common word) and not the rare word
- Literary Criticism
- On William Faulkner
 - There are two kinds of writers: those whose central preoccupation is verbal technique and those for whom it is human acts and passions
 - The former tend to be dismissed as Byzantine or praised as pure artist; the latter, more fortunately, receive the laudatory epithets "profound" "human" and the flattering vituperation "savage"
 - The former is Swinburne and Mallarmé; the later Céline or Theodore Dreiser
 - Joseph Conrad was perhaps the last who was interested both in the techniques of the novel and the fates and personalities of his characters
 - The last, that is, until the tremendous appearance of Faulkner
 - Faulkner infuses his novels with intensity that is almost intolerable, expounding the novel through his characters
- Herman Melville, *Bartleby the Scrivener*
- *Moby Dick* as starting narrow and then opening up onto the cosmos
 - A pursuit which exhausts the oceans of the planet – it mirrors the universe
- *Moby Dick* is a cosmos (a chaos) not only perceptibly malignant as the Gnostics had intuited, but also irrational, like the cosmos in the hexameters of Lucretius
- Borges cites *Bartleby the Scrivener* as a forerunner to the psychological works of Kafka
 - Both *Bartleby* and *Moby Dick* have characters (Bartleby and Ahab) whose motivations (or nihilism in Bartleby's case) end up infecting and ruining those around them
- Henry James
- James's dying words: "Now, at last, that distinguishing thing, death"
- James edited the definitive edition of his works, comprising 35 volumes
 - It includes studies of the art of narrative, the discovery of as yet unexplored themes, literary life, indirect narrative techniques, evil and the dead, the risks and virtues of improvisations, the supernatural, the course of time, the need to be interesting, the unacceptability of dialect, the limits the illustrator must impose on herself so as not to compete with the text, point of view, first person narration, reading aloud, representation of unspecified evil, the American exiled in Europe, man exiled in the universe
 - Borges stresses that James was never popular as a contemporary writer
- Symbolists – writer's whose impressions by eluding meaning, can mean anything
 - But James's ambiguity is purposeful, Borges says; his voluntary omission of a part of a novel allows us to interpret the novel in one way or another – both premeditated by the author, both defined

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- James is not a psychological novelist – the situations in his books do not emerge from his characters, the characters have been fabricated to justify the situations
- Henry James is as solitary in the history of the novel as Shakespeare is in the history of poetry
- Marcel Schwab, *Imaginary Lives*
- In praising Schwab, Borges calls France as the most literary of countries
- His characters are real but the events mostly fictitious and even sometimes supernatural – and this vacillation gives his novels zest
- H.G. Wells, *The Time Machine*; *The Invisible Man*
- The opposite of Beckford or of Poe, the narratives gathered in this book are nightmares that deliberately refuse to employ a fantastic style
 - He observed that his era, (the late 19th, early 20th century) did not believe in magic and talismans, in rhetorical pomp and exaggeration
 - The imagination would only accept the fabulous if it had a scientific and not a supernatural origin
 - In Wells, the poignant is as important as the fabulous
 - He wrote with a modesty that was sometimes ironic
- In the last decades of his life he moved from the writing of dreams to the laborious production of huge books that could help mankind be better citizens
- Julio Cortazar, *Stories*
- No one can retell the plot of a Cortazar story; each one consists of determined words in a determined order – if we try to summarize them we realize that something precious has been lost
- Subject of one of the his original is the gradual occupation of a house by an invisible presence
- He has the conscience of an animal enter that of a man – and vice versa
- In some stories two different temporal series flow and mingle
- Adolfo Bioy Cesares, *The Invention of Morel*
 - 1882: Stevenson observes that the adventure story was regarded as an object of scorn by the British public, who believed that the ability to write a novel without a plot or with an infinitesimal, atrophied plot, was a mark of skill
 - Some critics felt adventure stories appealed only to base interests
 - In place of the adventure novel critics elevated the psychological novel
- The typical psychological novel is formless – the Russians have shown that no type of premise is impossible in psychological novels: happy suicides, benevolent murderers, lovers who adore each other to the point of separation
 - But this complete freedom leads to chaos
- The psychological novel uses each vain precision (or each languid obscurity) as a new proof of verisimilitude
 - There are pages and chapters in Proust that are unacceptable as inventions, and we unwittingly resign ourselves to them
- The adventure story does not propose to be a transcription of reality: it is an artificial object, no part of which lacks justification – and it must have a rigid plot so it won't be mere sequential variety

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- Browning's poem "The Ring and the Book" with ten characters narrating the same event (one after the other) but with different interpretations is elevated form
- Borges on the Detective Novel
- He calls the Detective Novel the "perfect plot"
 - The detective narrative reconciles the passion for physical adventure with that of rigid legality
 - Its popularity is due in no small part to the British idea of law as infallibly right
- Borges lays out his code of the short story detective novel
 - 1) a discretionary limit of six characters
 - The reckless infraction of this law is responsible for the confusion and tedium of all detective movies
 - Too many characters confuses
 - 2) Declaration of all the terms of the problem
 - This is the problem of Sherlock Holmes novels where facts are gathered and known behind the reader's back and unmasked at the last moment
 - In honest stories, the criminal is one of the characters present from the beginning
 - 3) An Avaricious Economy of Means
 - The final discovery that two characters in the plot are the same person may be appealing – as long as the instrument of change turns out to be not a false beard or an Italian accent, but different names and circumstances
 - So use the right plot technique to avoid annoying the reader
 - 4) The priority of how over who
 - Don't be concerned with unraveling all the names
 - 5) Reticence concerning death
 - Displays of gory death are inappropriate in the detective novel
 - 6) A Solution that is both necessary and marvelous
 - The necessity of a solution shows that the problem was a determined one with only one solution
 - Detective stories tell of mysterious events that are later explained and justified by reasonable facts
- Borges calls *The Murders in the Rue Morgue* by Poe the first in the detective genre
- *The Murders in the Rue Morgue* establishes the essential rules of the genre:
 - The enigmatic, and at first glance unsolvable crime, the sedentary detective who deciphers the enigma by means of his imagination and logic, the case recounted to the detective's impersonal and somewhat indistinct acquaintance
- In *The Murders of the Rue Morgue*, Poe introduces detective Auguste Dupin, a Frenchman
 - He also introduces the convention of solving the problem with intellect
 - (Borges cites Don Quixote as the source of many literatures)
 - Poe also introduces the convention of pairing the detective with a friend – the way Conan Doyle paired Holmes with Watson, and earlier, Cervantes paired Quixote with Sancho
 - In Sherlock Holmes, Watson's intelligence is inferior to the reader's and he accepts his role as Holmes's subordinate
 - Poe did not want the detective genre to be a realist genre, he wanted it to be an intellectual and fantastic genre (but primarily of the intellects)

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- Poe sets *The Murders in the Rue Morgue* in Paris because the geographic and cultural difference appeals to readers and lends intrigue
 - He also has the characters behave strangely
- Poe details solitude as the stimulus to thought in this story
- The situation in story is that two women are murdered in room that appears inaccessible, inaugurating the mystery of the locked room murder
- The detective story is an intellectual genre, based on the idea that a crime is solved by abstract reasoning and not by informants or by carelessness on the part of the criminals
- Borges on Poe
- Borges describes the flowering of genius in a small part of the US during the first half of the 19th century as including: Emily Dickinson, Herman Melville, Thoreau, Emerson, William James, Henry James, and Edgar Allan Poe
 - And, as mentioned, he credits Poe with creating the genre of detective stories (*Rue Morgue*)
- But, as a sidebar, Borges asks whether literary genres exist at all – one theory is to negate genres and simply affirm individuals
 - Genres may depend less on texts than on the way the texts are read
 - The aesthetic event requires the conjunction of reader and text, only then does it exist (a book only exists when a reader opens it)
 - So to say that Poe invented the genre of detective fiction is to say that he also created a certain type of reader
 - The reader of the detective novel knows the genre and is suspicious therefore of every word in the text
- Borges in his analysis of Poe as an extraordinary romantic poet (more extraordinary in the whole of his work than on any given page), says Poe is better in prose than in poetry
 - He calls Poe a projector of multiple shadows
- It can be said that there are two men without whom contemporary literature would not be what it is: Walt Whitman (from whom derives civic-minded poetry); and Edgar Allan Poe (from whom derives the symbolism of Baudelaire and the idea that literature is an intellectual activity and, of course, the detective story
 - Poe as a forefather of science fiction
- The idea that poetry is a creation of the mind goes against the traditional idea that poetry was an operation of the spirit
- Borges notes that Poe considered himself a romantic poet
- Borges on Poe's poem, "The Raven"
 - Borges says it was not one of Poe's good poems
 - For this poem he thought about the virtue of the refrain and about English phonetics and how "O" and "R" are the most memorable and effective letters in the English language, and this led him to the expression "Nevermore"
 - Then he had to justify the reiteration of the word – and since it would be odd for a human being to repeat this word he had an animal do it (at first he thought of a parrot but that was unworthy of the dignity of the poem; then he thought of the raven because he was reading Dickens's *Barnaby Rudge* in which a raven figures)
 - He used the idea of the death of a beautiful woman as the saddest possible event, with the woman's lover as the best party to lament this

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- Poe believed that the unity of the poem required an enclosed space so he chose a library (with a bust of Athena/Minerva)
- And as the man is depressed and lamenting, the raven enters – the contrast with the quiet library is the man thinking of a turbulent storm and this makes the raven come inside (thinking of the storm)
- The man asks the raven who he is and the raven answers “Nevermore.”
- Finally the lover realizes he is doomed to spend the rest of his life, his fantastical life, conversing with the raven, which will always tell him “Nevermore” and asking questions whose answer he already knows
- Whitman writes an obituary for Poe where he says that Poe was a performer who played the low notes on the piano – this is a shot at Poe’s alleged small range
- Stories From Turkmenistan
- Borges emphasizes the value of stories with an emphasis on the multiplicity of time and space
- The interlocutors of these tales are princes, dragons, genies, demons, and kings with many sons
 - The dragons of this Asiatic mythology correspond to those of European incredulity, that is, colossal reptiles which the hero’s sword decapitates
 - They inhabit the desert or rough sandy brooks or recover in the hills seeking the moisture of the clouds
 - The genies are the “Jinn” of Islamic belief: God the pious made a tiger, and a she-wolf of fire begat the genies in the bowels of hell, and some converted to Islam and others did not
 - They take on many forms
 - The demons are made out of the smoke cloud of the first fire
 - Angels are voracious; one devours all the donkeys and all the slaves at a wedding
 - The stories also have giants, the universal citizens of fairy tales, which according to psychoanalysis, originated in childhood memories out of the differences of size between adults and children
 - There is also a Simurg, a bird with a calm human face and silver plumage, long-living bird who covers the sun upon spreading its wings; supportive and talkative bird that in the highest predicaments saves the hero
- The essence of the Stories from Turkmenistan is generosity, a virtue of the plains and the shepherds, diversity of forms, slabs, slopes, that then become infinite in the plains
- Time, squared off in farmlands by the four seasons with their predetermined chores, aspires to eternity among the shepherds
- With the shepherds thrive comfort, laziness, generosity, the story that sketches into the evenings, music and dance, unhurried, slowly filling hours
 - Time in these stories not only expands but has the loose shape of dreams
 - Contrast this to Shakespeare who encloses the events of many years in the turning of a water clock and Joyce who unfolds one day (Ulysses) over the course of 700 pages
 - But time in The Turkmenistan Stories is time undefined, light, not weighing upon the events and we do not know whether we should measure it by years or by days, by calendars, or sunsets
 - E.g. there are two cities separated by forty days

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- Interwoven are the marvelous and the everyday, and for the narrator they are neither distanced nor classified by any hierarchy
- Magic is a causal episode
- The Cinematograph, the Biograph
 - The biograph reveals to us individual lives; it presents souls to the souls
 - A novel presents the fates of many, a poem or essay a single life
 - The cinematograph is deserted without any other connection to human lives, except through easy generalities
- Narrative Art and Magic
- Borges notes that scant attention is paid to novel's techniques both because of the greater antiquity of other genres but also because the novel's many complexities are not easily disentangled from the techniques of plot
- For Coleridge, the essence of poetic faith is the willing suspension of disbelief
- When a gentle character appears have that preceded by sweet images: e.g. a gentle sea, an orange scented breeze
 - "roofed over by the changeful sea"
- The law of Hellenic sirens like in the Odyssey, was to die when no one felt bewitched by them
- One kind of novel, the ponderous psychological variety, attempts to frame an intricate chain of motives similar to those of real life
- In the adventure novel, such cumbersome motivation is inappropriate; the same may be said for the short story and Hollywood movies
- Every episode in a careful narrative is a premonition
 - This fear that a terrible event may be brought on by its mere mention is out of place or pointless in the overwhelming disorder of the real world, but not in a novel, which should be a rigorous scheme of attentions, echoes, and affinities
 - So mention things in the narrative and have them be premonitions, revealing what will happen later (either its exact opposite or reverse and the like)
 - Make the narrative a teleology of words and episodes
 - There is the natural or incessant result of endless, uncontrollable causes and effects; and magic, in which every lucid and determined detail is a prophecy
 - In the novel, the only possible integrity lies in the latter (let the former be left to psychological simulations)
- A Universal History of Infamy
- Baroque – the style that deliberately exhausts its own possibilities and thus borders on self-caricature
 - The baroque is the final stage of all art, when art exposes and squanders its resources
 - The baroque is intellectual (Bernard Shaw: all intellectual labor is inherently humorous)

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