

The Night of the Eclipse

BASRAH.

BASRAH.

P. 812.

Thinking of the night of the eclipse to
comes across in a collection of Blake the sentence (in
Annotations to Berkeley's 'SIRIS'): 'Imagination is the
divine body in every man.' And later: '... Jesus, as
also Abraham and David, considered God as a Man
in the spiritual or Imaginative Vision. Jesus considered
Imagination to be the Real Man and say, I will
not leave you Orphaned, I will manifest myself to
you; he says, also, the Spiritual Body or Angel
of little children always behold the Face of the
Heavenly Father.'

The Christ was concluded to: Granville
through the imagination: as through community,
or inhibited life; but through the inhibited
faculty of imagination which is the Christian
inherence, bringing about it in its special
sense.

The deathliness of the starved middle-class
imagination: becomes an isolated faculty, of dreaming.

Night of the Eclipse V. 2.

Entry into Basrah (from air-port, 'plane from
Beirut); (as entry into ^{in radio talk} Baghdad); western abstracts
fall away from Lim; the darkness, lights, crier; Tom-
Linden ~~is~~ meets Lim at air-port; drive me to house;
Estel while house being put in order (later he pays rent at
shop).

THE NIGHT OF THE ECLIPSE II

The proud scientist, Cornille's friend. I will

not be ill. His behavior after me of their arguments:

child-like. And, standing behind him a few days later,

after friend's deliberate absence, G. has illusion of large

lead: a vanity, yet strangely suggestive of a trip. Science

will look after the future. Medical attention to himself.

Freedom of mental analysis. There was a source of freedom

to him.

His notebook: 'Went for ride this morning,

on P.' 'Had a nice center soon after waking up, on

M.' (As friend tells report: Philip and Mohammed)

THE NIGHT OF THE ECLIPSE ^{Vol} II

In a room in Al Rasid street, the German
architect. Experiments concrete music. Abstract paintings
on the walls. Most perfect living form the few
aircraft. Living means collective: ask no larger than
the face of one man. Was in Gestapo, fled to Spain,
from there to Cairo: agrees not go "job here."
Paradoxically, "great interest in Israel. Secretly sends
funds there. Advises the pioneer life: extraordinary
youth of workers, he says; the finest values he has ever
seen; community-life realized; marvelous hospitals;
a modern Jew set in the desert. Nearly forbidden
entry into Mandate because took a visit to Israel.
Believes there must be unity between Arabs and Jews,
in order to extend this great communal state. Pale,
slightly sweating face, and dull eyes; speaks incessantly.

Night of the Eclipse Vol. 2.

Visit of Hanni to George.

She was aware when he threw up his job in London, and was given a pull by me as a result - not the Secret appointment - she began to review the awe and fear she had once had for him, and to 'see through' him. She is deliberately off-hand in her behaviour towards him, he notices - interrupts him in his room, telephone persistently when he doesn't answer, all in a manner that shows the days are over when he was to be considered by her a 'little god.' Her immediate plunging into local intrigue.

Barrab.

'Poetry has to be inherited.'

Sitting by the river in the evening, swinging in the hammock in the garden of the Mesopotamia on the way to get a dreamt name in London. Poetry has to be inherited; ~~and~~ the inheritance is the natural gift of birth; and the truth has to be achieved; it has to emerge, after the battle of exception and temptation. This battle took place in him, first in Barrab., in the night of the eclipse, then in London: the articles were laid down, the principles were formed, taken up by the use of the ethical machine, so to speak, in which he was brought up. The choice had been between allowing this ethical machine to form in his life, or to inherit, through an achieved truth, like a delayed second birth of his organs, a solitude — a new life — in which he would no longer be recognisable to his friends. (This is confirmed later when he returns to London, ~~and~~ ^{after} his long stay in Italy, and finds that everything has gradually fallen away from him, and that all he can perceive in a friend's face are the labels with which his own personality has been fixed; Gleanings' wife — he is a "snob"; a rake; a bully; a time-server; a prig. He can see these analyses separately, and since

He can not see them, they are far from him; they might be about someone else; his soul is in his body, and is displayed in his communication - not expressed, & rather not defined exclusively in his coming and going; he has achieved being, for the first time.

This wasn't done, and he believes unkind laws have been done, alone; being is only the issue of love; it is the issue of the only real communication that exists, in the area of silence, far below the ethical machine, in total acceptance - the flesh became mystical, and vice-versa. Sex is the unspanning exciting dream realized not for the body, but from the moment; the coincidence of mystical passion; reminding him of the pendant-laws, which has its season and time; affection absent to it; the longed contemplation of the transformed body; the moment that comes from beyond, working like the sun in and between the bodies. On this has come about.

Reflects in Barab that his flesh is awaiting its inheritance, only exciting and piecemeal visions. Friendship with Tomlinson, from Part of Beison, who comes now to Barab, for enlargement of office? Now encloses Lulu in splendour; the dream of Pinkie that haunts him, especially in the hospitals. After the 'ethical machine' that followed the night of the eclipse, pointing out to him the way he should live, tipping over his life slightly to one side, making him - above all -

Night of the Eclipse Vol. 2.

When Tomlinson is being tried to persuade him to become homosexual. 'You've no idea how unattractive I am. I'm sure you'd find it unattractive, look at all the trouble you've had from women, you waste all your mind and conversation and so forth on them, and all they're really fit to do is bear your children and supply the decorative need sometimes. Of course, give them children, but keep yourself - which means your sex - apart. You're in an excellent position, unlike me. I couldn't make love to a woman if I wanted to, I should be frightfully ill ~ something, I wouldn't even get an erection. But you could do with it! You could have the best

of both worlds. 'You've no idea how marvellous it
is to go inside a man and feel it all
tight round you - I've done a woman inside
tight like that'. Cozanne laughs and
says, 'Happily not!' 'But you did see,
Pip, the tightness is the pleasure. And
look at me here, digging the praises of
men - I did see you doing the same for
women!' 'Well -' Philip was silent for
a moment. 'You did see the praises of food
all the time to eat, as the earth is walk on
it!' 'Why is it that these people always
talk about food when you ask them about
women?' Tomlinson said in mock-philology.
Cozanne felt abashed, as so often with
Tomlinson. 'Well, I didn't mean food - that
sort of thing -' 'Men, boys, see THE ILLING to me!'

Night of the Eclipse Vol. 2.~~The chapter on the Gypsies~~

In every generation of 'N' Gypsies, the
 women, helping men, playing a much the same
 role, a peculiar sunny goodness and simplicity,
 coupled with the warm and guide: an attention
 to the goodness in men; one supports in men,
 women also relieve friend of long imprisonment (6
 months, say); it is never philanthropy, a even
 beneficence, — in the case of Lizzie's father it
^{went} ~~was~~ with a kind of fearless Bohemianism, until
 his wife slowly brought him to heel — but a
 loyal gift for help — for belief in the the
 poor — ~~the~~ susceptibility for being roused.

BASRAH.

Night of the Eclipse Vol. 2.

(After reading of 'M' Logothari' in several generations -

(18 boxes)

in Basrah, in the hotel, thinking in the
past few weeks, he begins rearranging among his
papers, intending to look up some notes he and
Pinkie had made in their trip through Kurdistan,
and then to his astonishment he found a letter
in an envelope, faintly sealed, so tenuous and
slight, which began: 'My dear darling Pinkie'
It went on to describe how 'my heart fell to
pieces' and he stood there shattered and with
everything in the world at an end as far as he
was concerned as he saw the 'plane leave the
ground. The 'plane' what was the date?
October? When she was supposed to be in Meedhan!
There? Paris! In the week-end! The endless
long labyrinth of deceptions! Perhaps he'd go
and in finding them! He'd escaped from a kind

of ~~that~~ funny web in which his life would have
been caught, struggling in it. He could never bring
it light, always in that funny, light grip! The unequal
course standing true: he is thinking of the
acceptability of the Gogolians & being raised,

and sees Pinkie as troubled and mortified and all
his compassion roused by his earnestness. 'Don't let
me go, darling, I shall do anything for you. I
shall see you out of your awful life, I shall
work you free, and you'll never ~~be~~ have this
terrible false impersonated feeling again, we'll leave
that into, we'll go right away somewhere, to
Canada perhaps, but please don't leave me, Pinkie,
I should die, I know I should. My blood would
just stop, I wouldn't be able to go on, I need you
like a child, I don't care who knows it, you'd
got to take pity on me like a child, I don't
know any other sort of life I could leave without
you, -

M. 2.

MUSEUM

Plot

BASRAH RIOTS

Granville lives up to Basrah by riot. Describe.

BASRAH CRISIS

Staggering incompetence in dealing with situation, coupled with staggering ignorance in America. A 'grand Anglo-Saxon carnival of incompetence'. Britain has now woken up to its involvement in the Middle East, having slavishly believed in the vague aim of prestige - inopportune, especially as it had had secured its base the support of America. Now the mutual incomprehensions multiplied. American policy showed a total ignorance ^{of} ~~of~~ ~~the~~ ~~facts~~ of real Middle East war, as well as Britain. A kind of mutual squabbling, with nineteenth century background, Britain waving its arms desperately at Washington, and Washington maintaining a number of different policies at the same time, all totally contradictory of the other. The nationalists in M.E. could only gain.

the incompetence, coarseness thundered in the west. It
reminded him of the way Dick went to work in his
office - with a kind of bewildered air of ^{affronted} coarseness,
blatant whenever he got a direct challenge, fumbling
and unskilled, and then suddenly with ~~and~~
active when it was most disastrous. It was a
great wonder that British and American forces didn't
clear a space in the Sahara desert and ~~put~~ ^{give} me
a war just for the amusement of the world, and
have it filmed, with copies flown to London, Paris
& New York in record time and to show the same
day. Only the incompetence of Moscow hidden to
us, Tomlinson says; that's probably even more
staggering; only they have the advantage of being
able to sit and watch. ~~The total collapse of~~

of

MEMORIES:

CHICHESTER

9 DAYS

(REMEMBERED)

[VISIT
To ENGLAND?]

The Night of the Eclipse.

One night ^{Hanni and} Virginia Creeper stayed the night with them in Charworth Road. They slept in the spare room downstairs, in the same bed, and as it was Saturday, everybody got up late. A secretary from Pinkie's office called to pick up some mail and walked into the room downstairs by mistake. Hanni had already got up and was in the kitchen with Pinkie and Cornille. The secretary looked confused and when she'd gone Creeper came up stairs with a rather sheepish expression.

"I say," he murmured, sitting down, "can you imagine anything more frightful? She barged into my room while I was ~~in the middle of~~ ^{writing} ~~writing~~!"

And he let out his wild, unhumorous laugh.

Cornille looked up at the other two in surprise. Pinkie was blinking in an embarrassed way, but Hanni was smiling coolly, with a deliberate

set of face.

"Really," she murmured.

Cornille looked at him across the table.

"Do you really mean you were tossing it?" he

asked.

Creepers didn't look in the least intimidated.

"If you like, sweetheart," he replied. Then he

pulled Hanni towards him and gave her a peck on the cheek.

There was a grim enmity between him and Cornille. The latter got up as soon as possible and left the room to them. Creepers thought him ~~rather~~ and

~~rather to the point of tedious~~ ordinary to the point of

~~tedious~~ tedious. Also, rather like Beatrice Cyprian, he could not

feel at ease with ^{Cornille} ~~him~~ a desire the slightest excitement from his company because of the ^{family-} background he'd

learned about from Deryk: this at once defined a person

of ~~all~~ ^{the} ~~his~~ ^{his} and interest for him. Hanni he found

exotic, and claimed a trace of Arab blood himself.

The enmity had grown steadily in Cornille's life. At the beginning he'd liked Creepers. He had

could we tell? What did he know about Dick and Hammi?
Nothing, really. He had to think about them all the
time. But Pinkie he knew in the proper way - like
a touch & smell - underneath thoughts. But his senses
were no good when it came to people like Dick and
Hammi and Creeper. They were engineers of multicolour.
Hammi he knew of them, though ^{as first she seemed the most} ~~she was the most~~ ~~best~~
~~abstract~~ ~~reticent~~ because she was so reticent.

Night of the Eclipse V.N. 2.

His tracing back on his life after the war, to when what he calls 'the neurosthenia' began; and he finds that, contrary to his expectation, it was not there after the war at all; and was only provoked by later circumstances, namely, his meeting Pollocke (in Chichester) and being introduced for the first time to the world of middle-class life. The first years

after the war, active, lonely but clear, when he read hungrily all the books he could lay his hands on in a ~~state~~ glowing, dreaming, energetic state of mind; riding, and taking lessons; long walks in the country; exercise; and a sense that life was forming again for him; the luxurious sense of freedom with which he woke up every morning, after 3 years in the army when he had had a private woman but staggered from one painful and exposed experience to another until he was nearly all over; and now his senses and

intimate pleasures were returning, he was shy, and
as nearly unfit for human company as he had ever
been, quite different from the dazed days, but
the life inside was picking up like a tiny
flame, and he was taking all the sights and sounds
he could get, the hills outside Chichester in
the morning, the sound of birds outside his window,
the warmth and noise in the cafe where he
went for morning coffee, sitting there watching
people come and go, always in a pleasant state
of dream and ^{lowly} half-excitement, his cheeks flushed
with health; and the Cathedral at ~~late~~
night. But after ^{several} Postlocks the doubt of sleep
began, the nightmares, the sense of ill-health,
morbid and self-involved, the conviction of
being betrayed and misunderstood; so that
the flush in his cheeks went, and he began smoking
and drinking furiously, so that a hard, filmy,
fixed look came into his eyes. A ghostly
world. On his little pleasures gone. For emblematic
everything in this middle-class group was
social position: gestures - how to dress - how to talk -
how to read - how to seduce - there were ways of

2. (Clint Eastwood and after)

doing everything; and in nearly everything he was
revised and fell short of him. His morals were
abandoned, except the moral of disbelief and
~~leadership~~ self-advancement. self.
advancement — a kind of degeneration is the
lowest point of middle-class ambition — was the
only motive and energy behind conduct. Being
simply 'nice', asking for anyone's health,
making conversation, calling on someone for
company and stating this clearly — all we
had, protected self making gestures that
could amuse, surprise, shock, — was not.
And in these conditions he was pitiable. The
whole moral basis of his life hitherto was cut
away. There was no chance for goodness; so
he had to try and turn it into a appearance
of goodness and selfish calculation. The death
of middle-class which was only saved by
American money. He by no means people creep
back (like Dick Postle) into the position and put
a uniform of respectability, like children playing

adults, and casting of these uniforms again in the evening in return in the wild game of nihilism.

Cornwall's sense of having been going along straight line — towards the proper fulfilment of his life — and the discovery of the England he loved, which after the immense war might be made — at least everybody was talking about it, and that seemed why they, including himself and everyone else he knew, had voted in a socialist government. But then his life came stop in front of this screen. It had wobbled and gone off-track; so he realises now; and the middle-class had once more been established in power, ~~and~~ ^{the} possibility of a vision being realised gone; and the dreary middle-class, dim life ~~was~~ takes over. He traces all that sense of England as 'finished', as unsatisfactory, all its actual finished qualities, in fact, to that nucleus of a broken and cynical class. (Only hint before that of this world in Wales?) Would his life had led to some kind of leadership, historically? Would all his

3.

reading have entered his function? But his
thinking began to involve only himself, more
and more. Then his money had gone. He
had had to look round for a job. At first it
was leisurely. Then something had to be found
at once. He chose T.I.M. And then the Middle
East had offered itself. That had saved him.
Otherwise how would he have done the work?
How could he have had Dick's life, for instance?
That terrific, pushed energy immediately after
the war had to be directed not in Israel;
and, finally, it had to be directed not at all —
as now. Imagine all the other people cast
out in the same way, to say to himself. With-
out America, ~~then~~ they would have had to let
ideas, and clever people, go to the top, at
once; but (as in T.I.M.? — illustration same
as for film-industry, U.S. offers to make films
in England, cheap labour, and thus preserves
the mediocre talents) can we find parallel in

commercial world.' America, 'the Eldorado of
the middle-class', ~~saved~~ saves its friends in
Europe as part of defence-programme against
control of affairs by ~~anti-middle-class~~
~~for~~ 'communist' elements.

N.B. He has heard in Genoa, and in
Germany, the same thing said of 1946 and 1947,
'years of hope' which were 'hungry for existing',
and suddenly the curtain fell, and life was
once more very like what it had been before,
with the 'ignominious and corrupt' in charge of
affairs.

America has 'reinvaded' Europe: what
'revival'? The soul lies famished. And
England! The same as in Germany. Perhaps
worse, because there are the huge, solid and
confident farms there which he has seen
in Hamelnog-county and in Bavaria. The
wreckage of a farmhouse which he finds in
Brix ; on a slow 'country-walk' for the day;

4.

The hideous 'Council' houses blocking the lovely
view; ramshackle huts; roads everywhere;
the death of the countryside, as he wanders
through the muddy courtyard of the farm, the
mellow building, silent and the trough-water
frozen, the windows of the old house smashed in,
with a disgust that despite the lovely,
purer, yellow day and the fields that stretched
away on all sides, he had a sense of the
collapse of Christian civilisation. In America
there was no doubt the same life - back
away at nature as much as you like to
make money; but there was space in America;
how could you do it on a tiny island?
Society here felt harassed; more so than
in Germany; in the German villages the
beerhouses were still thick with cigar smoke,
you could still see stout golden-haired horses
pulling the carts and ploughs, because chiefly
people preferred the work of their lands to the

wasteful work of machines; and the same
ball-leaded men playing cards as in the old
days; the ~~was~~^{was} rosy-checked women eating
cake stodd and schlagyahn; the soul was
dead for a time - an air of shame and empti-
-ness - no dream. There was still a dream in
England, intact. But there was the fight to
get it back into life! So many cups of tea
in so many cosy little rooms, each one ~~cut~~^{cut}
off from the other. Nobody joining with any-
-body else, it seemed; no life together; only
separate people enjoying 'company'; that was
the impression; how could the group break through
such a terrible open space with ~~these~~^{these}
such good? He caught sight of a list in the
paper saying how nearly half the students at
a certain university wanted to emigrate. But
where to? At one time America wd. have been
a possibility, Canada, Australia, New Zealand;
but it was all the same world nowadays; there
was nowhere to emigrate to; it was the same

problem of Christian civilization everywhere. Or you
 could do what you can. It is more than you have
 likely to ⁱⁿ England, or more wine, or darker
 complexion, or whatever it was you were after...
 But underneath, there was always the same problem
 to be solved, in Winnipeg, Chicago, ~~London~~ ^{West Ham,}
~~London~~ or Sidney, ~~Bellingham~~. (How can we get back
 a sense of the mystery of life, which we have
 taken such pains to ~~remove~~ ~~take out~~ remove?)

SATELLITE.

(CHICHESTER)

The change that came about after the war:
the war has brought about a change of feeling in the
middle class which he begins to feel as clichés
after issuing from his ten-year attitude. In official
tone in conversation, the discrediting of private
feeling, implicit; the growth of accepted social ideas
and attitudes; the concept of a "society" which was the
end of all thoughts and energy, a sort of mechanical
society involving principles and plans, the nesting-place
of all conscience; the affectation of a clear tone,
clinging to 'facts', which belong to a kind of anti-
personal, anti-human sphere; ~~the increasing pain and~~
dramatic of self under this little disguise; the
'scientific' interests; the wanting of the real talk, which
was always from personal position; increasing self-suppression,
which begins notably in the company of Pollock, as
an occasional thing with him alone, and is confirmed in
a prolonged habit of the company of the rest of the
group. It is falling further and further into an alien life,

smoking heavily, yellow and tired, nervous, as his affair with
Pinkie begins; his ~~will~~ attempts to depart from nature
of self as others did, by mental will - an 'individual' by
means of the little responses are mentally imposed on his
behaviour (Potter suddenly walking round in a 'don't see',
another leaving his girlfriend stranded at Cranville;
flat as an 'experiment' in working-class morals; to see
if we could sleep with Cranville; another discussing all
the chain & talks from his room, and putting mattresses
and cushions, as is 'aided seduction'; another joining
the communists party for two days, passing himself off as
an honorable, as he is, convicted, & then leaving. A
series of unharmonious 'jokes' with life that really
frightened and intimidated me in secret.) Then
Cranville tells Pinkie, hoping to disguise his jealousy, his
monogamy, that one day he will tell her the perverse
he has learned from a Japanese girl; quite imaginary,
and a year after he asked him where these were,
he looked at her in astonishment and only remembered
saying it with difficulty.

This dead official the secrets signify the

2.
proletarian
role of the middle-class. He needs it first in Postlocke.
group. It is a kind of self-alienation. One has no
country, no heart, certainly no God: there are only
ideas, and these ideas are the official form of society.
It means, really, the death of Europe. The middle class
has abandoned finally its roots: the role of proletarian
middle-class. The proletarian is dead; the future is social
organization - this is the current feeling. His escape
reading in the first two years ago, the war, since it
French is in the assumption of the continuation of
Europe; the ideas are personal, fluid, in the body
of life, changing it. When this ceases. The middle-
class was ready for the proletarian role of communism -
Americanism: its proximity and interests, its function
in the war, decided it in the latter. Both meant
the death of European life, English life, the personal,
tragic, human, Christian, for the ethical. This
failed gradually over the years, because of the growing
hidden influence of the working class, and the still
powerful memories of the aristocracy, and the ^{similar} awakening
in the continent, underneath the satellite governments.

A certain intimacy returned; but not yet to fullness, even now. This fullness depends on the disappearance of American occupying troops; ~~the abandonment of the principle of capture by the U.S.A.~~ the end of the satellite era.

He remembers the towers of American troops immediately after the war ^(in Austria, when he was then a prisoner) to compare his picture of them then with anything he knows about America now. A satellite picture: stumbling impotence, as he watches them pass on the Austrian hillside.

Recapitulation of Chichester Days.

Night of the Eclipse 1922.

He had matched as the war for his health.

The destruction had cost him very little sorrow. The first glimpse of the non-civic life, or the life he always had another office he wd. look back to with extraordinary yearning. (He catches glimpse - in Italy - husband - of road-worker standing with feet astride, smoking, gazing into the distance, just having finished painting white road-signs; that glimpse sends of the country, and they round him, and being wrong in life, as to speak, as in a cradle, his will lapsed, during war, in Alexandria, Tunis, Cairo, Beirut, Athens.) The breaking of dreadful pinched unpleas'd civic role.

A state of slight misery at edge of new lives the toll of modern life: this accounted for usually by endless meetings, smoking, drinking, the substitutes -

Visit to Epidaurus?

Notes of the Eclipse v. 2.

Note, when he sees, perhaps - Greek Tragedy
(in Epidaurus?), he is seeing pagan fate, the
irreversible fate that advances implacably; the pre-
Christian; the Christian fate depends on free choice -
the choice of a man's fate - the power is in his hand -
for this the immense power that men have taken in
their hands since the beginning of Christian civilization;
the liberation from the dark pagan insistence.

The Night of the Eclipse Vol II.

During the meeting of the Russian and American leaders, he reflects that Russians have great start in the struggle of production, in that, they can fall back on something quite beyond them, un-mental, strong and sustaining, namely, their being Russians. And perhaps America comes out of this, that a new society, lacking the pain of the old, could be triumphed into being by mental determination, and not the slow forces of living. Nation in the proper sense is nothing but the realization of a self far beyond society, both in each person and beyond him. His sense of being English: none and none while he is in Mandar this sense of an untipped distance in him, that grows gradually into his eyes and his expressions, and seems to come from me of the past, and has a decided form and character which he has done nothing to prepare, is present.

Night of the Eclipse. II

'Scholar'

His awareness of the middle-class personality
 as creating a legend of itself: in Pollock, earlier,
 we have seen how he creates a sense of religion by
 his own movement; doesn't refer beyond himself. To also
 now with a 'scholar' ~~Committee has known for many years~~
 all his transcriptions suggest the same ~~legendary~~ ^{in Buzrah} powers:
 things much greater. His room is always like a temple:
 the book end to fork. Men seem to become everything.
 His movements are fascinating to watch: they make immediate
 life full of relish and glow. ^(ambition to deep; instant freedom of choice - also food etc.) It is a legendary glow: but
 the glow surrounds a life in which only men exist. This
 is the great middle-class legacy: the achievement of full
 dignity in men, as co-workers in themselves apart from
 power; the ^{communal} realization of the Christian idea ~~the~~
~~community~~ ~~where~~ It encourages life by mind: so that life
 feels safer than normal, and even than it naturally is. No
 flights are taken beyond men - into the deep personal
 recesses of the mind. Life is guarded and under
 a wild mental surveillance. (Whereas in the 'aristocrat'
 Committee sees the glow from the past: this is the legend
 beyond men.) ~~but in writing men to glow of the present with~~

Scholar nicknamed something like 'Texensis'. Drives battered
car through town. Car a meeting-place for cops in the evening. 'Texensis'
car! He stood here in the same position every evening for fifteen
years. Notice, we are getting snobbish also such things, in the
presence of us only the big American cars, the ^{also} expressions of
European property - Fiat, Mercedes-Benzes and Citroens -
want to ~~take~~ have it taken off the road, we inflicted
funds in ministry prevent it.

Night of the Eclipse.

See paragraphs in Gross at the end of
Book I: in which Coramille feels that 'intellectual
machine' of abstract ideas (freedom, national
self-determination, industrial development and so
forth) does not do all things him: mitigated
by his love of the present occasion. But now
Coramille meets couple in whom it is things
and things: no curtains & windows; dusty
boards of furniture; and they seem to talk
with people but & their own pictures of
people, so that they seem to see a sociology. ~~Down~~
~~Open~~ → Minds of fixed intellectual concepts
into which sentences uttered by other people fit in
do not fit.

The Night of the Eclipse. Volume 2.

Looking back to the reference in the end of Volume 1. to the 'pictures' they had of each other - in place of a living sense of each other - this is the 'middle-class relation' - he gets a more and more acute sense of this as a growing and universal feature of human relations in the middle-class world grows in every ~~country~~ country! it is further complicated by pictures of supra-personal kind - of national ones, the 'Arabs', the 'Jews', the 'Americans' - and the social ones, of 'middle-class' a 'working-class' - 'reactionary', etc.: and pictures were exchanged quickly - of Cozminello that he is 'anti-American' and given to wild outbursts which mustn't be taken any notice of - so that he finds at first meeting with somebody that they are on the defensive against the pictures, making any communication between them impossible - the woman who suddenly

Under this a flow in the knee when he says something
humorous, as if to say, well, the stars seem frightened and
intimidated by your reticence - but I'll make sure it isn't
true of me! He becomes more and more stranded in the
picture of him, and even begins to like the picture
somewhat, until he has to leave. And to his dismay
he finds that more pictures await him in England, too:
gradually he had to settle down, because only in his own
country were the pictures at a minimum - comparatively -
at least, he wasn't stranded in a hostile image: other
people did at least begin - people, at first meetings.

Night of the Eclipse Vol. II

It is also the story of his total collapse: in the loneliness and the strangeness of his surroundings (remember in Vol. I at the end when he predicts 'despair and tears', and a loneliness in which no one gives him back 'an image of himself') he feels he has a complete licence, and he is interested also in seeing how far he can go and yet keep his identity. And we see the self growing through this, and we see what relevance his earlier thoughts have as he reflects them, or rather as they turn into living experiences for him: e.g. the agony in the past, the isolation of Clivio isn't a matter he simply thinks about any more, but it is alive in him; he has never been isolated and surrounded by enemies before and he is now, in London, there were always friends and he always 'Pip' - cogitative but with a heart of gold whom you could do anything with if you treated

right - and he was getting stiff and pale, he could no longer talk easily or comfort himself, he had the sensation that the blood was leaving his body and a kind of dead clarity was seizing him in which he had thoughts and appetites in his connection with life, work of all with ~~other~~ people, was going. He no longer wrote to England, Pinkie in any case never replied to his letters, and when she did it was with a suggestion of deception which he found unnecessary. He had come to the hopefulness that had founded his separation from Kit many years before in Sussex: then he'd hoped and dreamed for two or three years after, even refusing to go into a brothel sometimes in order to keep faith with her. But he knew that a period of his life was over now that he & Pinkie were ~~had~~ separated. Sometimes, less frequently as time wore, he had voluptuous daydreams about her in which she described the illicit affair in detail while he made love to her. But at the brothel, and sometimes with (— ? Dawson's wife ?) he was applying himself to new sensations.

The divorce came through from London. He flew there for two days, stayed with his parents in a state of unnumbered misery which he tried not to show, and gave the excuse that he had to be back for his work. It rained hard both days, and the shop lights were on all the time. The only thing he enjoyed was the lunch of fish and chips, sipping with pleasure but still a nostalgic pleasure after the interminable — (nice talk) had been living, and several drinks with it in the law-courts. He got a push afterwards, and waited for his turn. Judge asks him why he isn't claiming damages and gives him a disapproving look. He slept nearly all the time in the plane on the way back and went by taxi straight to the cabaret. There he sat with a lonely and equivocal relief (Idmail - (Baton)) sitting at one of the tables alone, clapping his hand like a madman and roaring at the top of his voice.

In the first volume he reflects that Dick and Hammi pay lip-service (~~next~~^{second} / ~~script~~ / ~~at~~ the end of Sussex chapters) to 'art', 'thought' and so forth, but in fact aren't serious, but he said later why. Now he begins to see in the second volume, that the lip-service is to protect their total lack of moral concern (the essential feature of middle-class psychology), the death of all religious impulse in them, from view: that they are only for blind mechanical evolution, and this is what shows them as an impasse now, the fact that the evolution has reached its fullest point, and their ideas are inadequate for any further advance. They only respected me when we ceased to take them seriously. Behind everything they said there was the one intention, 'Take me seriously - do I qualify?'

And there was relief that he did take them seriously.
He gave them the idea that they were talking the same
language as himself, with the same interest.

Night of the Eclipse.

Notes change in middle-class from industrial power to intellectual power, in concrete way: when he takes course called 'Manus' the restrained, questioning attitude of the (aristocrat-doctor?) in Moul. The common class-theme is work: a world of leisure and riches is constructed round them.

Night of the Eclipse vs. 2.

It doesn't do to name Christ too often.

One is led direct to him by collapse;
by anti-Christ? (take experience in vs. 2.
which leads him to cover same path as before,
in night of eclipse, only with his nerve and
body; the Jews?) He is led to reflect
this as example of his own brother, and
Glenning. The innate Christianity. (Reads
that Walter Scott's stories of ^{goodness of} ~~great~~ people
without religious belief just make George
Eliot's orthodoxy.) [He has read Thomas
Hardy; looked for George Eliot's verse;
poetry impossible without restoring and
isolating middle-class elements of life —
which neither did?] He sees brother smoking,
embroidered in people, inviting unpopularity; exalt-
ation of lonely virtue. Has the squeamish turn
away from him. An easy shipping-post for moraliser.

Christianity has to be absorbed. It is the daily
religion, contrary to (Tomlinson's) idea that
only Islam provides practical rules. The
Christian struggle ('the darkness of the cross') offers
itself to be resolved (as in Gramsci) by its
contradiction; this contradiction the living
paradoxical element by which it is always new?
Towards the finding of 'second life' in those
who need it. Middle-class life extends the
need to nearly everyone; offer to Christian
substance, as working class does, and
anocracy did; no dream, a behavior,
comes with it; it simply offers the technical
achievement of freedom.

Page 1 the Eclipse Vol. 2.

The immense crisis of the middle ages,
which the romantic epochs have hidden from us
(culminating in the Victorian era); the middle
-class argument that no world originates in
Greece and Rome, which were so to speak
discovered, and being discovered through the dark
and primitive middle ages to an end. Our
present civilisation entails a re-thinking of

everything since the Renaissance. otherwise

what Fletcher calls 'the American madness' (in
which every generation tries to construct its
model of civilisation, and is broken down by the
next generation before it has started the
foundations) will be the fate of the ^{whole} world. We

have to knit ourselves into history again,

knit our history into one piece and theme

again, from its root.

Nigel of the Eclipse vs. 2? ??

Something about D.H. Lawrence? He sees
Aldington Preface: describing 'Pansies' as 'little
snails', and 'Ship of Death' as showing that 'underneath',
the spirit was lost. This is a misunderstanding of
working-class speech. Indignation = snarling, anger.
Wrote suppression of Lawrence due to this understand-
ing. Alone in an absolute middle-class world.

'Pansies' seem to snarl because the
mid.-class mind he sits and spits in the world,
alone, disgruntled (this a Pollock-image of indignation,
because it is his own state, when he is low); whereas
in working class community people sit together and
wallow & even snarl; they are together. The difference
between 2 civilisations, and only in one epoch, with
the collapse of the middle-class Age of Triumph, is that
class being defined as limited and inadequate to
whole of the Christian reality.

View of the Eclipse vs. 2.

sense of helping people even in
understanding our needs; in
middle class 'terrible'; please
yourself'; you are free to do what
you want.

One great central facet of community, lacking in

middle class which so far has been brought up as, ~~and~~

~~and~~ namely, thinking about other people as parts
of yourself, & indistinguishable from your reality, ~~that~~

with identical appetites which have to be brought
into a kind of collective consideration. This is

the middle class 'wasn't' a 'consideration'. It
is a natural view function, part of the act of

perceiving other people. In the middle class
world - which has caused him shocks, e.g.

in the company of Postle and Pinkie, the fearful
absence of any collective sense, replaced by social-

other people are separate like different realities;
~~partly~~ ~~uncomprehensible~~, they are really, of no

account; the self is 'cultivated' to this point.
He begins to understand why people so often behave

as if they were alone - this becomes increasingly
an experience: because that tentatively is - their

world - no one else would have come to their world
being with somebody else, even as man and wife, would

automatically establish inher responsibility; in other
(responsible concern)

words, no community. The estrangement, instead ~~of~~
(his most acute experience in this direction with the
Americans) is which they do NOT feel inside the
people. They were inwardly joined to the people:
finding his feet in middle class world, is learning
how to carry oneself alone, so as not to be torn
inwardly and in the end smothered by these dead
contacts.

N.B. Hauni has this natural grace, shares
it with Cranville; it is this, he now realizes, that
distinguishes them from Pollocke and Pinkie. ~~He~~
~~also says~~ The latter are the turbulent, anti-harmon-
ious elements in the relations; while Hauni and
Cranville always assert the natural life-quality
which brings disturbance to a head, in a way
that perplexes Pinkie or Pollocke; they could satis-
factorily go on with turbulent life. Pollocke
says he is like this because he comes from an over-
safe and sheltered childhood, like Pinkie. This
is a typical error of judgement in his part;
safe and natural childhood are clearly what
Hauni & Cranville have had, whereas his, like
Pinkie's, was in fact turbulent and disordered;
nothing was easier to see than King Arthur and
Lady Godiva were the very souls of disorder.
And in Pinkie, too, the world of the country house was
being done ~~for~~

Night of the Eclipse V. 2.

He realises that with Pinkie he was really always alone, there had been no community between them, community or/foated he, the identity of being, or less, which he would call 'vegetation'; the sense of functional, blind self-proliferation of life. Therefore, he wanted affection; namely, bursts of conciliation, which had to be largely sentimental, between two strangers & ~~not~~ his ~~hope~~ the expectations of marriage, he could now see, were wide of anything that Pinkie could supply.

Night of the Eclipse V.S. 2. General Thought.

He lacks proof, in Night of the Eclipse V.S. I., that middle class people are distorted in the way they see the world: he only observes again and again (e.g. the magnate) that they see it crooked, and that it is no general "feeling" for it nor is it a kind of general consciousness (i.e. refute also Dick's claim that he is only "pinning a social label" on people); e.g. (as the Magnate's) he sees them drawn at once to other crooked people, seeing every-thing from his point of view, upside-down. Now — the problem is — is there an authority beyond them-self to say they are distorted? He sees how — complete is judged: she forthcoming, he lonely and suffering alone, and he observes how he is completely hidden to them; they can only judge mechanical social devices; they have no inner judgement.

N.B. distinct difference between Jewish and
Christian approach, Mrs. notes and father in
family concerned about whether relative is having
a child or not, the question whether one should
marry the father or not; Cornille at nice says
one mustn't be laid out about the child - there
is no decision to be taken; the matter is
left to answer - not his saying to do so would
be 'unwise' - but the matter of the just,
'happiness', 'the will' whether to marry or not,
and thanks him for his concern. writes back
that he is interested in girl's affairs - he
hardly knows her - but had opportunity of
'seeing a child's life'. 'One should do what one
can', he writes. 'out of common charity'. This is
not taken up in family, esp. by father, as

Example of his 'coddiness' in personal relations,
to say of our relative 'common decency'.

Cranville argues that this precisely
diff. between Jewry & Christianity: that
we ord. do all such things, not because -
person is 'my' family or 'my' race' - this
is inside limits of Jewish morality, but
not Christian; 'I was brought up', he says,
'to do it because of the God in that
person, and to think my own native
opinions and selfish. Real love leads you
to help your wife etc. not because she is
in contractual relation with you, but in
the love you bear her, the God in her,
which joins you to her.

SECOND

VISIT

TO

ENGLAND.

SATELLITE - ENGLAND.

N. B. that the leaders (industrialists etc.) decided on major-domo role instead of European leadership because of a) quick financial gains b) fear of socialism spreading through lack of prosperity and lack of immediate financial support, and c) fear of communism on the continent, fear of unification of ideas. European history thus kept in cold storage for twenty or so years.

Night of the Eclipse V. 2.

Second visit, the country
has stood still: independence
not been taken up.

On return to London.

Fashion-girls living in

the house or visiting frequently? Pinkie has moved
into fashion-photography? He finds no piety in
girls, nor melancholy either: a bare, neutral state.
Girl tells him that the old type of model was
afraid of having her hair disturbed or face marked
in sex: but now she knows it is all done by the
camera-man - the lighting. Granite runs
in particular: they have no sexual presence at
all. The one who confides in him has defect of
some kind - e.g. ~~paralysis~~ ^{the one} paralysis; ~~the one~~ of the highest
paid and most famous; for bathing and athletic
pictures; she is dimly recognisable in the papers &
magazines, after having been touched up. Only she
has a reflective quality: trust, perplexed state;
passivity. A girl ^(Hesam) tells him that she doesn't
have to fight desires to keep her figure etc.,
because she has none (desires): it is not that her
attitude turns her into a living photograph.

model, so that she looks it over while sitting drinking
with them, but that it is in the system. She
tells him dully (as does Glenning tell him)
that it begins in masturbation; they become
incapable of outward sex; their bodies are
their wafers; it is encouraged by the presence of
lesbians who proliferate in the industry, and
she sees them in pure forms; ~~and~~ ^{fashion} Glenning
says, is the perfect matter for masturbation.
In these women who are chronic masturbators
go into commercial advertising, décor, fashion
modelling, ^{the theatre where their power} ~~female feminism~~ for seeing life as
a ~~pure, empty~~ pure, decorative puppet-show ~~is~~
are used. ~~Behind~~ Sorensen, Glenning says, in all
these industries you will find a woman in a hat
sitting behind a desk, and not for you but a
lesbian sexual: whenever show is involved they are
like sentinels. (Granville finds this in Germany?)
as if in precise illustration of what Glenning said:
the women who without any aptitudes manage to
make a quick business in theatre, having replaced the
male, involved in copies.)

VISIT TO ENGLAND

Night of the Eclipse Vol. 2.

He sees that Pinkie goes through a period of threatened self-annihilation to prevent Grove's flirtations and constant daily periods of absence with his 'contacts'. And this dissepard - the way he washes his hands in eau de Cologne coolly, while she lies seemingly almost dead in the bed - and Craville reflects that he wd. never have been able to do this, but wd. have changed his whole life rather than save such a scene again. And he would have been wrong in this; and Grove was right. Grove ~~had~~ had, if anything, despite the middle-class quality of his expression, had a kind of aristocracy of being, in his flesh, which worked against all life by rigid principles (leaving these to the mind, and to talk), which exactly coincided with Pinkie's most fundamental wants, ~~which~~ in her flesh too, for below her mind which nagged for fidelity and the flattery of her pride. Slowly she was

living the new life he imposed. And Coramille felt
the antithesis of him — in his flesh to wear the
lace with principles and habits, and his mind asked for
the opposite. If he had treated Pinkie in the same
way, if he had served his own proper life for her,
and left principles and reputation to look after themselves,
there would have been no divorce; there would have been
no love, no great happiness, hardly any satisfaction from
their life together at all except the instant admiration and
cravels friendship they had for each other. They weren't
soul-mates. No had they ever loved each other in a
sexual and therefore marital way — 'marital' in
the modern sense. He could have had the aristocratic
type of marriage if he'd liked — it was the only escape
from the fearful boxed-up middle-class marriage of
fidelity and household like ^{justices} cages. Coramille had it.
But Coramille had to have the soul-mate. For unlike
Crome and Pinkie, the basis of his life had to be
solitude and not society. That perhaps was the greater
difference between them. ^{only if aristocratic life had his outside, ed. he have had the} aristocratic-type marriage; but outside any
society he feared and disliked.

VISIT TO ENGLAND

The impression he has - a sudden vivid conviction - which passes because it can never be verified - that in some subtle way England has been sold to America, and not in a ~~more~~ direct way, by Englishmen making money out of the aerodromes, or business men making easy agreements in their own language, but by a kind of Anglo-American group, by people with American letters - for there is on one side, English in the House, so that Parliament, the Queen, the several parts of London, the arguments in the newspapers about nuclear disarmament, the meetings at a high level between ministers, the flights to Washington, the disagreements with American policy, were a facade like painted cardboard put up for the benefit of the people who like ~~all~~ ^{and} people everywhere were gullible and easily persuaded to a word of good will. England didn't become a colony of America, as some people said. Because it wasn't necessary to colonise: it was so to speak the ⁴⁹ -th state, dressed up politically in imitation of a nineteenth century power called Britain. For there was

always such a glaring disparity between the picture of
Britain one was aware of in films, in the newspapers,
in the minds of Americans, and the actual twentieth
century country which developed unknown, unseen and
unattended beneath the 'paganism', the 'Commonwealth',
and the 'apartheid'.

Light of the heliopause II

Cartoons?

Nigel?

The 'Ancien Régime'

The couple: sharp-faced wife, nervously talkative, as if to prevent a natural situation arising in which people will settle into true identities. A group of people who belonged to the hunting and shooting class in England; inside untidy and peaceful. The wife asks Corneille where he works (as coffee) and he says, 'I'm in the local T.M. place' and her answer is, 'Oh! the grand!' This meant socially rather loftily; and she glanced at her pygmy and asked, 'why, grand?' But she didn't answer: her thoughts seemed too quick, soaring through the head at an enormous rate and changing too rapidly to amount to anything; as in a 19-7 nervous woman the thinking was simply a bad nervous disorder with no relation to any interest in ideas or a capacity for formulating them. Her husband polite and vague. At table Corneille tells her the story of the doctor (taking the stone out of the child's ear again) and so on.

ideas that he thought were too fast and frequent for her to listen in peace to when somebody else is saying; a more than this, the seeds grew in him that she had constructed him as someone in her mind — he felt perhaps as one of the hunting and shooting set, by connection with the host — and was therefore listening, as if as she was concerned, to a hearty and meaningless table of words from the ancien régime. At the door when they were going somebody advised his nervous niece was a sp. track material and she turned with a sharp face, in unpleasantry but as if with pain to herself, and said, "What's the use of a man dozing up?" He replied, "What's a strange idea — one of ten pits it is women, do you see?" He turned to one of the men, who smiled non-communally, "Is it only women should want to doze up?" And she said in the way of grip me of the door, "But what can happen?" And this seemed to mean that it was useless to struggle to impress her or attract her. But there was always a disquieting, nervous ambiguity about her sentences. Later in the week she and

'Ancien régime.'

Le Grand invited them to his house on the other side of town by the river, where foreigners lived usually five; it was a lonely Turkish house with tiny carved balconies and windows, quite closed from the stinking alley-way. But inside everything was bare. There were no curtains in the windows. Children had just been put to bed, apparently. And the young woman moved forward to meet them, in a nervous and pleased way, as if to direct attention from the gross differences that existed between them — again he had the unpleasant sensation of being constructed, and of her talking with him as Pinkie talked, but to be nervous and unquestioning constructions of them — and said, "I'm a song, everything's in such a mess, do come into the other room." There was a sitting room where a fire had been till and there everything was more or less in order; though even here there were no curtains, giving a chilly effect. The dining room was on the other side of the corridor and was a chaos of dusty furniture, newspapers, old toys and

rolled carpets. As they stood by the fire she told them
that no day they meant to get the dining room in order like
with the children it was so difficult. They always ate
in the kitchen, which, by virtue of a great Victorian disease
that seemed to have been lifted straight out of heaven,
was quite a cosy place. During dinner they found out they'd
been in this house for six years. The woman gave the
impression that the class was a challenge to other people,
and a form of superiority, to them, in her own judgement. At
table the husband, who was in charge of all the local
schools, as an inspector of some kind, talked politely and
also pointed out everything Cozanne said, with a form, as
if looking into it for false logic and prejudice — which
he seemed to expect as a matter of course. He spoke with a
rather fine, patrician accent. His wife was the daughter of a
big wool-dealer in London, he said, and therefore hated the
idea of Tories: how did Cozanne stick it? Cozanne
shrugged and said, "I don't think about it." The other was
dumbfounded and said physically, "Do you ever think in
Tories?" And Cozanne, taking it as a joke, replied,
"Probably not!" The dinner was a very good one. It was all

3.

of the potatoes being underdone and then washed, a rather laced
up with milk and butter. And again, although she apologized for
this, she seemed also to be implying it in them as a mark of
perhaps not her deficiency, but the difference from them and from all
those who expected crusty, well-cooked potatoes and a dining
room as a matter of course. When dinner was over she paused and
said to Pinkie, as if Coramille would be repeating it. "Shall
we leave the men alone?" A nice little husband said, "Well,
it's not much use - I haven't any part to play for the poor chap."
So she replied, "I've left a glass full of wine -" There was
only a bottle, which the husband had bought in the shop,
and the wine when they arrived. So the two men sat
together in the style of a landed gentry, but with the cigars
and port missing. In the sitting room afterwards Pinkie
mentioned an English wine-dealer who had just started
a cellar and was getting English & American claret.
And the woman's reply was, "Oh, he'd be dangerous to
know, wouldn't he?" This meant, personally, that
knowing would be a temptation to get in quantities of
drink. She seemed to want a stick and spade and
mercenary attitude in everything. She gave the

injection that she would ~~not~~ do something before you
was and then snatched it away with "Ugh!" He had
went to put more coal in the fire but she said ~~no~~,
"No, I think we've got enough. It's sure a lot
getting it in from the yard outside." She added to
Pinky with a confidential look. Then an argument
started, one of those inevitable arguments that would have
gone on anything. (It was about Africa) ~~and~~
~~was mostly between Crumille and her side and the~~
~~young couple. Pinkie said nothing all the time.~~
~~begin by the husband talking about the political~~
~~struggle between the Whites and the Blacks; and~~
within a few words Crumille found himself instructed
as someone 'against' the Blacks; because he
chanced to ask whether a 'white' proposal for
segregation in some states didn't have something in it.
It was foolish to say that; he was still thinking what
he did so and in any case he knew nothing about
the problems down there. But he was annoyed by this
air of doing-good. There were so many do-gooders in

world, promising to give warmth and light to millions upon
 millions of people in countries where they had never been,
 and so often they hadn't the gift of warmth and light in
 their own lives: he saw those chilled by the dying
 fire and the bare windows, and his irritation mounted. He
 questioned everything they said, making them angry and
 angry. "I told me that they were Catholics," the
 husband threw at him a stinging remark, with
 a cruel, 'unselfish' element behind the physical protest,
 in his patronizing voice of the kind that we lay up on
 heard only in Sandhurst and the best clubs. "It's
 an incommunicable offence to question these things!"
 But Coraillon persisted. "It reminded him of Fry Celeste's
 hatred of 'niggers - laws! how dreadful they were, lumping
 everyone together! And the instruction of him that seemed
 to have been made earlier was now confirmed. The wife
 told them with biting pallor that wage-differences in
 Africa were worse than what they had seen in England
 in the seventeenth century. "They're frightfully poor - so

much power -!" he began and Cosmille interrupted quietly,
"Oh, they might be rich as well, in a way..." And she
glared up palely at him. "Well, these people are! They're
poor! They earn about three pounds a week!" Her
husband interrupted to say, in a more lenient voice, as
if he could give Cosmille some help. "But it was the
same in London before the war - bad conditions degraded
people -" "Not necessarily," Cosmille said. "But
they do!" they started together. "When these stu-
dents have put in new houses," the husband went on,
"they made a mess of everything." "What was this?"
Cosmille said, getting more & more unpleasant. "In
the last end!" the man said with flashing eyes, as
if to remind him of the existence of people & conditions
he, in his present state of comfort and disdain, knew
nothing about. But Cosmille said nothing about his
own knowledge of the last end. He half-enjoyed this
false position. It seemed so clearly that these people
were nothing as phantoms. The phantom was this man:
hard, staunch, selfish man that presumably existed in

this world, though Corneille said it was not there. In fact,
 we'd never met the right person, as far as he could remember,
 who didn't believe in equal rights for the 'blacks' and
 indeed of everybody! not since the war, anyway. The
ancien régime was dead; but for these people, apparently,
 it was still alive, and they instructed a museum
 they were, even out of a ^{par}lamin clock for the local
 T. I. M. office! And the wife seemed to offer a taste
 world in return. The aftermath of the ancien régime
 was, it seemed, a bare rational world with no
 curtains, no wine, no nice meals, no overcoats
 of a soft material —! In everything they saw a sign of
 the past, presumably anything in them belonged to the
 past, most of all this slogan, which was the essence
 of the ancien régime: 'sovereignty', 'equality', 'the
 rule of the majority', and so on. Then the husband said,
 "It's quite possible that ~~if~~ they're free and independent
 they'll have their own dictatorship. But we'll have
 due justice — for as we are concerned!" "Exactly!"

Cornwallis replied in a ^{imitated} loud and ~~impleasant~~ voice that
didn't phase him, "That's as much real morality as
exists in your argument. You want a free government
but you're going to be a dictatorship. Wickedness by a white
man is worse than wickedness by a Black man; what
a completely rotten morality that is!" And the other
man, struck by this, said he had God on his side: and
it wd. all be done for him. "Jesus Christ!" he
added in a quiet voice. "I don't know if you've ever
heard of him or cared about him, but he was dead,
too, he was one of these men."

~~That was an error.~~
I think it's wicked, frightfully wicked, to divide people
because of their colour." The bloody snippet,
Cornwallis thought. With an air of surprise and
astonishment the fellow came forward and said, "Twice
two is — is — four!" And Cornwallis, disgusted by
his levity and laziness, replied in a
levity, "No, it isn't — it's five!"
It was an unpleasant and the effects didn't
leave him for days afterwards. When were they going to live
in the true, present world? He wanted to go and tell

them that to make the new, warm life with our own hands.
 But he saw that they wouldn't and couldn't do it. They
 were frightened. Indeed, he wd. have been shocked and
 frightened by this argument if he'd been born in this
 world. But he felt safe. The husband had told him
 how 'frightful' it was that in England most children had
 nowhere to work except in one tiny room where there was
 television going on all the time and people talking. And
 if Cornille hadn't lived that life himself he would have
 been shocked, he wd. have attributed superior knowledge
 to the men. But as it was all he thought was, 'I
 wish to God I'd had television in my day,
 instead of just radio.' In the room that had entered
 his soul had come | on for the people talking
 on the other side of the table, no even for the radio,
 which was usually music or vanderbilt puppets, he
 for the dead exercise - both before him, and for the
 kind of man his husband (above) was, usually. his
 teachers. They had taught the iron. And they would
 do the same to all the millions of poor people there
 were in Africa in the same way. with this case

intellectual concepts; and 'black' men of the same kind - with the same tripping intellectual devices - would be his servants and heralds. These bare intellectual concepts would trip industries and civic organization. Ultimately, we even then, with luck, after ten or twenty or thirty years, there would be higher wages and better homes. But the simple moral issue of how we are going to keep the sweat in our lives, which have been touched, to husband and wife (above) and education in the prospect to new life; and for him it was a prospect to death. Co. constantly said is then that wearing these moral indignation as empty, of this kind; and thus only the different interests would. People only for indignation morally when a new interest had shown itself.

The Night of the Pelipex II

The small group in Rome. He detaches himself. more and more and unites the middle-class desire to persecute and isolate still further anyone who stands for the phrase of the (negro?), that anybody 'inside the group' has to pay the price. He refers again to the idea of the 'middle-class' impulse: the horror of being alone — in which state the total impulse of ideas is recognized, and the pride is totally deluded and reference has to be made persistently to what lies 'outside' (the great force waiting for me to join them) as opposed to the 'inside' which is identified with the selfish and hostile. (more & more we see (the negro) — (with tall wife with raven-like teeth and gleaming raven eyes?) — basking in all the hostility turned on Cosmille: he is the magnet of it, and even in his charitable moments, protects Cosmille against too much eulogy. The winey-voiced Italian writes also 1873

as if he might ~~strike~~ strike you a blow you had (wring you
by the neck & by the hand - we can now be seen from the look
in his eyes) : he rails in his grating, coarse voice upon
the English - a 'gentleman', who do these English think they
are, so cold and stiff and separate! For Corneille more
and more represents a silent accusation of them: his
attitude looks exclusive and snobish; like avoiding them.

THE NIGHT OF THE ECLIPSE.

The book of joy - flights, rockets to the moon, collapse of socialism in England, the rise of the African republics, the meeting of Russian leaders with American, revolution in Mexico. Prosperity, civic development, the new landing schemes. The liberalisation of the 'gentry': the acceptance, that is, of rational & educated government: the key to England's change at this time (after 1832); the achievement of unity in England that belongs to pre-industrial era. This change among the gentry, as when government still mostly fell, a process since the war: the abandonment of belief in class (i.e. Elizabeth Bentley-Pattin's pained sense of difference), and perception that new classes not going to descend (Bentley-Pattin and Cochrane on the 'bitter').

The night of the eclipse VI. II

Superstition.

The modernity-hypnosis: the American friends
he is with in (Sunderland); A, claims it is exactly
like Stamford, Connecticut, and he's going to laugh
when he comes there for his first visit; B says it's
too '1890-ish' to be like Stamford — 'but as it is', A
says, 'Stamford', 1890, too! You don't seem to
remember. But he is convinced that while the 2
places are almost identical in style industrial
ugliness, even to the same period of architecture, there
is one hypnotic suggestion in what B says that
cannot see the outside world as 'modern', in the
lack of a few other symbols. One of these symbols
he finds in London is 'the old-fashioned lettering'
on all the buildings and advertisements. For B,
the lack of comparison with Stamford is a good
sign; at the same time, there is no doubt that
the secondary, old-fashioned world is in a dream-
state compared with the new in which the world
is moving at its fastest and most typical rate.

of the hospital in London (London Clinic) she says the money they charge seems to be awfully high considering that the place is so 'old-fashioned'. He says it has some of the most modern surgical equipment in the world; he seemed to be getting used to this quick middle-class type repertoire. And she added quickly, "Oh, yes, I know - I mean it isn't just a stream-lined?" And he felt he'd got to the word of the meaning of the word 'old-fashioned'. "It was a kind of sentimental matter: a few signs had to be made; but it was nothing real. Modernity was a way of behaving: buildings and walls had to actually show a rejection of the past. The American need, seen to be lacking in England, was substituted for real movement of things. It was like the trade representative from Chicago (Elizabeth -) in Mosul who wrote to him about his first job - 'High', "It's the only thing". It makes the old ~~to~~ planes ~~that~~ belong to the stagecoach-era. He was always moving forward, to be on the mind, on

He made a new scientific gesture, whether it was experience
 higher or concrete music. But one'd never plan in me of
 those jets than they were first developed in England. No
 did one travel in the Comets that some people were saying
 at the time were more reliable. It was the feeling of
 modernity - the colour of the body, the steamships, the
 curves, the advertisements, the company in the places
 of the up-to-date people - that made it acceptable.
 There was a peculiar softness he was aware of in the
 new friends he'd made: as if finally they looked at
 the world round them, outside America, and said, "I'm sorry,
 I can't take it seriously. You're not - modern." It was
 a painful feeling he was aware of - a certain doubt
 in their eyes, sometimes towards him personally. What
was this doubly essentially?

The matter of the dungs. (American by adoption)
 The way) telling him
 that these dungs were American - that he'd found the
 'literature' on the subject is the German doctor in a
 German hospital, he had it even translated to look at
 it. Cosmille's doctor used they find that the

research was started in England, and that most of the
dumps were developed in England, and that the interest
was called after an English man, the Darent. "Now all
good things come from America," the doctor said with a
smile.

'Night of the Eclipse' Vol. 2.

He has a good example of the way in which Americans saw the world round them automatically - as a distance and therefore could never really grasp what was going on. For instance, an American friend learns something from me of their common English friends and at once makes an admiring comparison with America: the 'fine old traditions' and the 'peace' of the countryside. Do they ride in red coats? Do they cry Tally-ho? And the Englishman replies with a laugh that the only place he'd heard "Tally-ho!" was in America during a hunt there, and also it was the only time he saw the field turned out in red. No, he said, we're rather a ragged lot, I'm afraid. The idea is to get the fox and with a lot of swearing & kicking up and we eventually get 'im. As for peace, where I live there's a bloody great railway station and you have to point your fox north if you don't want to get mixed up in the backyards of a building estate called Wilden Industrial Zone. No, he added, with genial, tired look at the American, we gave up the moral life about 2 centuries ago in England, ~~that was~~ a century ^{or so} before America

did, as a matter of fact.

Seeing everything in a false historical perspective —
Europe as 'wise' — horrified concern at 'Americanisation' of
Europe — they could not see the changes that took place.
They could not see, for instance, the extraordinary mobility
of high society which nevertheless did not alter the
face of the class — ^{underneath all this struggle} ~~they had~~ ~~with~~ ~~for~~
the moral oppression with life — that they had, so to speak,
~~was the toughest one they had to crack~~ of total
rejection in by being American.

Night of the Eclipse Vol. 2.

Vision of England.

Dinner at times of fox hunting now. During past days me must 'understand the Americans'. He doesn't want to extend the same understanding to Europeans: the continent of Europe, — from the point where they are eating (near Devon?) is more than sixty or seventy miles, was 'abroad', and some foreign in every respect than another civilisation two or three thousand miles across a terrestrial ocean. Describes American politician as 'ostinate' (Duller because 'a Yorkshireman'. Has this class kept Europe divided since war? Has it prevented, on the other hand, the insularisation of Europe?

A symptom of the collapse of the middle class objective in English middle class? Hitherto, decreasingly therefore the (19) and the beginning of the (20), that objective had been the aristocracy. America represents the middle class objective deprived of aristocracy, namely, religious background. Slow degradation of life in England since the war, and the collapse of power abroad, and influence in Europe, the payment of this; and commensurate with increasing prosperity.

A return to Europe would be a return to correct civilised objective the 'magical image'. (In sense, esp. in Germany, that every head turns in Europe with

Visit to London.

The libel-case (perhaps involving someone he doesn't know or meet) is the instrument by which he sees; that Dick, Hanki, Pinkie fall back on safe, squeamish attitudes of social propriety, and even the law; Dick's argument that these people involved have 'professional positions', and you can't 'just go round saying what you like about people.' A play? He has it taken off; Hanki seems to have persuaded him? Crumple hears discussions at Pinkie's - (unclear) ii) Grove's ^{etc} weakens; Grove says of himself that Shateau) he is 'A kind of contact-man.' He is at least 'good-natured'; The guilty man is 'dead' for him 'socially', he says. These are friends of the status quo; time-server masquerading as people of moral authority. Pinkie emerges the best: she really doesn't care what is written or said of her; she only complies because of pressure from Grove. It is this episode that robs Crumple of all interest in friendship with them: the final collapse of his world; the fall of the last fragments of trust.

Night of the Eclipse vs. 2.

Conversation (in a town like Welwyn Garden City) in which a friend of Gramille's (a contact through T. I. M.), the manager of a factory, a retail business, talks about poetry; he quotes Verse 7, a currently popular journaliser (Belgian figure), and says, "may we be 'pure poetry,' it may be facile, but why not? must we always have 'heavy' poetry? Gramille points out that it isn't heavy for him. This is heavy. He would read real poetry to become lighter after this. The man claims that 'serious poetry' is more 'difficult'; it is 'obscure', and 'modern trends' are going 'abstract'. To which Gramille says, he doesn't find it difficult, he finds this difficult, he can't follow it; and he isn't interested in 'trends'; he is interested in poetry.

Absence of any sense of poetry in family;
for these the 'light' verse of the journalist is a consolation; it is something that tells them they too understand, by offering no poetry at all. only

a kind of socially representative prose, undisturbed by penetrating ideas, always in a veil of convention, broken into lines and slogans, things were there as clumsy. Journalist aspirations for 'mystic' poem on death, 'self-pitying' poem on love, 'earnest' poem on freedom; these aspects which are strikingly un-social. Cowardice and social ambition: A kind of post-war prosperity Hughes; ^{even} the faint call of practical desire for love; a total absence of dream; a loss of magic.

The 'good taste' of friend's wife; everything has deliberate good taste, even the arrangement of flowers; and total absence of art makes this more than it wd. be.

Finally friend says difference of age accounts for difference of taste: he understands journalist's nostalgia for pre-Fin de Siècle world. This is avoid confession of total difference of appreciation; to hide fact that poetry is for him heavy, melancholy, difficult, unbearable

Recall Marguerite's daughter No, Esthère of curiosity and magic, is driven by pride ~~and~~ to fight her way into The Arts; a socially

2. Nije 7 the Eclipse v. 2.

important department nowadays; the middle class
struggling to dominate it, which means ~~the~~ stuffing it
7 magic, namely its own truth; N.B. all most
unmagical and common things in plays, the begins to
feel, are described as 'wonderful' several instances
of this - a perfectly empty piece of business in which actor
takes a stick and hobbles on it like old man,
is empty catalogue - for Granville; when magic
disappears it gives their mind freedom to act, and
they at once take this as sign of activity, in play;
magical: laughter is only quite unmagical
performance, she takes it not to say how good
it is, how she uses 'her eyes' etc. it is all
made up. comes out of deathly dullness, she has
no life, then, and no spark of curiosity, everything
~~the~~ becomes dead and tense with her; only the
itch for power is still there, and the only place
~~where it can have the satisfaction of~~
~~it can have the satisfaction of~~ where it still has
dilent and present audience is in 'the arts.'

Night of the Eclipse Vol. 2.

The 'Nielsen Nuts' * — two old men, 'homosexual' —
 who did a turn together in the American queer house.
 Or 'The Immortal Coors'. Debrair, in pullmans,
 sun-hats, dark glasses, velvet tuxedo. Breigme's friend.
 soft voices, a kind of dry, waggling encephalence.

* Professor Nielsen injections. Check spelling.

VISIT TO GUNGRAND.

Middle-class nightmare: esp. of last business-
 -generation; born at end of Victorian epoch.
 Darkness, gazing at the Christmas tree. The
 mother — a kind of clear, biting satirist;
 detective novels, thriller — one name after another,
 and a quick, pitying little epithet to dispose of
 it. Pause; father, flushed, head falling forward
 in sleep; wakes up to say terrible story of man
 who slowly buried a woman to death in America,
 tied her up. lit her with cigarette lighter and
 then matches — 'for our matches'; because resented
 women. 'Nice man, they say.' Feeling of unknown

meanings; hidden side struggles; hatreds; is what
people say double-entendre? Vague, ghostly insinuations.
the head frozen and lonely; clear which never had a
dream, and whose power has collapsed. Drowned,
desperate life continuing under rational and
apparently sensible statement. Sickening state of
nightmare. Coville holds himself completely
silent: this is wrong, he feels, bad for himself and
others; but he can't plunge in, he can't sacrifice
himself; he has to keep himself in silence, for
the sensation of passing through a kind of stillness.
This is his world now, and all he can do is
try to possess himself, and fight a way through.
The sense of desperate humanity struggling under
the dead phrases; they have always done this,
he thinks, since children; always steeped in
distress and distortion. At least he comes out
of stillness.

Night of the Eclipse. Vol. 2.

In family of friends. (T. I. M. contact in
England - the Weymouth Garden City scene?) daughter
least sensitive, seemingly least open to magic, the
most darkly attached to Statis Inc., (N. B.
the playing the piano), is the one who will make
art the profession. Take also Maguel's ~~the~~
daughter. The three have some delicate
appreciation of life; but this gives them a
plunge of the tremendous difficulties and
hazards, and the pain, of art which the stars,
never seeing the magic and therefore the ~~ground~~
godly elements, never have? does not perceive
the magic mean that they see only lines and
colours and features, and they feel they can
imitate the features; and their learning this
'art' is only learning the skill of imitation?
N. B. The Maguel's daughter, it is never herself
in the stage, or in life for that matter; it is only
imitation of some model. A good feature - which
for one, Maguel is all art; a bid for glory among
men.

Night of the Eclipse v. 1, 2.

His growing knowledge in visit to England (as 'Weyn Garden City' and the 'nightmare-evening' by Christmas tree) that he is regarded as snob (alternatively 'professional') in strict middle-class context. 'Nightmare-evening', e.g. — a parallel to dismissal of poetry as W. G. C. — detective novels and thrillers dismissed; why is he not in this area of the 'light', 'frivolous', 'relaxed'? He finds them not light, frivolous, relaxed, but the opposite. Is 'art' for them — trivial — a strain, heavy, dark, difficult — necessary and salutary — but logically, to be retired from frequently to rest and recuperate: is it that the magical element of real thought and art is missing for them? (Parallel with Italian, in Genoa, also regarded as 'snob' by friends who are sunk in a clear social chase for position.) Middle-class origin of word 'snob'.

'Njebuare evening'

Night of the Eclipse V.S. 2.

By Christmas tree, he falls into silence -
wishes to speak, but can't - will positively not
speak - should speak - wrong to hold back - so
he will - but he can't - until opportunity passed,
in a turmoil of inner tension that thenceforth
is silence. His nerves make a total rejection
of his society. Conversation doesn't spring from
silence, from the good root, but from the will,
from the determination to make a social
occasion, to keep conversation 'alive', he fears
that root is not there, that in silence there's
chaos and nothing: a natural un-Godliness
that exists in middle-class, and here among
people who are principal advocates of godliness.
How can you be aware of God if you reject
the fundamental rhythm - outside your will -
that he has created? if you aren't touched
by this knowledge in your pride, clarity?

(His sense of the Catholic club - a kind of contractual substitute for self-examination, and real religion. The essential element of self-examination in Protestantism has given it its victory over Rome).

His names reject this society because they assert the presence of distorted being, nightmare. We don't know where this is, but how do people expect to sit down in chairs without their beings; and be known simply as "voice, ~ an idea, ~ a glance"? Only the middle-class society based on this false principle; which comes from assertion of the will. Total distinction from Abbot's Road enumeration, which is religious in its form. Fear that this being sucked away by middle-class in its last infiltrations (newspaper, books, schools, television).

Night of the Eclipse Vol. 2.

After encounter with young man (American) at party given by Pollocke (in London: or in a visit of Pollocke's to Geneva?), which is the last dinner in his 'American' period, the tall, golden, flushed, plump Englishman tells him, 'For God's sake, don't take him as typical American, Granville! He's a square. And I've been working up and down America, I've been to every major city there, and I haven't met one body like that except an Ohio square!' (T.I.M. American report?)

Reflects afterwards that he does believe that America will 'run down', 'collapse', as a whole, from the top to bottom, under its own weight, all its ideas, all its aspirations, all its projects. Can't believe otherwise. And of my own 'strange, endearing', I'm coming to think

that might be so, in the thick of the argument.

Middle-class world can only be sustained by
concept of aristocracy, a working class; neither
these — a dumb and passive class, and no
inherited class. N.B. at this time de

Gaullé takes over France; total silence —
intelligent opposition, but de Gaullé stays in
power, the embodiment of aristocratic concept;
the total collapse of middle-class initiative
there; he gives the country its dream back;
in this respect the most advanced country in
Europe.

(Visit to England)

Night of the Eclipse Vol. 2.

Sees photograph of Aunt May, and cannot recognize
her features. Stares again and again, and asks if
it is really her. N.B. All trace of her sexuality gone.

'so-called technical dev.' did in another case
for selling yourself as your part of one of expediency
(island 'occupied by foreign troops in any case'
Lecroy, 'American')

(Weylan Garden City:
somebody just is, laughing,
Neil of Danvershill school who
was told by 2 pupils that they've
fallen in love say 'I'd like to
give her a room & bed to get
the 'society' being against her

Night of the Eclipse vs. 2

and 'we' desire permit it; and Coramille cavalently agrees;
it may be love - it's being swindled up by too much vice
The wisdom of education in which Coramille

attacks learning between ages 7 13 and 17 in
↓: better to learn with the hands. The
(magnate) replies? (N.B. Weylan Garden City).

The provincial upholders of the status quo. He
~~been twice as a suggestion~~ (Hele comes in

middle-class as pure technical servants: such
the 'angry' voice, which is the voice recalling
anatomical or setia - longis 'passion' (

passion = anger. 'There's no need to be angry.

These are only problems the industrial society
can solve!)) Underlying bulging triumph in

establishment of present society: 'it would
be nice if we were. The voice is happy

shepherd - boys piping in the green; the opposite
to pure technical ^{madised and} service is / empty rebellion,

(Jewish element), and opposite to pure technical

service is 'ideal' society: — Gramsci's reply
that no lives need be without magic, only we
are led (still) by men shown of magic: they
are the best technical servants. N.B. the
distinctively establishes himself in a kind of
representative of current status pro. ~~improvement~~
and since all speech, passion, dream etc.
~~becomes~~ is voice of attitude for him. Society
is fluid for him: it doesn't spring from
men, especially single men; it is a machine,
a structure, and a man's voice is ineffectual.
(However there are appalling aspects of which he is
uncomfortably aware, namely, that suddenly the
status pro is upset, as it was of Hitler, at a
time when his philosophy — for him, the natural
life — was firmly entrenched.)

Answer to Gramsci

- i) 'white-coated, professional men' sit
unusually 'setting machines'; learning not of
hands men of place in modern technical society.
Requires 'educated' men as labour-units.
(I used, and as now words 'professional men in white coat').
- ii) Conditions better than 40 years ago, when

working people were 'bestial and (or drunk every
 night, and didn't know how to use this leisure
 time; do you want to go back to that? Now
 they are being educated, and 'study being
 taught how to live! Coomville', heart beating
 for a fascinating ignorance, ~~and however~~
~~of this man's~~ of the argument: a dead
 technical brain devolving on itself, fed by
 newspapers and the most talked-about books,
 and television, crammed with statistics, is
 extraordinarily ignorant of all the fluid
 conceptions and shifts underneath, in which the
 leading figures believed in to such things as
 this clean technical world of this man, teach
 them how to live? And problems touched
 on by Coomville, concerning 'individuality', will
 be dealt with 'in personal sphere', 'religion'
 etc. A terrible record, in the purest terms he
 has ever read. (Child asks what causes
 cancer, and he says, this is why Research

going on all the time - they don't know if it's
a year or not, or when one of years it is!)

The 19th logic no longer embraces reality.

N. B. distaste for working people, and
relief that they are being abolished by higher
wages and comfort. He naturally regards
himself as leader in 'scientific' life. Children
pride in possessing buttons, talking about
'precision machinery' etc: These people must
do the machines, Comanille reflects; why
doesn't he try it for 20 or 30 years if he
thinks it such an improvement in using his
hands? This children's pride comes from
provincial element (Silesia?), and here is
the poor European: faced by formless peasant,
regard for a 'dreaming' aristocrat;
stems with stand pride the work of 200
men in action of one machine; his doctrine
poor because it comes from beginnings of
industrialism, at the dividing of the way historically.

(discussion "Welys Gaster C.")

Night of the Eclipse V.S. 2.

Re. the argument about education, - when
Crazeville's friend (factory - one?) says that there
is no need to be angry; that we want is
'a solution'; 'what are you going to do about it';
all you have in 'the personal sphere' is the
'individual' who - presumably surrounded by an
immovable status quo - can at best solve his
own problems in his own way. e.g., by means
of religion. N.B. Jewish element suggested in
depth of the power of the single creature.

~~the association of rebellion with disorder~~ 16

is the pure anti-Christ argument, and
in this coincides with the kernel-argument of
modern society; Christ was alone against an
apparently immovable status quo, he died
more or less unnoticed, and a civilisation, which
absorbed and totally changed the status quo
which persecuted, came about in his name. this
is the kernel-image of all freedom and rebellion
in Christendom, the base of all status quo, the

as a state unsetter of kings, governments, armies, church
and, finally, ~~the~~ the technical middle-class.

~~The~~ (The Magistrate) has learned from
Christianism the details of its status quo, and
whereas this would be sufficient for Judah, it
isn't enough here: he ~~can~~ conducts monologues,
against his own same arguments which the years
have disposed; ~~it~~ can never tackle real things,
no grip real opposition, because he can only
translate opposition into own concepts, and under
own concepts; the closed mind, in which the
Christian training of single-mind against
status-quo is completely absent. The dutiful
Jew obeys and supports status quo as if he
were an elder (the use of doctors, engineers,
'white coats', desks, machinery, all manifestations
of this status quo), with misconception of society
as static and broken only by crises of cranks
and messiahs (Grenville), while Grenville's
background shows him moving and turbulent
society in which Christ ~~is~~ - figure is the
element of movement and light; status quo always
wrong for him, whereas for (Magistrate) always right.

Night of the Eclipse vs. 2.

(He visits Silchar factory -
- on way through Germany
for T.I.M.?)

(Widyn Garden City)

'SHEPHERD-BOY'

When Judah and Middle-class meet. (in

discussion of education):—

¶ 'The shepherd-boy piping in the green'

is the hated shepherd-boy: there is a

slight smile of triumph when the man says—

though it has nothing to do with them — as

though this comes from a secret accusation he

offers himself — "I believe in industrialisation."

The presence of essential middle-class

argument in its original setting: the act of

destruction against the magical community.

As later the beauty of the shepherd-boy's

face, he would like to have it in some way,

it seems like an accusation, it calls up

distinct and remote sections which at one time

(in his childhood) ran riot in his class;

the piping — what are these notes? what

is he playing? what are all these people

swarming at this 'beauty'? had we him

'blowing himself up' there and 'showing himself off' - why care I see the beauty, why care I hear the notes, what do these mean? And a fierce act of pride aims a blow at Shepherd-ty.

Perfect example of middle-class

mission to destroy religion in real sense, and leave only status - for church. for

Shepherd-ty is CHRIST. There is where

Judaism and magicians meet, in the same act of prosecution.

(Silesia; Prussian industrialization).

ii) He perceives for first time - possible root

to May 1848: 'workers were bestial'; hard

rejection / ^{and disturbance} majority of fellow-countrymen by Jewish

(?) ^{was} being nucleus of industrial middle-

class? So that 'national association' a revolt,

in same terms of bestiality. iii) being aimed

against middle-class, was also racial?

iii) Uneasy conscience of man who had not resolved

these matters; present in all middle-class life; less summed, 'racial' element.

Night of the Eclipse Vsr. 2.

Visit to Aunt May's daughter: the conversation in which (echoing same conversation in Vsr. 1.?) May talks about sense of disappointment that is with her like a shadow, of having missed, and still missing, an essential element in life which she can't name. (Granville says afterwards - to whom? - that nearest we get to this missing element is sex; the sex isn't it; it is part of it, perhaps the only remaining part of it; what we feel is the death of the 'lure of life', the community of time?)

Granville aware during visit of keeping up a certain personality, agreeable and light and objective, for her sake; she repeatedly says how he has changed; he is made aware of Aunt May's dislike of him; 'a terrible child'; the woman says; is it what his mother talks with distaste 'sexual'; the licking flame-tongue

of Puritanism? Dante's talks also try friend,
and later he finds himself writing (from Geneva?)
enclosing packet (from 'uncle') and saying 'I
looked for a try friend, but only found this, in
idle state of mind, sitting in the stuffing
here as the traffic roared past far below and
the blinding light poured through the hole in
the gutter, and the ships bellowed in the
hastings, now after that happened, playing the
part another human being had designed for me,
and which wasn't myself. In that exotic
pain of childhood: 'a horrible child'; he
suddenly remembers 'love-scene' with this same
girl when she came to stay night, and his
passion, the marvellous pure childhood passion,
~~of sex which became masturbation~~ for hours
until he fell asleep; and the sense of sin
that Anne May probably discovered when she
was told. Disgust which is really self-
-disgust. No wonder Italy was a hospital for
Puritans!

(Welya Garden City).

Factory-owners, in discussion with Gramsci.
His term 'angry' to describe Gramsci's way of
speech: favorite term, much in vogue, to describe
uselessness of departing from the social machine —
from the relentlessly evolving status quo — at any
time. Underneath, it is the middle-class expression
for a vein of speech which it doesn't understand
because it is outside its class-limits. Gramsci
claims to factory-owners that he (factory-owners)
believes wrongly that everything in compass of
his own understanding as of a other classes go:
but Gramsci's vein of speech is a case in point;
quiet form of speech to suit a mechanical world,
a world ~~without~~ that stands ~~abstractly~~ outside
~~the line~~ of moral urgency (^{which is} i.e. 'personal' 'issues'),
is middle-class vein; middle-class culture
destroying and absorbing the cultures without
any sense of what it is doing; a blind
destructive process of which 'education' is one of
the main instruments.

For years, the factory-owners do say, in
the year before Hitler he came up with the
arguments he's manage to patch together again
now - 'Don't exaggerate', 'Do you think other
people are stupid?' 'Don't you think those men
who sit behind desks - and - of course - have
their limitations, ~~do~~ know what's going on?'
Do you think they'd allow Hitler? And in any
case he'll ~~earn his money~~ have his rough
edges knocked off when he's been flattered
and received. 'Who are you to blow yourself
up as the critic of these people? We all
have criticisms. But let's sit down and
quietly talk them over and come to a few
useful and practical solutions.' (Which we did,
but we felt no sleep, the man says, ~~etc~~ as he
wanted) 'Are you seriously telling me that this
semi-literate little crank talking his head
off in obscure cafes in the Oberland, could
change the face of the world? Really, I credited

You with more sense! Now, the one says, he has
 patched up the same ideas - because those ideas
 are all the mind he's got; they are what he
 means by mind, everybody else's mind, too.

~~He has no real moral interest; life remains
 kind, pure technical interest can~~

He now says, 'that was Germany, at a particular stage in its
 development.' He did the patching by shifting

the status quo from 'these desks' in Germany
 to England and America: there were the
 authorities; and now people come along and

'blow themselves up' and 'exaggerate' to the
 point of 'disagreeing'; if such a thing is
 possible, with the 'technical society' we have!

One and address me' complaints to God - very

well, this is a 'personal' matter. One sees, the

one says, that he has arguments with himself -

there is uncertainty underneath. For the

argument to keep occurring to him - and that

what he dislikes is any form of real idea at all.

Like all people with key-positions nowadays, he
is underneath somebody, obeying orders, nodding
Good Morning politely, and never questioning what
comes from above; the perfect functionaries. 'The
poor technical servants!'

Thus, we have 2 characters:

i) The factory-owner in Germany, a Jewish
origin, with a ~~son~~ son who also works in
the firm and has fierce battles with his
father. She says he'd never fight like this
if he'd been brought up in family. He because
of the war he wasn't. ~~Settled in Holland!~~

~~and~~ Settled in America. ~~Factory owner boxes?~~

We perceive almost feminine sensitivity in
factory-owner towards himself — which is
shown by Gramscelli because man's apparent
insensitivity to the people ('bestial workers')
hides it from view.

ii) The Magnate. Vis-a-vis pictures.

Only has in common 'do you think the people are
 stupid?' Are a claim for 'glory.' Asked
 by Coranille for definition he says. 'I mean
 something that will make people say " — and
 therefore its 'begettu' — is glorious.' Beyond
 that, nothing. "I am an individualist," he says.
 Magnate an Italian? ~~the same total~~

Halo-American?

~~the same total~~

~~website~~

Visit to England.

Night of the Eclipse V.O. 2.

Visits Pinkie's household: snug and
lovely, with a kind of wasteful beauty, & Maxwell's
creation in a way. He is staggered by
complacency of underneath. The evidence of the
scandal and gossip, duplicated by regular visitors:
complete submission to social fashions. Sense of
Pinkie's leaving his own life - the element of
evidence - in lapse; so the second sensation,
agreed that of Maxwell's beauty, is one of ^{semi-}idiotry,
with the mind gone soft, repeating the earlier
available journalistic tags. And the third sensation
is one of prigs, ~~they are fashions to isolate a~~
~~lonely a fashions finding people~~, who form a absence
of social life; ^{prigs} dressed up with bonhomie. (The
real cantonment and feminine priggishness in
Gomer; his carefulness in attitude to clients
in his company the same as Potlocke's; he has
no real extravagance; he is prone to masquerade

which is all Pinkie wants, which, indeed, she blandly
uses her for, knowing that he is sleeping with the
women; the masquerade is required, essentially,
to hide her lack of healthy sex. He is the
perfect snob of democracy: the name-dropper, the
group-man, the sloganiser - the 'holiday snuff',
'among the natives'; the awe of 'reputation-makers'
in the publicity world, the affectation of many
languages, frequent travels, anti-Englishness,
~~wish in the same way as Potters~~ The temper
pride underneath. Pinkie's enormous pride which
can only support life if it has no criticism;
and any ~~that~~ value outside social life is
likely to come from Crook. She life-wish,
to be accepted as the status quo; not an old
status quo, but the actual living one, which
Crook represents perfectly.

The emptiness of pure circumstance;
like Jiloe Sue, is revealed by label-matter.

(A play, by writer ~~known to Granville who is~~
actually succession (A play by the writer ~~known to~~
and friend unknown to Granville?) Two letter, written
Granville in Geneva?)

2.

condemnation of him, and Grove's ~~rather~~ below-the-belt methods of denigrating him; uses his position in publicity-world. Pinkie's lazy acquiescence, while at first she puts up a fight because Grove attacks her for giving homosexual 'all the facts' (namely, about her sex-life: 'Never really enjoyed it straight', etc. 'Deliberately made me that Coramille couldn't make love well, as a shield!') 'Grove knows it is a lie as well, but he still uses it for personal publicity-purposes.' 'We laughed at Coramille for being a clergyman sort of person - he might have been a monk, we said - but in fact I knew he had more real tomboyism, underneath, than Coram.' 'Grove is very entertaining, but I know perfectly well that in a fix he'd walk out on me right away if it really suited him.' 'My name was important to him. He allowed his way into my life with complete leastless disregard for Coramille's feelings - although he always blamed me for not being more discreet, he used to paw me about in front of Coramille though he'd see the man was

at the end of his tether in his nerves.' 'I did the same to the girl Corone was just to marry. I saw her fade physically, nose & lips, and didn't turn a hair. But I wouldn't tumble every 10 blame him for not being discreet.' 'We both payed for what we did, I suppose, because after we married we didn't make love for six months. Now it's very rare, but we keep up a pretence - well, it isn't really a pretence - but we've neither of us all that interested, and we've got the life we want.' 'We nearly Coramille's life, and I think we did actually wreck the girl's. So there is always that between us, like the Macbeth-murder.'

Pollocke: The 'corrupt and now minding' is my man! ~~The~~ ~~captain~~ The aristocratic friends kept in a separate compartment; they need his position in T. I. M. for a South American career they have, and he accepts their status-gro life ~~and relations dead~~ The official. A petty official who has sold himself for position. ~~Committee.~~ ~~positive case.~~ ~~A nationality.~~ ~~But interest in the~~ ~~shows he wd. have put himself in any life~~

(Wedge Garden City)

Dignity of the Eclipse v. r. s.

'Shepherd-boy' argument. On his way
home Cornille reflects how few 'shepherd
boy' faces there are; ~~good looking faces~~
~~with that~~ with that visionary look;
the sign of vision in a place gradually
going; the eyes always turned down to
detail, to graces. As it happens, when he (etc
home (to room he comes from Pinkie, the
re-tune bed room, which is more when as it
was) he looks at the first few Shakespeare's
sonnets, to the lovely boy who might have
a son; and asks himself if faces will lose
their sharpness, in more and more people, and
have a gentle civic inward look instead,
of a curious and often attractive quality,
but no longer of an overpowering loveliness.
The few women there were. There were the
rather naughty, little girl makes, with a faint,

but always civic, touch of real wickedness; and
very nearly the same face, the same clearly-
-masked mask, in the young man. They were
like pierrots with masks, in the night, with
a kind of theatrical mysteriousness, exciting,
everything so clearly defined. And it almost
made no difference what was inside the
glittering form; speech spoiled it; therefore
there was mostly silence, a dancing, a
laughing, quiet drinking, kissing on the stairs
(a party is given while he is there). It was
nothing; it was as nothing as anything could
be. And yet, even though he knew it was
nothing, he felt it was the most exciting
anything could be; it was the nearest to
a mystery possible; it covered me the blank,
gloomily lighted streets, and the lower piled
close against each other prisoner's cells, with
a twinkling, forbidden, speechless veil, like
velvet with diamonds set in it. There was
what Dick wd. have liked every evening. The

(into Weymouth Garden City?)

But apparently couldn't leave, because he was now reading Horace, setting himself a page a day; and Hume said he tried to go but only when he knew there was going to be a real 'fête'.

'ANGRY.'

N.B. 'angry' (in 'Tues', is used to feel angry about it, it's only a criticism) comes indignation; passion, moral urgency. It is the middle-class method of isolating moral conduct; N.B. one of the effects of this middle-class method is to create anger; Hitherto fury one of its achievements by provocation.

Night of the Eclipse v. 2.

After 'Shepherd Boy' discussion (Weyga Garden City)
his sickening sense of the man being the real
culprit of affairs, lazy, selfish, anti-Christ.

Decorate sense when he is in England of
a kind of terrible camp, people look so drunk,
nervous and unwholesome. Where are the young,
healthy, true men? Are there none left?
Why are they so thin, with their terrible ideals of
'Stinkens': so drawn and puffed, hurrying along
against the wind as if facing a tornado? Why
are the men so jumpy and frightened-looking?
He realises now, not that it is a kind of spiritual
aftermath of industries, but a massive corrupt
food-adulteration movement which gets easy money
by mass-production processes; 'ready' meals;
white/^{steamed} bread because wholemeal doesn't keep;
late meals and late nights; at some time doctors
will have to rebel and take a stand against

this massive weakening of the people, exploited by immense publicity — they themselves swamped by cases of cancer they don't understand. (N.B. DOCTOR-conversation at clinic; his talking to Coraillon about cancer — saying it is much clearer than these so-called doctors will allow you to know; the enormous research-funds are being tipped down the drain in an effort to reduce the disease to something that can be managed by a drug or a

tablet; and that will never happen. Cancer involves us in a ~~total~~ consideration of the total organism of the patient, which has to be revised totally before it is too late; this is why the basis of all un-magical treatment of cancer, the effective treatment, is diet.

Weldon Craslow, City's idiotic reply; with an empty, blind smile all over his face, "Why do you want to interfere with people all the time? If they want to eat like that, let them! That's freedom!" (Coraillon's saying, this is equivalent to saying, "If the Nazis want to gas and torture people, let them!")

Night of the Eclipse U.S.2.

Art a 'fancy-dress ball' of the middle classes. The uniform is required, and the uniform of ideas: the curious, wayward, lonely work of an artist loses out of place and is rejected all men. (An exhibition of some sort - 'The Young Artists') Art is a social group identified with power: the artist (Moore) who appears a television, is the idol of the 'serious' newspapers, sponsors competitions and judges them. The unspoken idea of art ever being 'in competition'; as if there were a standard beyond that which it creates itself, in its own time, and with its own inimitable character.

VISA VISIT TO ENGLAND.

The country cathedral where he see newly designed and painted roof; a staggering, glorious array; 'like a fairground', say some; the death-fading aspect of the nave - the assumption that a church must be like a piece of faded tapestry that will fall away at our many knee bends; the extraordinary gladden and warmth he gets, from the roof; will all churches be like that, shining and glittering 'like fairgrounds'; one day, when the ghosts of the Victorian legend that anything before the Renaissance was dead, uniform and silent, has died, and the Middle Ages are really known for the first time? I imagine that all these churches must have looked like at the beginning! Our weak eyes couldn't take that magnificence and splendid ~~in~~ joy! How a terrible inhibition we have been given by the Puritans; we have changed the whole of the world in their image (industries)! Establishment idea instead of life. How marvellous for the human being to come back into full pride and stature, walking in glorious ~~at~~ stone; ~~and~~ and

crushing out of this ~~world-substituted~~ ~~leaf~~ of 'rights'
~~and~~ ~~love~~ marshy land of rules and so-called
'rights', named 'democracy'; into the real democracy
of flesh, in which men stand themselves higher of
each other, and not - as a ~~difference~~ ~~is~~ position -
their own lowest. (Puritan says men dirty; ∴ if he
stands high he will exploit, be cruel, unjust, want
to make others low.) We are the worst victims of
puritanism yet; we have the lowest point in
the post-medieval civilization, the point of most
struggle, where there is a crisis of survival.

Night of the Eclipse V. 2.

On these dark memories, all these clashes in which he feels despised and misrepresented, the dim and ghostly pain of the late-Clichester days. When he meets Bollock's circle, the stumbling of his life from one stage to the next, his sense of dishonour everywhere, and of it being better never to mention his own distresses, as if among an alien people, are only the collapse of the middle class as authentic. Such Granville met in post-Clichester days for the first time in his life, the inner sense of death and inertia in which the persistently thoughtful their marriage, the need to be seen (resulting from lack of any aliveness in people) for company, though it yields him nothing but distress each time, ^{was} ~~is~~ the disbelief - disbelief in self - ~~and~~ defining this collapse. Disbelief in 'England'; the sense of dullness, the numbered self-sacrifice to routine, the contamination of self-doubt and therefore of total personal dull of other people. Which he feels from that time on. ~~Sincerely to someone's life~~

Frightful incompetence and irresponsibility he finds in T. I. M. Or every dawn a dawn on

daughters of the middle-classes who believe in usury,
not even in self-advancement, which is the necessary
price, and a delightful European folly in the midst
of middle-class darkness.

VISIT TO ENGLAND.

Swomen at T. I. M. This sense of 'flippant and cynical young people' at the key-positions, come through ^{pantomime} 'masquerade of authority' in which they no longer believed, and which relied on a kind of defensive egotism to sustain itself. The only earnestness and real gravity he feels in working-class (compare his own father to 'Walter Garden City' - the latter loose ^{responsibility} ~~responsibility~~) in Kenton, also, where there is touch. The middle-class sublimation - of television and newspaper - floats over working people, and this strange, reticent moral seriousness remains. They are a reservoir of culture - delicacy of feeling, note how they study the people's feelings - discipline learned in childhood, with his self-questioning etc. and whether he has lived, offended, crossed Postle in some way (in Rd T. I. M. days), all of which has no parallel in middle

class; the absence (the 'magnate', the 'ladino' etc.) of any
power of judgement in people. The coarseness & vulgarity which
is allowed (the Italian young 'aristocrats' and the
'magnate').

England.

The 'socialist' middle class.

Working people always hate middle-class people who try to be like them: they know that they are trying to vulgarise themselves, without realising that middle-class is more vulgar, than, and has brought vulgarity into the world.

Nigel, the Eclipse U.S.A.

CRISIS IN
MIDDLE-CLASS POWER.

In his first acquaintance with the staggering incompetence and torpor behind T.I.M. and other firms (the German connections as well); the loss of markets, the misrepresentation of the country abroad, the sense of something being wrong - Pollock's 'I'm compl, and I don't know why I've had to become so, or why I say I am, I mean, I don't know in what I'm compl, but I know I am, totally; I've sold myself' (the way he fights the homosexual nerve-winter - below the belt). Is it possible that there has been an

exodus from that world by people looking for a proper, healthy life, where they keep their integrity (to the country, abroad - take Geneva, the teachers etc, to the stonies) and left these shadows of authority, like Pollock, clerks with a tamed and conforming attitude of respect for the ~~stark~~ 'statutes quo' (which is now only a shadow), and are like pale, ^{inwardly} skinned guardians - the degenerate guardians - a gate

who fewer and fewer want to enter. In this the
collapse of the middle-class? These are the last
but not least servants, who face the total emptiness of
their inheritance, and only come to life to say,
'No', to pass down reports, make pencil-marks in
minutes, advise caution, care, respect, and live for
the evening when they can sink themselves in
wine, beds, ~~and~~ ^{the life} ~~care~~ falls away from around
them, because real centres of power ^{are} elsewhere -
not the ~~the~~ organisational power, but moral and
human power of single ~~power~~ ^{people,} ~~from~~ ^{through}
children, through talk and example and the extra-
ordinary complicated channels of love and admiration,
the next world grows. There is no fight: the
middle-class world simply crumbles to pieces by
agreement, so to speak, with its own laziness,
incompetence, self-destructive bitterness and hard
feeling; things only grow from living soil ⊕

~~And the middle-class has been its last~~

~~power~~ His sense of - parting of the ways
now: the middle-class has been supported in
an artificial and redundant leadership by

American money since the war; they have profited

from America, and there has been a tacit agreement to have a kind of ~~franchise~~ shop windows 'England', 'France', 'Germany', 'Italy', in which actually the real spontaneous life of each country since the war, ~~has been~~ life created by new elements for the making an alternative to the middle-class culture, has been stopped, ~~and the only last thing~~ ~~in place~~. With the all-round prosperity, and the lessening of dependence on America, the balance begins to be adjusted, and the ~~franchise~~ real life in each country to grow again in its historical place. This means the expression of 'working class' culture, in the first place, and masses of voices - first of all in the arts - proclaiming ~~the~~ reality quite different from that of the 19, which is the tone of all middle-class thinking. There is pressure on all sides, and he sees it now more in T.I.M. (also in theatre: the new voices, the different way of talking and arguing that he recognizes at once from Abbott's Road).

America with power = same as Russian Empire
 revolution in effects = tearing up the past. This has been contrived at since war by those who have profited from it: the censorship of living ideas ~~confronted~~

For American position in Europe: the past: this is
axiomatic thinking. In financing the 'anti-
'communist' elements', namely those which will
American defence-policy, by seeming to offer the right
kind of bulwark, with the fixed and acceptable
ideas of the nineteenth century (property, democracy,
science (education) behind them, America artificially held
back European ^{inward} development, and found the
class ~~state~~ (representing the Past) which is
expected to find. But this could only be
temporary: even politically, in France & England,
& later influenced by the 4 countries, the pressure
came from within, to bring an end to the stult-
ification and paralysis of life and ideas by the
division of world into 2 armed blocs, an end to
Europe as an America-occupied no-men's-land
between two vast nineteenth-century powers, still
proclaiming the dead idea of nationalism in a
word which it ed. to large stir the most
gullible imagination.

VISIT TO ENGLAND.

lack of splendour in Anglo-Saxon life: an element
of difference he notices, up to so late as England,
and in Italy, that for the women sex and attraction
= being wizen, having something vulgar; the blinks
of consternation, and sometimes of fence, at being looked at.
Together with the hidden sexual softness, which survives
the terrible attacks of Puritanism. Sex, splendour,
full height, abandon — broken by smoke, roads, railways
that cross one's feet. In Italy there would be
a position's secret from the smoke etc. — secret of the
fish. These industries were imported just at the
right time, when they were clean and shining.

His walk Southend - Leigh on sea; the frightful
steam-engine all the length of the walk, smoke pouring
over the beach with its endless guttering, emerald beauty,
and grime thick in the houses. Dreadful assault on
people, their intimacy and softness, unparalleled.

Railway-line driven straight into town, almost touching
the backs of the waterfront houses. His sickened sense of
Byland: remember the American telling him 'you
can't imagine the barrenness, the total static
empty waste of life, the ugly, ~~and~~ twisted despair,'
and reflects that here the American could feel it
at all; he'd only see the other things - the trees,
beach, tiny waterfront houses that still ~~keep~~ keep the
intimacy and a sense of the past; the order and
cleanliness, and that vague sense of freedom, of the
single person being untimbered; and indeed this was
what he did notice first, at Dour, a clean sense of
an island, a glittering island - freedom and casual
ease, even in the ruins) but after came, with a
visit like this, and then the sight of the shabby tall
mountains of suburban houses, with a sickening
prosperity about them, in Westcliffe, gentle element
) In the end, we're feeling that we have to feel
of the country at all, as committed suicide; that identical
with America. The death of all splendour.

Night of the Eclipse Vol. 2.

Terrific doubt in Pollock increased by it.

As if he and Henri had - in their own eye - been

increased. Every word a hint, insinuation, oblique

hint of some darkness or corruption they were aware

of in themselves. Collapse of whole inner life.) ~~Having~~

~~seen themselves caricatured, and the same was~~

~~done to them as well, not in that sense~~ invention of other

people in caricatures, lacking gravity. Homosexual

a few, 'unprofessional' individual, but he feared, and

fugue. Grottesque concern for reputation. The expression,

ordered letters: Granville under - here is the 'dandy'!

the dark, glittering velvet night - personality! of school-

by clinging piggishly to a few dead, dodder strands

of status quo! ~~Quivering for his little reputation,~~

~~which didn't exist~~

Night of the Eclipse Vol. 2.

POLLOCKE, in his office-routine:

Belongs to same 'dist exaggerate' school as
the 'magnate' in the end. As in the 'magnate', there
is a way of doing things - a path (laid down
by Lady Godiva) - ~~rather~~ ^{rather}; this meant an ugly
harsh and ill-fitting clothes; that would show
no elegance (^{showing respect} exaggeration), no attraction (the same);
there was for the evening, when you could do what
you liked. If you put yourself in this frightful
uniform you were safe; there was always the safe
path - of mediocrity and lack-lustre; the splendours
would be absent first.

Pollocke's failure to judge clients. No
sense of gravity in the people. Being serious is putting

on this unsympathetic uniform? his increasingly straight
back? Otherwise, when no serious, natural - the school-boy.

Every deal, especially during, enterprise
produces same, immediate, spontaneous refusal. His
reserve and caution. The dead religious faculty.
He is right when he says Americans ^{who} come over have
'magnanimity, lightness and detachment' of English-
men in the 'imperial days', even in days before
war. True, because same Englishmen - those who
have the same - have moved out of antique positions
like B. Stoker, which have fallen into bureaucracy.
B. Stoker is the natural bureaucrat - it requires no
forcing. The evening is an attempt - by a clear,
intelligent nature - to escape these reserves and
cautions.

Since War there is someone like him in
every doorway in England. Massive loss of influence and
markets allowed the result. Only in highest echelons
is it not true - but only that saved country from collapse.

2.

The continual advertisements in Times etc. since the war - for 'new careers abroad' - 'head ~~off~~ ^{save} from brick wall' - 'discouraged' - 'escape from respectable institutions' -

as in the case of 'the magnet', the man who judges on other people's thought, art, work is precisely the man who has none.

In fact, King Arthur's generation admit that 'magnanimity, detachment' either: the American middle class simply in nineteenth century stage of development. First, the middle class of risk and enterprise, the enjoyment of rebellious spirit; then, the middle class of bureaucratic management, in which Dick was bred and suckled. The public school became the instrument of this - the deliberately and proudly mediocre kind, in which everything reduced to dismissive level - don't exaggerate. Dick is exaggeration. In the evenings Dick noises himself.

VISIT TO ENGLAND

At T.M. a group of new personnel consisted by
still body of directors and managers in the office, among
them Dick Pollock, allowed in at once when they come as a
recommendation from the American branch. I could intimate
and bland changes of least. An air of being publicly
outsourced, with new centre of respect and authority,
even for Meridon, or perhaps more for him, NEW YORK.
The reason for the Emperor governing his own country
by false pretences and without the power. He senses
exactly what Dick's 'I'm coming' implies: having not
taken it seriously before. He sees also the
continued delegation of work to lower ranks - position
was not not of work but of a peculiar social prestige -
which leaves work to others; 'I'll have it looked up
for you' instead of 'I will look up'. He feels it wd.
now be a privilege for him if a mission read a report
of his himself? No air of reality, but of a fiction
dearly accepted of minor parts because it does come
in a subsidy (America? Explain Machines? ~~How cheap labour~~)

new markets elsewhere, Africa etc? living solely on
advantages of power, using the power of laying in
nothing for the future? These men are now

blatant with their little purchased authority, because
of new prosperity and safe political atmosphere (victory of
conservation): an air of nothing is going to disturb us.

Meanwhile all the changes go on underneath, and hardly
a hint of it on the top: the German. You're just
the same as you always were, he would have said, it
seemingly now!

This is his first sense that the same process
went on in England as in Europe (of development ^{ment} being
stopped after 1947 and 1948.)

Negro of the Eclipse Vol. 1 ~ 2?

The terrible naïveté of the nineteenth century:
An Encyclopedia ^{The} (Parents' Book — Answers to children's
questions), published in ~~1888~~ ¹⁹¹³ by T.C. and E.C. Jack.*

When we think of what England was like when
Queen Victoria came to the throne, we cannot help but
wonder at the great changes which were wrought during
his last reign. When the young Queen took up the
reins of government, lighting by gas and by
electricity were unknown. Railways had not been
introduced, and neither the telegraph nor the
telephone had been heard of. It was only in 1840
that the penny postage had been introduced. When the
great Queen died, no streets and houses were lighted

* Copyright expires 1963 — therefore we can quote
from that date?

by both gas and electricity. The land was covered with a network of railways, all parts of the country were linked up by telegraph and telephone wires, and the Atlantic cable had been laid.

Night of the Eclipse v0.2.

Visit to England.

The scene in the small garage: the fields outside; the sense of what the country had been like 50 years before; the connection with the sky has gone, the rise of engines is in between, people have a different rhythm. A quiet man stands there watching work - down from London - always ~~the~~ brings his car down to ~~the~~ 'Smudge'; knew village - was a hideous town 50 years ago: 'like the town'. Smudge says wants to give up smoking, because 'it makes you live in your heaven', but he's... (or used to be the 'moh' - the schedule - works Saturdays and Sundays as well, and if he 'let up' was, even by giving up smoking, he'd 'go' altogether. Sometimes the world feels dark - he feels 'a terrific pressure' on his head and he can't get it - he stands there by the ramp where the car is, his arms held out slightly, showing graphically the sense of the terrific weight - 'it' - weight pressing down on

me. I know it's nerves, but I can't do anything about it, and then the next morning everything seems all right again!

He says 'people are queuing up at [Ruswell Hospital], mental hospital, ordinary people, who want to be told how to get along with their lives. They don't know, it's nerves all the time, and the doctors don't know what to do.'

An life is lived in nerves: Cavendish's sense of having changed his own life, and he doesn't feel more good, ~~but his contentment~~ is no longer nervous excitement, but a nervous state of daydreams, despair a cruel state of dissipation; he lives, in effect, a completely different life, in which his body, his organs and nerves, seem to be working for him, supporting him and receiving, not pulling wildly in every direction.

WHAT WILL HAPPEN IF PROCESS GOES ON - MORE AND MORE WORKING PEOPLE DRAWN INTO NERVOUS MIDDLE-CLASS LIFE? Working class last FABRIC in life, to be torn; if it is destroyed at

CIVILISATION destroyed - if it comes alive all in Europe,
 then in Africa, in Russia, in the Far East; the
middle-class epoch has to be brought to an end ~~and~~
~~this can only be done by change, not by ideas alone~~

These people - working people suddenly down,
most in prosperity, into the individual life of
 middle-classes, feel the loss OF LIFE TOGETHER:
 the old life has gone - this has been worked by
 FINAL MIDDLE-CLASS INFILTRATION into
 working life; radio, newspapers, films, and finally,
 coinciding with prosperity, television. For the first
 time, is the complete ignorance of the supervising
 middle-class, who by this ARE NO LONGER
 ADEQUATE for power, community of working people
 workers, and the whole basis of industrial life
 since it came into being removed.

A MIDDLE CLASS EPISODE:

Entering room, with friend, a couple, the young man

new from S. Africa; friend of Cora's. with 1. introduce,
and Cora sees a look of offence growing steadily in
young man's face. Then situation suddenly relieved by
friend, and young man shows relief. The highest tension
of a class which has no real formulas of behaviour,
only words and superficial gestures, no natural flow
of communication between people; only little islands
of self with no connection, placating each other with
a hollow sign. Civilization can't go on with this
kind of class supervising it. The emptiness of
communication inside: e.g. Welge Garden City; the
masquerade of manners and fertility still after a
time, when nothing else transpires, turns me like
idiot.

VISIT TO ENGLAND.

Depth of the Eclipse V.S. 2.

The steady relinquishing of power by the middle-class: the status quo, he discovers, is to a line, a dusty shadow; there is not anything strong & glowing there; cynicism, laziness, and curiosity, vanity, enviousness - these features of Victorian middle class, and ^{how} ~~entire~~ features of American middle class: they fade as the social position fades, as the funds give out, because the basic feature of class is that it MUST BE SUPPORTED BY GREAT MONEY POWER. The collapse of this followed by collapse of whole moral and social institutions; this has taken place in Europe. We see how Crumley's friends think about money-side of life - it is basic for them, and the excuse for almost any moral conduct; e.g. kleptomania while in Genoa; Tomlinson (must earn his living); P. Moore's oblique reference to needing the job he has; Crumley gradually a moral OUTSIDER, to a class

Worst position with money-power doesn't divide with
curdling power: it simply becomes petty, like the
men in T.I.M. who spend hours arguing about a few
hundred pounds to be spent on an ineffectual invest-
ment in ~~the railway station~~. While they are
losing hundreds of pounds in markets abroad. SYMBOLS
and NAMES take the place of ideas (curiosity, etc),
and become the SOLE DYNAMICS, so to speak, of the
status quo. There is no casual, want-to-be behavior-
ism, but only position: people in positions exercising
the privileges and using the language that are
expected of their position (A.B. Dick); this comes out
of UNCERTAINTY; Gramscian discovers in his observa-
tion how uncertain and dejected they are,
and how completely BARREN OF ANY SUGGESTIONS
FOR LIFE, much less their WORK, and their
TAKING THE LANGUAGE OF THEIR POSITION
is a knowing that they have no language, power,
position, in themselves. The human support for the
class line (one). ALSO NOTE, in this they

VISIT TO ENGLAND 2.

relinquishment of power, increasing reliance on that last remaining bulwark of middle-class initiative, working in the familiar nineteenth century pattern of curiosity, energy, optimism, ~~unphased~~ ~~appreciation~~ ~~of adventure~~, as AMERICA. T. I. M. has (been) with American partners, and there is an increasing waiting and seeing what the Americans will come up with next; light, adventure, the Eldorado, associated with American partnership. Granville sees the effect of visit to America as diffidence, rather helplessness, trembling employees: renew their middle class energy; often unpleasant results, because it recalls their former power, which was based on exploitation and greed; they relinquish even their SENSE OF COUNTRY, and inwardly forfeit it; they detest working-people, they no longer fear the challenger, and feel SUPPORTED IN THEIR RESISTANCE TO NEW IDEAS, WHICH IN EUROPE MUST

ORIGINATE OUTSIDE THE MIDDLE CLASS
STATUS QUO. The country hordes into its
islands, and flow of ideas ceases. Thus, America
has played its role, less obviously in England
and France than in the 2 re-fascist countries,
where it has poured in money, publicity and
personnel, for years, in artificially maintaining its
position a middle-class which has exhausted
its POWER-ROLE, and in artificially preventing
the NATURAL AND ORGANIC DEVELOP-
MENT OF THE COUNTRY in which, according
to the NATURAL PATTERN OF CENTURIES,
people from LOWER CHASSES OF SOCIETY
would have REACHED POSITIONS OF POWER
without CHANGING essential identity.

[Examples of words, names and symbols being the
mechanics of the status quo: 'Midsummer Night's Dream' at
theatre, dream, macabre, winter's night setting - but artist has 'name',
the name means modern artist who is 'established' sufficiently to
be associated with remainder of stream theatrical venture for Royal

performance. ('Avant-garde' element sought: an atmosphere of protean disharmony, and a lurking sense of stuffy evil, the stuffiness eliminating the evil, because effect too inert for active spirit of wickedness; the 'C.B.E' on the other side of the hall, from a firm connected with T.I.M., the man to whom Cozzimille wrote in desperation from Naples.) He describes scenery later, and the person immediately says, 'Oh, yes, the Gardner! (The actor is called J.D.H. Gardner) He is groovy, isn't he? I like him!' The name ~~even~~ covers the reality: which means a middle-class without life-power any more, only the bare mechanics of power. Nothing springs from the life: in this case nothing springs from the play itself. 'Midsummer & Night's Dream'; that seems silly and elementary, compared with the fustian and designing that goes on on the stage; social fashion (a kind of abstract impressionism) governs instead. This straw and thistles all new life, which takes place increasingly in the provinces.

VISIT TO ENGLAND

N.B. Method of stage-presentation about 'working people' - comic and/or ball characters in ragged clothes, rather inept and 'Irish'. The seriousness, the dull concentration every day a routine of work, for 20, 30, 40 years, the vein of protestation and stoic resistant reticence, is missed out: the middle-class doesn't understand it, doesn't really perceive it - it can't be included in a romantic picture of ~~struggle~~ vagabondage - and so it is checked out.

The success of 'alienation-principle' in theatre (study): one play after another ~~is such audience, directed~~ in such audience through into play of incidents, exposure etc. A good means of suspending feeling when they are at low ebb. Middle-class attempt to enter and dominate it: produces contradiction in terms - 'abstract art'.

Sons and daughters of middle-class have been
unboasted as acts. Gratified to see negation of all
seriousness. (Remember 100% Americans listening to
overcoming 'abstract' music, with mastered face.) Play the

in which lavatory stands on stage, author called 'phony'
and audience 'brows' for coming to see it, and for staying.
musical interludes, everything fails deliberately, that is
stated, 'anglo-American' production, no light, only
paw, withered, brainless, tired, hating things calling me
for the worse to destroy itself because they have reached
~~by weakness and~~ by the shore ^{in the line.} ~~of cowardice and~~
fatigue to ~~terminus~~. Called 'Terminus all change'.

'A stupendous dramatic evening, I loved the music' -
(abstract music); 'a new act-form'; the audience
opose, but words of strange, haunted, child-like
creatures in couples flock to gallery. sometimes grip it
in said night after night. The hair, spoiled faces
of children given no dream.

A picture - 'Terminus all change' - really of
masturbation. This is where entrance. It seems the
justification of ~~middle class~~ masturbation - life. ^A ~~the~~
here for all chronic masturbators. Fetid, enclosed,
lifeless, tortured. The dead-end result of 'education'.
A society of haunted, masturbating children.

His sense of everlasting school-children. How it used
to meet everything in his old life: sense of this inevitably
hanging over everything. Dick.

VISIT TO ENGLAND.

After 'Terminus all change' Grove laments as Pinkie for enjoying it — his 'nostalgic de la lune'; G.'s sense of ~~the~~ ^{Grove's} love — of his relation of Pinkie in all aspects — which he himself had; the glow from them that comes from the rightness of their being together. Pinkie replies that, what else the critics then, are they all wrong, too. Grove's reply surprising, a hesitant, they didn't all praise it. The inference behind conversation unchallenged, that being alone meant being wrong, and in being told one was wrong she ~~understood~~ understood herself ~~as~~ ^{as} being judged as alone, and ^{she} challenged that she was. The new sacred power of society. There is no independence in people, none is ^{it} expected, or encouraged. 'Terminus all change' was well-backed socially, by a long unclouded (New York?); it had 'judicialistic' caste Blanche.

VISIT TO ENGLAND

Trying to find a barber looking for an Italian shop in Soho. Fear of hair being shaved off (euphemistically called a 'trim'). The young men are better. A young barber tells him that his experience of 'continental' barbers (French or Italian) is that they take such a long time at their job, and few shops exist in England where they would 'pay' his fantastic experience afterwards of hair round his collar. A quick, profane job, designed to shorten the hair, again a change of hair or effeminate character. Confess the how he doubts every month to it in bed, in the dirty heat, while the barber runs over his hair with the point of a fine pair of scissors meticulously. The young barber says he comes from Cambridge, from a firm, and Co. has a trace of the East Anglian accent: surprised how interrupted and distorted the intimacy in this young man is; a sense of alarm under a calm and deliberately blank face; has come down here for the money (a few tons). His memory of hair in his collar part of having haircut as child.

Only alternative to the industrial cut is that of the gentleman: the only chance of avoiding industrial

distinctions. These the flow still exist. As make
appointment, the haircut lasts half an hour to an hour,
and there is the same meticulous case, for only
a few shillings more; one only has to have the neck to
be a gentleman. ^{Here} One is ~~with~~ made to look like a
boy; ~~and not sufficient~~, there apparently is nothing in
between; respectability ~~is not~~ is sexless, nice,
boyish; ~~the~~ alternative to this English style of
hair (with a lay lock hanging in the eye if you
ask for it 'lay') is looking like a suffragan.

This sense of understatement of broken intimacy in
people. The numbing sense of there being no
splendour in life. The poor work of being. The
rhythm in people is wrong; distorted, interrupted,
to unquiet. Ghostly underneath-consciousness, which a smile
or deliberate attempt at the natural face, lightens.

VISIT TO ENGLAND.

As a visitor Tension with American couple the usual element he has been perplexed by is the American company: it isn't nervousness, nor is it an attitude, or anything personal, but so to speak ~~tension~~ an organic and seemingly (to the American) natural tension, taken for granted as part of the act of communicating with another person; an alertness which isn't clear or hidden, nor at all obvious, certainly not criticisms, but a kind of alertness of the organs. Maximum of fear of society, and naked exposure to it.

(The doctor tells him, as has already told him, that complications of circulation, metabolism, the thyroid — malfunction of the glands — more prevalent in America than elsewhere; almost a new branch of medical investigation has been opened up — for instance, blood pressure — in Anglo-Saxon world — 'essential hypertension' —)

VISIT TO ENGLAND.

The self-destructive state of middle-class society: continual experience of being seen ~~not~~ by other people only in terms of their own difficulties and sense of shortcoming. He has become, e.g., for Colman, a factor of criticism and judgement because of his (Granville's) perplexed silence. Increasingly, as he is less and less able to unlock himself, he sees himself become an image for most other people that has nothing to do with himself. This is the endemic middle-class condition: people go into society, and are seen in society, with false images, while their hearts, minds, pleading, battered, helpless, afraid are underneath, unseen, even when they are - like Colman - not talkative and, apparently, 'candid'; for Colman has discovered from Granville's silence the lack of 'candour'. And the more Granville is alone, and the more independent his thoughts, the more anonymous his ways. The more he is a kind of stranger that women and men even to his friends,

to let the two friends in all, the more Glenning feels he wants
to reform him — 'you can always change'; and he repeats it
again and again, with a kind of pity, as if calling Coranville
back to a former life, 'change, change — there's still time!'

Not, also, Postock's, reaction to Libel ~~from~~
homosexual: he reacts from his self-disgust; he piles
implications into every phrase in the show, and Hankie
does the same. Remember also the magistrate's daughter —
the moment he sighed with relief in the car at having
got the visit over, she snapped her mouth closed, and began
the familiar unlittered brooding, admonishing him to have sighed
with impatience.

The deadly assumption of these being reactions as the
least of everything, and manners, phrases, thoughts, conversation,
not being an attempt either to embody this or (as
for magistrate's daughter, Glenning) to convey it naked. ~~At~~
~~life seemed divided between the magistrate who said~~

GENOA.

In Genoa, the nice talk of 'warmth! People
know to 'warm! And he remembers from England deliberate
attempts to be 'passionate': ~~for the purpose, these were~~ were

the pleasures of sex have had to be learned, in this new world. The poetry performance in Genoa are exercises in 'sweat', encouraged by drinking: the reciter who dresses according to character; the only question which ever seems to enter him, 'What impression am I making?' - seems to want to appear a poet more than he is.*

The best thing is to withdraw and, ironically, to earn the reputation 'bourgeois' keep me, life anonymous, one's intimacy w/ their society - either the established or the rebels. This goes on him in Genoa. The grotesque nakedness of people. Now begins the process, which lasts five years, of losing nearly every friend, and nearly all his family.

* His attempts to 'wash' himself up - by means of
 soap and (potato - famine) etc.

Night of the Eclipse. Pt. 2.

N.B. to say 'that's just like your father, your mother' in middle-class world is to insult someone: the instant sense of being under a deadly, inquiring verdict.

But as — says, if we say it of Coramille, it means something quite different: it means blood- or life-characteristics, as subjective as talking about the claws of an animal's paw being the same as the father's; but in the middle-class world it means social characteristics that have been there as the rubbish heap of the past.

N.B. This different attitude was to the papers (in the train he watches people reading their evening papers, and he remembers the same look The Evening News had when he was a child, and how it meant a warning for him, the father coming in, supper in the hearth, the smell of dinner being warmed up, everything read as a fairy-tale). Now he sees the racks behind it, the dirty calculations, the opinion 'to inform the world' racket, the dark lord of society in people's lives, the death of independence. But among 'the ordinary and godly' it isn't so. It all slips off — the most intense television programmes, the most squalid Sunday news-items —

because it is a tale told in distant lands, that doesn't touch
me's own life: how could it touch me's own life - through the
wind? But the mind is the least of one in ~~the~~ ~~world~~ - it
is only a directing capacity: in a top-heavy misty range
dominating everything else.

England

Sense of guilt (due to middle-class having
lost its nerve - not having been replenished from
below, its vision ~~not~~ ^{dead} ~~revived~~, on its knees to:
the ~~lower~~ ^{lower} imaginary lower orders that threaten)
caused by opulence in England. The death of
public enjoyment - no cafés, no restaurants, only
the shadows of these things from the old days of
middle-class prosperity. The lower middle-class
has nothing to inherit as it imitates, save one
of outdated gentleman-pipers. ~~respectable~~
little interesting. No vigorous middle-class
pursues its leadership.

Sexuality gone.

The middle-class has stifled imagination
was more op. in 1845 years. In some places
the defences have broken - but always "accidentally".
A 'fluke'. The book that is published & sells
1000, of copies - 'fluke' - the public made it.

Entered working class lives in grand home.

(Temple)

This visit to office — no imaginative group
chances. Only respectable channel — faintly shabby.

Granville reflects that (Glenning etc.)
seemed to disapprove of him a fly-by-night,
even some; now does so of him as the
opposite ('dict' etc). Meaning basis of society
hated. Society now gives back a handsome
image to anyone. It is always the distorting
mirror. It can only offer the image which
shakes intimacy, but which can be fitted into for
a few moments (as parties in the office) of everyone.
Every one fills it, but everyone falls short of it.

The deadly society, watching: in dream;
strange quiet — unsmiling — intimacy understood —
misunderstanding — 'pictures' formed of masses that are
wrong.

ENGLAND

(satellite)

(visit is
England)

His sense of people being approached,
inside, the English genius thrust and turned.
Why do they even like that? They seem so
isolated: suddenly, in the 1-2 or 3 years. Each
one so alone. And the unsuccess. The lack of
authority anywhere. The class (e.g. of the roads) as
if just subject of democracy: Nobody leads,
in the intimate things. 15 years of isolation:
since the war. i) Before, there was the empire —
the sense of island-head; centre of vast
ocean empire. Space gradually dissolving after 1st
world war: the isolation. ii) Before the empire, the
living in Europe, in proper civilization — the leading
people speak French as their second language and
Paris is interchangeable with London. Then,
15 years isolation unprecedented historically.
Island now: now join Europe to save life.

Europe will fall back into being its genius, under
American occupation its image embelished into the
American image drawn from 200 years before.

Was also in Granville, town - e. s.
or Needham, suddenly, in the dark outside - his
panic at remaining - but sense of a dead end
having been achieved?

The squashing took place in the war. Every-
thing was ~~paralyzed~~, ~~off~~ ~~was~~ ~~off~~ ~~as~~ ~~war~~ ~~needs~~.
The creature had no right to himself. The voice
was frail: there was only the state, social organization.
The human creature was silent, abashed, weak.
Instead of a revival of energy, which began neces-
sarily after war, a contingent, this squashed
form was found convenient for a detestable
military occupied power, a whistle against
Russian expansionism, a also - contingent. And
this form survived until the contingent of Europe
was strong again.

VISIT TO ENGLAND

A machine of social groups:

He finds only social groups: no one speaks for himself, from his own chosen ground. N.B. Gissing's collapse from ~~that~~ independence (even his language style, changes into the current journalistic?) ^{*INSERT OVERLEAF.} Ideas can soon be traced to their social origin. Note about play - 'Terminus Au Change' - 2 people say they didn't like it but would have hated to miss it; and in the placard outside he sees the words 'YOU WOULD HATE TO MISS THIS PLAY' - by the too well fashionable critic.

The suicide of middle-class world: it leads to
one way to the creation again of people ^{this} ~~through~~ is
the new upheaval.

N.B. a comparison with early 18 - everyone calling everyone else 'fool'; corruption - 'godly and ordinary' people underneath, the dupes of government;

people don't seem to see each other in humanity (Lord
Havers - the Court), but in social group. The same challenge
going on from underneath - an upheaval coming - with mean-
while the protection of political juggling of old places of
power?

INSERT

For instance, Colman's arguments about play
(all such great artistic advances are failures, looked
off-stage, comedy people) (it is a 'real' success - with
'contemporary' people) are group arguments, ~~frustrate~~
and not as they wd. have been before, from his simple
liking of the play, and its importance. It is now
'significant' for 'dev. of stage in England', for 'drama', etc.
The group-harmonies Co. tested in those days.

VISIT TO ENGLAND

NOTE in young woman (educated in America) { in connection with Middle-Class Nightmare evening) how she constantly seems to interrupt and disturb the real flow of life by an act of thought, or rather self-consciousness; she talks when they meet about how many weary-seeming people there are in the town, & how it may get worse, and she says with immediate life-flow that, yes, you'd think that more with the better money & living conditions there'd be ten times as many people, but there's more than we, in fact, it's begun in most people. What can we pass on to our children? How can we pass on a different life from what there is? And then the flow ceases. She seems definitely not to cooperate in the themes of conversation. She says, why not take a German girl? (to help with clothes) 'Because I did want me.' (She explains why. But there is a constant underground sense - am I under criticism as a competent mother, etc. etc. These underground considerations form the conversation. Based always on self-doubt.) She says, 'I'm turning this woman into a study, perhaps' - 'What

a waste' - meaning it looks nice as a dining-room. No
bad feeling, but a constant conscious assertion of the
position - (as intelligent, interesting, and of the ordinary, as
if these things deliberately and constantly challenged by
the people?) 1. This the discipline one has been brought
up in - 1. constantly interrupt the flow of life in order
to assess the position of the lonely ego: - the flow of life
(esp. in America) disrupted - the unconscious - the traps -
the dead - the old-fashioned. And one will not answer
certain questions, appearing vacant. Is this to establish
that one chooses her own position freely? To give the
impression of independence - the creation of 'personality'?
He repeats things several times - and she shows by her
answer that she heard first: he says several times,
'We went to Devon', and instead of the 3rd time of saying
'Oh really?' she says mildly, 'Was that a birthday or
to visit friends?'

The basis of self-doubt. The inner unconscious
flow is dirty (the marriage and daughter!)? Different
sophistication. Note how this young woman's father is also
riddled with self-doubt.

VISIT TO ENGLAND

His sense, in T.I.M., of freedom no longer being appreciated - 'culturalness', the ~~idea~~ ^{idea}, admired by Americans; but independence and defiance ~~to~~ ^{don't} evoke similar spirit on Byzantine side - on the contrary, a negative sabotaging ('reaction'), sometimes petty, resistance. 'Terminus An change' laughed at, or shrugged off: drug-addicts and alcoholics can't fight; a form of enmity gently encouraged, and even supported.

GLENNING.

VISIT TO ENGLAND.

His version of deciphering unsub-jumbo. E.S.

Glenn's wife - Gramille's wanting to ride, trying to find those - a suit made in Italy - wine - 'what does he think he is, a gentleman or something?' The pamphlet issued by cheap Foodial Manufacturers about wine - 'chambrey' (mis-spell), 'breathing', 'never wash your bottle by the fire or in water', words and symbols of prestige all the time, and the wine foul, dehydrated from vineyards in Spain & South Africa. The bland croak in American image of 'Englishmen'.

Glenn's wife, epitomising the unsub-jumbo in version, is the dreaminess that brought down socialism in England after the war, tumbling and dashing people down, always scraping away at the distance of life, from a peculiar self-disgust and disbelief (compare magnate's daughter); which gave the ordinary women elsewhere the chance to re-establish their life. There wasn't anything splendid in the socialism, so it was thrown out - a few safeguards kept - and making

people set about making their lives as optimal as possible
on a private and intimate level - he is stationed at the
stop of riding kit in Athol's Road, at the riding school, as
the people in the local hunt. Only the so-called
'intellectuals' can find no answer.

GLENNING

VISIT TO ENGLAND

Glennings (or 'artistic' Renaissance early character (a vicar's son))
Glennings love for? His previous character, rather a prosperous family man, disappears. I think, self-declared alcoholic; ~~was~~ affects wild behaviour, etc.; capitulation largely through wife? He has been drawn into 'protest' ranks; fear of being 'Anglo' middle-class — the ordered life?

The middle-class answer is: middle — distant, wreck. Vig. early manifesto of Italian fascists — to do violence, wreck middle-class 'peace'.

Glennings' fear of isolation: withdraw from social group, he would have been identified with — the tycoon and business people; 'men about town'!

Fear ^{that} ~~of~~ respectable friends of his have of us enjoying 'Terminus all change' for fear of being identified with 'Establishment'.

'Terminus' a haven and resting place for those who have been excluded by us until now:

Two Coleman's wife comes in; she presses ~~in~~ in support.

(There are silences in play in which lights go up and people may smoke. Two, Coleman says, represent the 'high-lights' of the play. During smoking - he went to the play ~~by~~ ^{by} usual ~~times~~ ~~times~~ half drunk - note ^{Cornille's} theme of masturbation - play only a rallying call for masturbators - the half-drunk enclosed in two our world. Other people caricatures and objects of him, as Cornille feel himself increasingly in Coleman's company. Even the natural - the chill, the raw air in the flat, the deathly closeness of the atmosphere.)

Play has slow tempo of the drunk: the same mind has too quick a tempo to be sucked into it.

Cornille finds in recollection that he relished the acting, 'ramped etc. during play, much more than he thought: will not be put under social pressure to enjoy it. Aware of being under social pressure from same middle-class machinery - of group-formation - 'the play' - 'the future of the play' - as he has always tried.

Glenn's wild 'protest' for anti-nuclear demonstration; but in the morning itself he is dead-asleep, and his stupidity returns, he finds Grenville's 'clean-shaven' face rather irritating, but pleasantly so, and he at once pours himself a drink. The spleen and liver, apparently, gives false protests. And they are guided by the newspapers, by the politicians, and by the theatre managers. He has fucked being alone, which going on in his old character would have meant. Or is it fucking the act of thinking it not? Or inability to think it not? Perhaps they're the same thing in the end.

Honor of order in Glenn's: ~~the order~~ ~~order~~ order mean 'old age', 'hardening of arteries', 'death', 'sterility', we must 'shout our way to death'; we must 'twack every beard we see'. (again Italian fascist manifesto).

Thought, the past, clarity, reflection, all being refused: the act of 'art' itself becomes 'unhappy'; the real inner collapse of middle-class life. N. B. Glenn's strange combination of prudence and dissipation: he is usually

on behalf of ~~degenerating immorality~~ self-degeneration.
And his attitude to Gerald who now lives on small
private income in country - to 'make a soul' - his
constant references to his being 'one of the race';
sacred moral obligation to earn living.

Gleanings are 'the little Methodists of vice'.

It is still the middle-class suffocating world
in which only men and behaviors exist: men have
wounded and thwarted him, so he must do the same;
continues to cling to other men, to their papers, jobs etc. -
their company - the flat is filled every evening - 'the
gang' - only to cling at all, to make a more
comfortable home for himself, having been denied his
natural development (it transpires that Gleanings
wanted a very diff. life from public relations), he
cannot cling with his natural self, which has been
gradually thwarted and wained over the years by
employers, teachers, wife, until now he is happy to
sink all his claims.

'Terminus An Change' was the triumph of evil
proud of itself.

N.B. Gleanings never directly attacks 'The
Establishment'. ~~His life~~ He acquiesces, does the work they

3.

ask for: and the reason is as for Magistrate's daughter, (the Indian), Dick. 'We have to earn our living!' The people he attacks are Gerald and Gramille. ~~But~~ But 'The Establishment' is left safe and secure, until we wonder if Glenking and the others aren't an essential part of the organization - the brains that have been bought. They are paid big money for sometimes infimisternal work - the Magistrate's daughter's television appearances, a casual lunch given by Glenking (he appears at the office at half-past twelve, and leaves for lunch an hour later); (the Indian's) occasional habits; only Dick, belonging ^{more} to the executive echelons, works hard and conscientiously. But it is all the same world, and 'The Establishment' was only a name for the executive, by the administrative.

VISIT TO ENGLAND.

On subject of 'Terminus Au Change'? CRISIS
of choice (with Coleridge?) in which Granville sees
clearly the two possible paths — choice between
suicidal, willfully half-wild, and sane, clear,
ordered. N.B. (Coleridge's) remarks — 'if you
didn't enjoy this, you are outside the majority, and
you have no right to talk about this world.'
'I in my life I have to drink in order to work,
I'm an alcoholic, and I can now say it' (as if play
had given him sanction). 'This is about the rat-race,
and if you don't know about it, it's about time you
joined it and found out about it!' 'If I didn't
drink and smoke and stay up half the night, I'd be
what they'd call 'normal', and I wouldn't have a thought
in my head, life would come to an absolute stand-
-still.'

Granville's general impression — that among these we

liked the play dislike it a matter for social
disapproval ('outside the majority'), and also vice-
versa, liking it among those who disliked it is
the same. the death of independent lives.
~~They are simply 2 social camps, welcoming~~
~~to the same world. His sense of being looked down~~
~~is morally by both.~~

He sees it in the end as Colman saying
'give up your independence; why hold it?' And
he makes back to his own life with doubts
whether he remain held-together and sane; with
succumb to the pressure of horror. This is greater
now that he lives safely for the first time. Heath
means making a path for yourself.

VISIT TO ENGLAND

(The 'American satellite')

On the things now complained of in England - the loss of markets abroad, the dragging of English industries behind those of the continent, the lack of a 'space programme', the isolation from the continent - all go back to the year in which power fell into the hands of people no longer suitable for it, after 1948. Into the class that could not read the times, and were now being forced by circumstances to do something, having played away since the war, mostly into the hands of America, and through a cross and sentimental reliance on America which took the place of any real policy, all the advantages they'd had, the needless advantage, and the moral and political one. The sudden advertisements in the papers, appealing to work... Cornhill's struggle through T.I.M.; his job in the Middle East - a pure fluke. His empty official time - British Council - His Embassy - trade. Immediate discouragement of Cornhill when a departure into personal trials in Sarrah known to London. His sense in London that there was nothing to discuss a couple of - 1948 onwards. The dragging loss of all his ideas. Postwar's

"Leave it to America." Total absence of any idea of national
anti-English elements in all American feeling, & which there
is no similar background in English feeling. All power
and expression is in the hands of social groups which
do not represent abilities & aptitudes - which need
clear power-groups - (which ^{one} could ~~require~~ ~~entirely~~ with
useful new ideas) - but cliques which require flattery
and hobnobbing and will sit on useful new ideas
unless they recognize them, and where they are unaccept-
anced by the necessary hobnobbing and drinking. They
are not strictly power-groups because they miss, by
timidity and mildness of mind, most of the power they
could enjoy. This has given rise (FLETCHER) to
talk of regarding America as a front of new ideas since
the war, when the reality has been that new ideas
in Europe have been suppressed & withered at the
root by social groups clinging to power for its own sake
and prepared to let any not sink in rather than
yield that power; this, Fletcher said, is what he

2.

believed happened in England: only the fact that Fletcher is half-British gives him insight; he said that the pressure, for instance, since the war, rather than push the country along new lines, and thus invite possible opposition, clung to power from day to day, making it a political issue of keeping votes; thus, the country was given no new direction, it was allowed its post-war soul, which could only find very slowly underneath. This is true, he says, of every European country, though the 'revival' of Germany and Italy tend to hide it: that was simply the note made of American money to achieve the two-fold aspect of American foreign policy to build up a bulwark against communism and simultaneously weaken Britain commercially; this was the reason for making Germany the American 'furnisher' - she secured both objectives. 'On one Europe a hollow, redundant class of men who late ideas are waiting to be chased away, so that the 'social groups' may be replaced by 'power groups'. (Fletcher).

VISIT TO ENGLAND

The dumbness of a life led outside the social groups, which squeeze us everything, even to the sky: this dumbness like a collapse of hope, which he finds after he has seen vividly the total rottenness, the day-to-day deathly vegetable existence, which only ^{strong} drinks can sting into life. The alternative world, the human, is dumb. Real humanity seems dumb. There is only the weather that could comfort him, he feels at the depth of his weariness: only the strong sun he is used to, and the sea, can drag him out of the dumbness; only the great lion-spectacle, only nature being proud in her own, and despising herself marvellously, without the help of men; a terrible kind of tedium settles into the limbs. As spring comes in the yearning for the touch of the strong sun, its first awakening touch in the spring, which is sudden in Italy and not at all gradual; it suddenly awakens in the sky and touched me into life.

And, mentally, he compares this to the noia of Italy. The deadly, wasted noia. The sense of end, everything

being ended; the end of work, the unenchanted, flat, bleak, sun-darkened stage. But the body goes on, the body has its worship; there is a ~~sublimity~~ empty and unworldly nature which allows and beguiles and sometimes excites; and this very uria is like a yearning, an almost ecstatic sensation sometimes, yet a disquor. We are merely, a kind of disquor in nature, like the air before a sand-storm in the desert; a risotto of the least. There is no light, no freedom, no one to look up to, no example to follow, no interest, no theme; only an elbowing and thrusting competition for survival, in which power means taking advantage.

Are they the Tedium at opposite ends of our civilization? the loss of communion, at both ends? the collapse of the dream at the beginning, under the Romans, and the collapse of the dream again under the Christians? or that we must learn again what they had before, learning how to yield and share us? Can only sex teach us the early message - is it the only thing left to us, to give us our bodies and our dream intact, together, again? but we sex based in self-esteem? through a kind of carnival? carne vale! reconstruction afterwards; but we, at both ends, have lost us carnivals.

VISIT TO ENGLAND

W. H. R. R. R.

W. H. R. R. R.

W. H. R. R. R. Vol. 2.

Coramille, for six-eight months, works in the London office. Takes room somewhere? or lives at Chancery Rd.? The head and work of the directors of T.I.M. go regularly to America. The chairman is half in America and half in England.

Certain changes have taken place in the firm which he notices. Impossible to see Vernon - remotes, behind secretaries and 'plumbers'. A kind of re-establishment of executive class in shadow form. Continued delegation of responsibility - prestige - considerations. The actual work seems to be mechanical - habits lost behind clouds of prestige and 'influence'. Every effort at reality or change from below stopped at once (give example): nothing must disturb this shadow-management.

Staggering incompetence ~~was~~ to find in Pollock's work: here combined with effort (Pollock works hard), but usually with blasé indifference; no stature among directors; seeming collapse was of

outward responsibility. 'Government of little boys',

He is surprised at the extent to which the old world 'gentleman' authority is still there — a rosy glow from the past, without real authority, as to speak; & the nerves and hearts, they are all a little up to their authority — is answering a challenge (give an example similar to A.P. Watt. Exchange of letters) — as Postlocke is.

He begins to see why Glenning and his wife (whom he has visited for the first time, at their flow) have said the things they have. Their talk of the 'old-boy régime' (from the wife, mostly). Need for socialism. And she tells him on seeing his Italian-cut tweed. "You look the part to a T!" He has to say, "What part?" The Gentleman! His interest in wine, which is just starting, at once dismissed as soul effort to be — a gentleman! His going to Dorchester Hotel — is see friend? — a hundred little things — he sees how Glenning has always

identified him with Pinkie, and Pinkie with 'haunted
 pens'! And now there's a revolt, against shadows!
 It doesn't exist, he tells them - this world you're
 fighting! And he pulls it down: it's dark, and it
 collapses & real moral world in life.

But gradually he finds these shadows -
 while they are shadows - are actually there in
 control: like desks with shadows falling across
 them; Dick, even, is a shadow! He knows himself
 he's leading a shadow-life - and says so! The
 directors with their wine, their old clubs, their old
 friends - and now, despite all the changes there
 have been, the old prosperity.

His conviction that in 1945-48 this class
 was in a ~~collapse~~ ^{state} of total collapse, and that had
 things developed naturally they would have been
 displaced by new blood from the working classes.
 But this development was stopped. By American

were: Did they say to America, 'Give us the money to set up our business again, and you'll see there will be a shift of socialism, much less communism, any more?' When socialism — which was killed from inside by its middle-class element (we were enjoying cost-'business', C.B.E. etc. after pamphleteering in youth) — ~~was~~ ^{was} ~~was~~ ^{was} the natural vehicle of change?

He notes how Americans when they come over wine and dine with the executives; this is natural; but it's the only England they know — one of numbers-guano, flattery is there in that it offers nothing new and nothing brisk & exciting, and also conforming to the picture they've always had of England as a kind of semi-industrialised Southern State without a negro-problem.

So there are the 2 shadow-worlds in England: the shadow-authority and the

shadow recall (Gleaming fighting shadow with a
 glass of poisonous wine in his hand which Cranville
 has had to spit up, and drinking furiously). The
 authority and serious enough to be frozen with that
 self-destructive passion: it's little riddles can be
 blown so easily.

Cranville's wonderful celebration of receiving from
 T. I. M. altogether: sense of 'we have seen nothing,
 know nothing, want nothing, we simply do not take
 responsibility for anything.' like a secret service
 organization - all English life based on it. (Takes
 immediate office of Welwyn Garden City - since
 the answer.)

His directors go to America and see variety,
 hard work, new ideas, and then return and fail
 to see it in their own country because they are
suppressing it.

N.B. the American couple he meets (in T. I. M.)
 as dinner, charming, great knowledge of ^{England} ~~history~~
 (Books I & II, the Commonwealth), regular visitors,
 use of the ^{rest} ~~rest~~ ^{we have} ~~we have~~ found in some?

the Genoa men; the man continually rising when someone
comes in or goes out of the room - even for the tiny
children when they come to say good night. Salup is
fine solid muscles - jumbo Ryland while the executive
class quite insouciantly put on for them like a
pantomime, while they themselves have been since
stopped talking seriously. Granville spends more time
on his feet than sitting down that evening - after
all, if he doesn't do it, isn't the American ~~that~~^{year}
it's an act of disrespect to him, as a lapse of perfect
old English manners?

~~How Pollock joins the club. He slowly intends to
after selection, but for this world, and what he knows to
be~~

Glenking describes to me, Dick and me of
the T. I. M. executives walk down St. James. In
a grotesque manner he describes how Dick has to
cast a glance inside at the club - after all,
why shouldn't he join, why should the image of
his father stop him having a good life - stop his
having, well, good vintage - ^{nearby} for at least while date

price, a peaceful dinner as his own, a surge over the
 fire in one of those big lounges, as he'd done at
 school, in similar lounges which seemed to say to
 all who entered, 'Nothing but the Blaze will do
 here!' Wasn't life putting its arms round him
 in an unceasingly warm embrace - wasn't he getting
 another rise - wasn't the direction getting more and
 more polite and fatherly and genial? - wasn't
 the young people getting more and more polite, the
 clients - even - should he say - nervous - Tremendously
 aware of his - favour or disfavour - alert to every
 word he dropped? wasn't it - almost - a duty
 incumbent on him to enter fully what - to you
 seemed - he'd always been promised, yes, even by
 his mother, wasn't what she'd said coming true, wasn't
 he envied and resented for his advantages, wasn't
 his pocket full by some magical development ^{with} which,
 almost, he'd had nothing to do, it had happened,
 apparently, without much effort on his part, while
 other people seemed to have struggled so, and give
 themselves so, while he had simply dangled his feet

on the face and received crisp remarks? Would it be
duly his clients and the people under him as the
one expected, that he should so to speak fulfill
their royal image of him fully, and, well,
give them the tone and grace of power fully, if they
wanted it, which by their nervousness and restless
attention, yes, to his smallest word, was the way
he turned round at his desk and figured his —
ink pen, that was a little work-a-day, but his
spectacles, his paper-cutter? And when So-and-So
(the director) murmured, "Know his place, Richard?"
and for the umpteenth time he cast his eyes inside
and saw the dim, waxy lights in the wall —
brackets, and the chandeliers, and the endlessly deep
anchors in the which so many generations of
well-filled eyes had sunk with wine, cigar-
scented sighs, or should I say facts, he couldn't
resist saying with a question mark, "No?" And
when So-and-So said — "It's my club. Let's
drop in for a drink," he was still the old Dick,
he was still the jolly companion of idle hours, he

5.

still should we say a virgin even as he ripped the white part - 'very old and very dry' - as an apartment, but after two or three, and after a quick dinner upstairs surrounded by the creaks and sighs and quiet yuffaw and mild, reassuring ~~stares~~ staves from Glad, shouldn't we call them, colleagues in the exercise of power, he was won, defeated, crumpled, resolved, calm - complete - free for so many double at long last! - and nodded almost before he - and - so's words, "shall I put you name up, old chap? would you like me to?" were out of his mouth. And now he'll say to his client, like his dad before him, with the same air of being worked for a moment, "Come and lunch with me or my club - can you manage Tuesday -?"

T. I. M. One of his tasks is to check the correspondence for correct initialling etc., in company with a clerk, and he notices that while in the letter-head a dozen or more directions are named

their initials or signatures are on almost none of the letters. When a letter is sent from any particular department it is signed by someone in the out office, while the director is barricaded, it seems, behind a secretary and telephone system, impervious to everything but a call from a fellow-director. Gleaming's description of Americans who visit the firm. For when the directors put on a pantomime of winning and dining at the club and standing up to the ladies and passing the pot round the table, all good old English members jumbo to the American, and the moment his back is turned they do a T. I. M. and put their feet up on the desk, and feel round their secretaries! 'The layiest lot of tuffes' going, and the inventors of a staggering trade deficit'. The man of the country as they've been the man of other countries as well.

T. I. M., ~~He is advised~~ He seeks help from the European division of T. I. M., ~~the~~ one an application from Mohammed, who has started up his own firm in

⑥

the basis of the T. I. M. branch, taking the clerks with him, and using the same building. T. I. M. has been advised, Courville leans for Gleaming, whose visits on the subject, to be polite when its losses in the Middle East, and that they stood a good chance of compensation if they were disappointed. So wd. Courville 'cutt them up'? G. says he needn't 'cutt'; D. Rahman is a friend of mine. But chairman has directed that there should be no trade with them, and also D. Rahman told on his side not to trade with Britain, for the time being. But a method of trading through a European subsidiary seems satisfactory to both sides, and advocated by Gleaming as mutually beneficial. Courville now engages the director of the European branch, who replies: 'I shall submit your proposals to my principals.' Two wd. himself hidden. Courville at last turns it up, since immediate action needed: the surprise of directors at being asked to do any with despatch, by a subordinate — a deservy letter in reply which took 1 day.

And you know how we do things? Mohammed writes
to a German firm, who ~~send~~^{fly} a representative out to him
the same day, and to his astonishment walks into
Mohammed's office three days after he has sent letters.

Glennings

Has been tenderly attached to Gerald before, in much the same way as he was to Granville. Makes cutting oblique references to those who hide themselves away in the country - meaning Gerald, who keeps silent (Granville finds that Gerald's income extraordinarily small - enough only to keep him going in more or less solitude). Glennings' his growing cruelty - in talk - to 'the rich girl', 'the hair' etc. has become the poor vicar's son, it seems. Strange to see a man actually become, against his appearance, his thoughts, his past, the stock journalist - rebel, who inflamed himself with every political issue. For his wife? ~~No sense of self as 'imperial' - the castigated~~ An easy, makeshift social analysis - the star are 'middle-class'. Cannot carry through thought. A bewildered situation, as in other select. journalists, of being implicated, and snatching moral alibis (write journalist who writes inflamed moral letters on Cuba) - (American invasion?) - his own life seethes with same corruption.) In same way Glennings' inflated salary - precisely five times that of Gerald - glossed over: he doesn't buy

car, a semi-detached house in suburb, he shows the
outer dressing, and the drinking etc. is to hide the
inner identity. Shorting will solve anything - the
rebels are all perpetuating the society - in general
John also the Commonwealth, a traffic problem, a
theatrical review - a fabulous salaries; 'contracting
out' the Cardinal sin. They were all inside, doing
with their friends and evening parties, and they
dressed in uniform. When Glenning said could be
read in any of the cheap papers.

The mortification of flesh: the extraordinary
protestant belief that nothing affects the body. The 'wine'
the wife strongly as the element that gives 'splendor'
in the rat race isn't wine. The cigarettes to many to
be appreciated any more. The body dull and wasted.
All sensations muffled over. No sharpen a delicacy left.
They have contracted us, not of society, but this real
human obligations. Gerald's life, Granville's information
from the sanatorium, simply academic for them -
Glenning says 'mystical'. He really does believe that

it doesn't matter how he puts into his body, what sort he gives it; the nineteenth century concept of a mechanical body whose parts last a lifetime and are static, is behind everything he does. By throwing off dead concepts — and the ~~fundamental~~ ^{fear of} society, fashions, that underlay them — he will have changed himself in a week: become light, healthy, clear, and still drunk wine. But he didn't believe in the body. N.B. laughs at Gerald taking notes — 'an old man in his late twenties' — in Italy they would know no criticism; only their world would be dual, nervously distraught.

N.B. in Germany, France and Italy the lack of this positivism a saving grace. Healthier countries. Compare jerky, alarmed-looking, self-fragmented, movements of Englishman: G. remembers his own past, how he always compared himself with continental, and couldn't understand their ease.

the growing honor of positivism in England:

he was eating away the substance of Anglo-Saxon life,
giving everything a terrible clarity and silence. The
longing rebellions against puritanism, ~~at~~ his
remembering more and more the splendour in the light
of Genoa, the marvellous background that gave even
the terrible wasted NoIA a richness, completely different
from the puritan silence.

GLENNING.

(In the 'Establishment' - Glenning games: the others are always committing crimes - Gerald, and even Granville, are the sitting targets. But -

LUCAN:

QUICQUID MULTIS PECCATUR, ^{INULTUM} ~~EST~~ EST. ?

Night of the Eclipse Vol. 2.

N.B. Two young men (arguing about J. Africa —)
turns side, hunting man (conciliated, lonely, torn) into
conscience. A spectacle of middle-class eating itself
up. Doubts exploding in each other's face: everywhere the
same, everywhere in Europe; everyone ^{watching} ~~looking~~ guardedly, glances
across at others, deciphering, interpreting, making diplomatic
intuitions, but new meeting full-on.

VISIT TO ENGLAND

(The theme of puritanism).

After six or so years in Italy, he has a second visit to England (after, in the first, he i) feared a little the old nightmares, ii) enjoyed the lightness, the ~~transparency~~ civility, the extraordinary high development of people, the peace.) sense of unmet, thwarted - what? despair? wretchedness inside? a kind of paralysis of the organs? Liddell? almost a matter of the cells and glands?

He finds a night tossing to and fro with strange troubling dreams, of thwarted desire, sexual, but in such a way that it was like communicating with the dream-people in the very way they would, through free, during the day: he misses the total communication in Italy; there speech, agreement, coming and going, ~~the~~ don't touch the motor-centres, and yearning for real communication, which is anything but social and is ~~unattainable~~ bestroved in Italy especially in solitude. (NOTE his first experience = Rome - Genoa? - when he arrived there only that there

couldn't be anything like solitude here - not that frightful
Anglo-Saxon bleeding - one was joined to the others; he
would walk along the main street at a pretty time, and
we think it was all strange to be alone). His sense during
this night, when he continually wakes up, that people face
each other without appreciating each other in body, with full
realization of the nerves and organs, and are 'personalities' or
'visitors' to each other, fighting for intimacy; and so the
rebels clamoured all the louder for 'warmth', 'intimacy',
'relaxation', looking for it in the opposite direction from where
it came - to noise instead of silence, and only doing so
in reaction, and thus perpetuating the disease.

1876 VISIT TO ENGLAND.

~~This sense from American girl descriptions
return to college which she intended to see authority
that her district~~

Why (of English men) do they wear those junky
cotton trousers and tight, ugly jackets, and those
grim, dirty colors? It isn't a survival from 30's
is a return to them in the least distinguished
possible style. This sense of the least of the country
being disposed. The absence of authority. Yet he
gets a sense of authority from American girls' descriptions
of college, of father etc: what has happened to us?
What is the rapid change? They have stolen our freedom
(the Americans). Wrong. We have given it to them;
people gave it to them in no behalf.

GENOA.

GENOA.

NIGHT OF THE ECLIPSE II

PERSONALITY SERVICES LTD.

The owner of Brick House runs a publicity service called Personality Services Ltd. This is how they take up the painter.

Books read, plays seen, galleries visited, all with an eye to 'taking on' the client: a client is 'accepted' — not asked for.

Night 7 to Eclipse U.S. 2.

Genoa. The American who wants to give 'the American language' to the Americans' by purifying it of various English historical connectives: e.g. 'Bath chair'; * even 'Panama hat' had to go; etc. (collect list of such expressions). Someone else points out that he should eliminate the German, French and Scandinavian elements in the language. Thus eliminating it altogether. But he says he isn't worried about these as he doesn't detest Germany, France or the Scandinavian countries. English accent is 'too bloody lab-dial' for words; ^{another} character, ^{also American,} ^{literally} points out that French, German and Italian wd. sound the same to him; he dislikes the sound of quality in the language; James laughs at 'quality' — 'the quality!' * 'Sandwich' for the East of Sandwich. 'Victorian' is desirable a period.

The visiting family which suggests (the mother) in picking up that 'braces' are 'suspenders' in English; and now so to find that 'suspenders' are called 'braces'! These words, used in the 'wrong' way, sound dastard and ~~deliberate~~ ^{properly} perverse; also they have an 'old-fashioned' ring; Cornville contrasts our attitude to their use of the words — as first it sounds — perverse departure from original and true meaning; and secondly he regards it as belonging to another language; but there is no ethical comparison in his mind. At night he dips into

Pepys' diary again for the first time since his days in Essex and finds that indeed many American expressions, such as 'fall' for 'autumn', and 'gotter' for 'got',* are in fact old English expressions which were displaced during the eighteenth century as the time they were taken to America.

* all 'I guess?' American characters see England as flourishing

* Charles Sumner Fox was American was: (Quote Fox) GENOVA, the town which (its naval class intact) until world war, when America came to the fore and had to keep England's grip on a 'mortgage', the old class, broken by war, whereas it was broken by a long struggle for independence, which America declared a part of

He has a flat in the NE part of the city; in one of the 'CARUGI', or narrow lanes; on top of a lofty house there, from which can be seen all the boats in the harbour; his gateway downstairs bears the symbol of St. George - Genoa's symbol. (where does word Genoa come from?) The city has always been called 'la Superba', in a way much of the story of the life there centres round pride. Also there is homosexuality in the context of the port; sailors' bars; hotel-room which they take for the evening. One of the characters finds man in telephone-kiosk who has a 'built-in' case in the back of his trousers; from him the character has caught syphilis; calls him 'my telephone-pox' account; says he is tired of 'looking chances in the face'; why can't science devise preventive as well as cure? Another character suggested that by cutting his 'knackers off' he wd. be cured of ~~the~~ ^{was} only of the 'bone-ache of Naples' but the 'bone-ache of desire'.

He lives in VICO SPINOLA, high up! in corner nearest harbour? While Italian friends live by Il Moro Vecchio;

2/

Genoa, the city; perhaps Via del Moto.

The wife who recounts that ^{Frenchman?} party a man took
her home in his car and pulled her down, and came in the
face; says she didn't see him take it out; he must have
been driving along with it out; she leaves refuse to believe
this.

Genoa 'the city of avarice' (Stendhal)

Night of the Eclipse Vol. 2.

The extreme example of middle-class world in
house-party: on days past by he feels more & more
distorted, and he is aware that the same is true of the
guests. The strain of every day, which leaves the
essential energies untapped. His sense of these things so
many faces and so many facts to absorb: the blue
sky (in Turkey?) Communication between me and
another is passing of information: it really is as if persons
came blank and we knew nothing about them until we
had been given a list of the salient facts; life itself
seems to ^{move} ~~move~~ through people, bringing them together
otherwise; ~~the day is divided~~ there is the visit of the business-connections (e.g.
Katie Mann), and the mutual dislike is accepted by
both sides; a large neglect between the 2 sides; one
half of the house-guests eat separately, offering an
excuse that they want to see television programme.
Each new face is a new face to be learned: the
mind is giddy. The hostess is the nervous task of
interesting people - beginning conversations that are very
scraps; showing cuttings from newspapers, a new book,
a film advertised, describing some one; all in a giddy
manner that never stops and never achieves what it sets

me to believe because everything is so ~~frag~~ fragmentary. The
girls (daughters) she came with the horses - unlectures, with
separate stories he has to remember (we ^{chain-} ~~listen~~ and don't
listen with my friends, etc sits in pale sadness, never saying
a word, only with a slight pleasant smile every now and
then. Her eyes with the faint silver film caused by
smoking, and her skin with an unhealthy transparency;
while the straw hat has dyed her hair and wears dark
flames, and thinks about horses and my friends, and
refuses to go (to America?) to university, she wants to
stay in — (Barrel?) after years of dreaming about the
day when she will go. Each individuality has to be
recognised in its own separate story; there is nothing
to unify them; everyone is separate. The mother of the
2 girls she sits reflective and a tight working: as
she looks after her own mother (Katie M.?) has mentioned
the English royal family, and Coramille describes how he
used to go to processions as a child, she cuts in with
a brisk remark to her daughter that 'until 50 years ago'
the English buried suicides at cross-roads with an iron
spike through their chests; (this is the Americanised woman
who describes jet-flight as 'one of the highest sensations
open to mankind' which makes the 'old' aeroplanes like
'stage-coaches' — she is in flight from her own provincial

ty.) Coramille exclaims with a laugh, did one pick that up in America? He says no, it's true, one read it in a book. (Recital of the mechanical music - she sits rapè, with a castigated and tragic expression). Later when the two women and the two mothers (Lusten) are talking she calls one quietly by Coramille and says, 'Pip. listen to this', and ~~for~~ claps her hands together and rebukes them slightly in such a way that they make a quiet fastidious noise; and when G. asks, 'what are you doing?' she says, 'Making nice noise', and glances across at the 2 women talking to each other. She is described as the '200 percent American'. One dinner he asks questions of the older woman (Katie M.?) and she tells him stories how she went on lectures tours with her husband (and every attempt was made to keep them to breakfast, lunch, dinner, drinks etc., and when the programme was curtailed exclaimed, 'Why, doesn't he like it here? Have we done something wrong?' How travel was restricted in America during the war and getting food on a train a crush: she remarked: 'a passenger one day that in Europe things were arranged better by making 3 sittings, and the answer was, 'Well, I think they're pretty smart to be getting on very good at all! However, or what. 'Yes, yes, they're very smart' (in her foreign accent, he gave forward), as if to a child. After dinner

photographs of the twins (the mothers heads of both families)
are shown mixed; more facts to be absorbed - that was in
1906, that was ^{me?} the first Mercedes-Benzes, that was to
commemorate the merging of the 2 companies, (the was then
ever all mixed from A to B); and when work-and-day-to
was shown me of Mercedes-Benz (wooded and crinkled lines)
they have jiggling fit and make as if to tear the photograph
up, making tearing noise and going through the motion;
then they leave, and there is more information to absorb;
the old family album was brought out - this was when we did
do-and-so, that is so-and-so, make is so-and-so,
while the radio is switched on, deep track etc; in
an endless dispersed confusion. One gets life through
concepts all the time: not only do plans have to be made,
but it is assumed in the unguessed fact of life that
reality is known and life tested through concepts. The
the guess (family) have strong conceptual existence and these
batter together in an endless nervous confusion. Underneath
there isn't any peace. There isn't a theme. It is just
bed with a gnawing unsatisfied feeling as if his energies
hadn't been used. The full: there is so much more to
be said, but it isn't said; it is all kept under conceptual
control, and we live thus with scraps of conversation, scraps
of sensations, scraps of periods, scraps of impressions, scraps of
love and scraps of hate. This leads to a total collapse in the
middle-class.

Night of the Eclipse Vol. 2.

The 'Eichmann case'. The kidnapping of Eichmann

by Israelis in Argentina; he put on trial in

Israel for planning the murder of millions of Jews.

The argument: Cornille deliberately takes position
that kidnapping against international law, and that

this law will have to be tested in order to try
the man. The other man argues that there is a

higher law than international law which can be
invoked: namely, natural rights; Cornille's reply that

this can be evoked by anyone, and was invoked by the

Nazis. Reply that the Nazis invoked a 'distorted

natural right; the true 'natural right' the basis

of all civilisation. Cornille's reply that it is a

concept not only than two hundred years, and that

the civilisation, as well as most of our race, seemed

to have got on without it; the question then (the

American) at another point, the truth, ~~that~~ ^{why} should it

be any less valuable for being two hundred years old?

(The musician has been in America); Comilla's reply that
he means to say that in fact the concept of natural
right was not the basis of civilization, which is the
basis of civilization, and the ~~real~~ real meaning of
'natural right', Comilla asks the man; adding, 'I could
tell you in no word!' He means 'Christ'; But the other
man doesn't quite like to say the same word: instead,
tells Comilla he should study philosophy. Comilla
replies that if there is a right higher than law, it
must be higher than men, and therefore it is not of
men's hands, it is God's law. The other man of asks
him how he wd. propose to do with Richmann, and
he says nothing: he will already have received enough
punishment, if there is a justice above men, which
the other man claimed there was. Other man says this
proposal is 'just to do and do nothing'? To which
Comilla replies, yes. The other man says this is the
same as leaving the state question of this world to
'die'; and storms, waving his fist and going further,
saying he is 'an individualist' and 'what else
Laffer's Richmann will be tempted to trial, 'it is
my right!' and he insists on it 'whatever happens'. Wife
says she is interested in that Comilla says about
justice being 'beyond' men; and what does he mean

2.
'Night of the Eclipse' V. 2.

giving in this case? He says that he believes that
for Trillemann this trial is a 'bagatelle', something like
a performance he can enter into with coolness, because of
the darkness of existence in which he has lived; the
man interrupts, you think he has "conscience", this
creature? And Gramille replies firmly, "Every human
creature has a conscience!" when she man has just
(the musician) says to Gramille he shouldn't "excite"
the other man, it is "bad" for him: G. retorts that
these are ideas, and he refuses to believe they are
'bad' for a man; "which musician says cynically
that 'it is all the weather' (there are heavy storm;
clouds over the hills); Gramille replies, "She doesn't
yet contribute a few of his ideas if he can be so
wise about other people's?" "Why should I?" the
musician says. "You shouldn't," Gramille says. "But
in that case ^{how} can you ~~not~~ let my ideas alone and
don't attribute them to the weather." And as if
dimming the argument behind Gramille's position, the
wife tells him she has found "the most wonderful
Christ" which she would like to show him. Later,
at night, they see the Christ. Gramille thinks to ask

them don't they think it bears a resemblance. Is Belshazzar
in features, in order to excite them to say 'Napoleon',
to show that even the wicked are the children of God,
and that Christ was all men, and he could: he
wants to leave a distance, as he has advised the
other man to leave the Belshazzar case. Later in
the week when someone says to a woman in grief:
Bayerath of Wagner festival, outlay (also from music)
that the festival is a collection of Nays and there
it is being kept alive largely by American trusts.
The other man in a cool, rather mocking voice says:
The woman that she must 'disinfect' herself after
being with Nays in order to enter his house again;
to which the girl (who goes to church every day,
with Gramille, praying) says, taking his name, 'You're
talking nonsense; quietly.' To which he says, 'No, I mean
it.' This a possible oblique stroke at his daughter
and Gramille, who have just been to Germany.
Germany: (the visit just before). The woman (the
mother) who says she she looks at his nose, which she
thin and pale from so much sweating in Bavaria, that
she can't imagine him doing any work with them or
carrying heavy loads; the first personal remark that
breaks the rambling letters between them; there is no
first defensive but checks himself; this remark
indicates the man to brace himself, to think of ways of

3.

developing muscles, to show his strength; he sees for the first time the region was possible among good people; he remembers the German who said to him that he should remember that all Germans, including Berliners who didn't appear such at the beginning, were provincials; and for the first time he sees that this is so; it is a great provincial culture - the immense Frauen-Lager which was still there, massive as he has never seen from before, and the neat - only - peaceful element in Germany, with the trees intact, shaking little streams, with sturdy houses, - he hardly sees in England any more; he sees when being provincial is - faced with imagined higher world it feels small and uncertain, and sees only the outward certainty and ease, and tries to irritate it; he sees this self-protective assertion in the hostess's husband, whom she calls weak; only such a world could have taken Hitler's promises as real; this was why England was so late in seeing the seriousness - it was unbelievable to the non-provincial world. He sees the husband kissing Granville's wife's hand very warmly, as if to show Granville how he behaves. She sees Granville simply comes in and says 'Hello!' to this provincial world we have to keep. 'Stemmen' for 'is no richer to be known in series, no civil afford to play; partly why

My wife's respect for Gravelle collapses; he doesn't 'prove'
himself - he drifts and lingers, apparently, retiring to his
room in silence for hours on end; and he, because of
this, feels more and more betrayed, as if seen as a
liar and a cheat without even the excuse of whatsoevers; so and
does he wife go by other life - gestures of strength and
certainty; without them she sees only helplessness,
which is what she attributes to the male world, which
is why she is so attracted to him. There is, Gravelle
is a very quiet - collapsed completely. There is, Gravelle
feels, a total lack of Christianity. He wants to work,
what wd. she feel about Christ's work, so weak and
pale, as he lay in the sun: wd. she say there was
no strength there? That was the attitude not only
of the Pharisees and of the disciples; how could he
achieve anything without an army, a sword, even
changes? He came into Jerusalem in an ass! Gravelle
will also get a clue to how this could happen
in a Christian country when he sees the pulpit see
the altar in a Lutheran church (see Reliquies in
Travels), and learn for first time that Lutherans don't
kneel to pray; as she (the hostess) has heard in the
voice of the priest (the father?) and sees him in his
certainty and pride, and come to believe that God is
indeed vested in him (as among the Pharisees); and (the
woman) his certain and proud world collapsed,

and that was the collapse of the father for her, the total collapse of the male world, & that she can no longer give herself to it, and continues in the isolated female hemisphere, which is not enough to cope with the world, as the male women are not either.

Belongs to HOUSE-PARTY

The fragmentary nature of communication seen in Cornuille - (musician). They discuss something after breakfast, and musician is interested, she talking about form, in Cornuille's idea of giving way to form, which is that if one waits and waits it, and that ~~it can be driven away by~~ ^{it can be driven away by} ~~the conditions to it~~ ^{too much} conceptual persistence, though the results might be momentarily satisfactory; (musician) says, undesired to hear that the form lies there, & to speak; Cornuille claims that the tension is gradually relaxed, as form is found, until, in the last easy stage, form is eluded and disappointed. The musician says this is not striking in the case of Brahms: one can be misled by superficiality and flow, but he is not self-reacting and formal of composer, making infinite stylistic explorations into his work possible; more acute 'mathematical' structure imaginable; more so than Beethoven; his 'architecture' which is a infinite fascination for him. Most interested in 'elastement of pulse', in Cornuille's words. 'Failure and error', Cornuille says, have to be 'received'; they are the beginning of form. Cornuille - musician come together for this fragment of understanding. Musician has been deliberately withholding himself from life of Cornuille: into work and self-absorption of a deliberate kind. At lunch

after talk Coramille aware of musician's agreement then G. (G.)
can forward and calls to him across table by voice, and then
accounts briefly the walk & something to her hand; and there
is a sense of withdrawal which he has after period increasingly
in middle-class world if he calls someone deliberately by name
as a preliminary to a stay; a certain sense of being processed?
a few of the other people having to stay expectations? And
then G.'s thinking to himself, 'What does he think about
the stay I've just told him?'; he has learned not to ask
the question (since the P. Locke days) 'Does he disapprove?' X
he knows it has no application. And when he asks musician
(while they are having coffee) to play the last few bars of
'Electra' he simply plays the last chord and leaves the room;
impossible to know what is in his head, & what directs his
conduct. The air is full of signs and gestures, as in
the P. Locke days, except that in the P. Locke days he didn't
understand what was happening - it was simply more or less a personal
matter for him, and his general conclusions about it were
more or less abstract guesses. There is no steady communica-
tion: the steadiness in each person has been broken (in
childhood in the case of the 2nd generation European, in
adulthood in the case of Coramille). X And on another occasion,
when he is talking to the musician, the latter remarks how he
is his wife had a row one day (always a row because they
seem to love war, he says!) & when G. simply smiles and nods,
missing them in the balcony, without taking the social step of
saying something in reply (to usage doubtless - as he has become used to

5.

day; the musician looks at him and says, 'Why, don't you like people
and love music?' - interpreting his silence as disapproval. He is
surprised that it can be turned on him as well.

At the house all events (jazz for dinner) require a
special social formality which is nerve-racking and frightening;
the self is exposed and yet never appears; in this sense the
middle-class always provincial. This sense of there being no
satisfaction in middle-class wealth; it can establish nothing;
in pure state it offers nothing but meals, amusements, in
fragmentary fashion. There is only the unreal state ^{of comfort life}; the thought
of life has gone.

Quote conversation about who will know what
car, long amusing class, until everyone confused; there is
only the clashing external activity - starting of motor, getting
on and getting in again, the meals, the looking at spices
and furniture; but nothing connecting people; there is only a
sustained dream underneath; all the joy has gone out.

Fletcher.

GENOVA.

Dr Trattoria Italy described as 'America's little

whore'. Byland 'America's major duress'. Germany
'America's ^{hired bully?} Soldiers!' } France 'America's ^{sleeping partner!} fashion designer!' Since
(personal bodyguard?)

the sleeping partner was the least committed of the four,

Fletcher said, she would provide the moral energy to

regain independence. [This was a state, as not many
months afterwards de Gaulle came to power as president
and evicted the American planes from his country.

A 'jaws washing' to Russia from American

President. Fletcher says these speeches like a man
riding forward on a very white outfit in the park.

'The Soviet rules - pluff! - have had good washing -
pluff! - and no intentions, and while we're not looking
for a fight - pluck! - we're not afraid of having one.'

The 'freedom' and 'justice' in .. heap. 1

dollar-bills, feeding the most corrupt and obscene in

every land. The 'empire with no dreams, no fire,

no love, no splendour, no promises, just dollar bills, dollar

bills, dollar bills.'

Sketch.

All the distress of the European peoples - the peculiar nervous civility of the English, like council-dissimulations, the discouraged sentences of the French, the haunted, nightmarish ambiguity of the German, ~~the~~ only

due to satellite-status their pride has been taken away.

(After Gramscis has talked about England; A German, Wachter, has talked about Germany - they will ask if they can see your latest book, you say no, wanting to save yourself the distress, but they insist and you give them your only copy; and after a week or so you see him again, he not a word passes his lips about your book, he simply hands it back to you politely; and perhaps another date he will write to you from another place that its reception has been good; not a word from himself. 'Weige-

crates, because they wilt when you behave strongly, they try to dominate when you are modest. Wachter himself is full of tension: impossible to feel calm in his presence.

Crucified into Germany. He says German were free and

never have been: the Germans at present a trial for

persecuting and murdering Jews always claim, Wachter says,

that they were under orders, news that they stand by what they
did because they believe Jews inferior race etc. ~~They~~ They
only go according to the shifts and changes of power. The
hygienic painter is there and says of German system of
patronage (making artists 'sacred cows') and hygienic system
of neglect (so that artist is in 'dark wood', which
is better place for him, away from power, he is dirty,
but free, breathing clear air) The Waches seem to
harden momentarily and says, 'To enjoy the struggle?'
And adds: 'Rightly, huh?' And in that moment, Shink
he himself regrets, ^{shows} ~~at once~~ ~~how he is crucified~~ ~~in his crucifixion~~ ~~is the very~~ ~~lack of liberty~~ -
Germany he is talking about; the painter pursues his
lip, at once and draws himself up: 'No, not rightly:
Christ!' ~~And~~ Evening ends in tense impasse - the
penalty of any free talk nowadays, says Fletcher. The
especially in Germany: all nationalistic success was
righteous, cynicism. The cynicism is worse: the lays
behind 'rightly': Cynicism = moral vacuum; rationalism
(America) on one side, and Hitler (hard cruel dehumanism);
nothing in between (again trace of righteous American)

empire.) Painter's raised voice, perhaps a good ~~antagonistic~~
 wild world to Wacker: the only voice of this kind he has heard
 has been that of the outrageous provincial claiming position;
 his indignation of freedom & righteousness. When painter says
 it is not 'right' (the ~~Antagonistic~~ result of German
 in trial ^{to anger,} - accepted part of German judicial system -
 abuse of witnesses) 'nicht recht' means is the
 German not 'criminals', to which he says they are not,
 they are men on trial, the trial is to decide whether
 they are criminals or not. And this is taken by
 Wacker to be too 'rigid' - too much an empty principle
 imposed on life - 'recht'. And the painter quietly says
 'he doesn't' but mean 'German recht', which is usually
 a preliminary to people being killed, but the right of
 people who are free, a right every human creature has.
 German 'recht' is ultimately power: offensive & cruel.
 Fletcher: 'Phobias & nightmares pass me of every
 night in Wacker's body - me in his ears, his eyes,
 his nose.' (Fear to align himself with German guards.
 The trial a 'lesson' to German. Newspaper-help-talk.)

Night of the Eclipse Vol. 2.

His growing sense in travelling of the total inner collapse of the middle-class: the watchfulness, doubt about each other, grim, unlettered, silent enmities that seep behind the eyes, the destructive gossip, the sudden distasteful, the fear of the social verdict, the moral vacuum inside; he cannot see his way; giddy; the tight feeling in his stomach; his growing suspicion of people's motives; his growing isolation (as usual), after initial plunge into friendships and groups all over Europe; his breaking through into social life for the first time. Barab was the preliminary stage before his so-called social life in London at the end of the first volume. His sense of the end of middle-class doctrine: "he needed full circle, and now it is waiting."

The essay (typewritten) on the change that is coming about in the world; ~~he knows~~ ~~that~~ the writer knows that something is happening, he is even changed by it himself, now he is perplexed, and he ~~only~~ tries to grasp it with the old concepts. (The Bestaux paper; 'Die Kommittee'.)

The importance of Italy: he finds the world parallel to Hobbes' Road and the pre-middle class. People can no still and silent, there is the same flow of inner thoughts instead

inner plan: the dilemma leaves everyone intact; it doesn't contain judgments and concepts. His sense of healing the flesh.

Italy the human reminder of Europe.

After that in the part of Genoa. N.B. ^{set up to} ^{who tells poets they} find it half-mixed: the three 'poets'. The Indian
'Using literature for social purposes.' their readings and parties.

Contacts, functions; social climbing.

The way he himself ^{sees} ~~is~~ - 'relations', a natural ~ social development, - is as less social but this sense of the word is for him valid and complimentary.

The 'statue of liberalism'? The sense of America which the 'statue of liberalism' has, of holding out a hand to foreign people and helping them to a better life. He says we agree (like the young American) with what America is trying to do but disagrees with the way they are doing it. Any activity in 'old world' - books etc. - have the essential contemporary flavour for him of American work. Story of his wanting (—) to pin on his face, which he did, but falls short of shutting, which he then notes him to do. (Homosexual).

Night of the Eclipse Vol. 2.

Genoa: the group of young men who rent country palaces, is used for showing trunks and provincial girls; the ~~superior~~ noble lineage — in portraits on the walls; the family crest; each of the groups is allotted the house one day a week, and they use a common car; (viz. country house near Lucca).

Often Americanised people lose power of judgement, the artists (as in above case — the young man who 'owns' the house); they fall into the pure middle-class distorted judgement — niceness is being socially pleasant, nastiness being socially unpleasant. On such a precious condition of *l: tempo* and 'pull' back this pure judgement, such as being a Jew, having come from a working-class home, being Italian; the pure state is in me of the Americans in Genoa; it is in his organism, and there is nothing *l: tempo* in it.

Granville artists more and more less historical judgement is applied to himself: judged as having a plan behind everything he does, even jokes; and

his speeches are judged simply as an unbecoming, arrogant
disposition; the presence of Hitler-speeches is a record of
his birthday.

Emphatic faith in flats of intelligence: a. b.
piles of military clothes & flour after moving; the
bad meals; the endless smoking and drinking. Women
don't work at home.

Granville's sense of the total destruction of the
middle-class; they no longer have any suggestions to
make; they have come to the end of their function.
The only thing that remains is for each of them to live
for himself: that is the only anchorage. The irresponsibility
he sees in business-man (business-party):

taxmen seem idiotic; even the dogs are left untrained,
and he requires them as pets for a few minutes
every day; when someone suggests he should take them
out of the land of the servants he simply smiles;
a criticism of himself seems automatically to be
invalidated in his eyes, before it means anything.

Granville notices same irresponsibility, a state of
dazed egotism, in (the Indian) talking of the death
of the girl; like the business-man he appears closed
to other people's propositions and finally always has to say,
we agree with each other.

Interp. of Indian man also in his joking with nephew?
 'you are a die' (reference to 'illegitimacy') and you don't know
 what I mean by that'; play on German pronunciation of
 word 'thin'. His oblique strokes, a sides, sudden un-
 pleasant cuts when the atmosphere is defenceless. 'I had
 no money, no prospects - only courage'; he says. (getting
 Indian a job again during war). Sees affront to him-
 self in everything ('yes, it is my wine'); his ego is a
 massive presence which has replaced reality for him;
 judgement of other people often positive if they serve
 him, negative if they don't. His immediate accep-
 tance under attack; even genial agreement, as if
 his unpleasantness only an effort to stir feeling, and
 the attack is sign of feeling; he seems to need
 distance and enmity, like food. Storms in silence.

The conviction of intelligence in the middle-
 class: intelligence the universal attribute. The
 first course he says he is 'dedicated'; an easy
 success, we say, is always false, he says; the sense
 of mission; he is working also 'for other people'; the

'integrity' involved; a 'compromise' was pay, however much
hardly it brings in; Gramille heard her after this at
the night-club 'Wa-lost-al, wa-lost-al doodle-ay-
di-doo-day! Gonna sing wa-lost-al till you come
right ^{my way,} home, wa-lost-al, wa-lost-al!'; he eyes without
their precious intelligence. The young television-actor
who figures in the new American shows; he'll tell
Gramille he only acts in these 'pitiful' shows because
there is 'so little in the theatre' - by way of plays;
in the 'interim' he must keep himself alive; if he
had time he would write that play as well, since
he has a definite talent for dialogue; believes in
turning the searchlight on the audience' - the
play in London (from U.S.A.) in which man stepped
to fortnight as every emotional climax and checked
the audience, he remembers with pleasure; the piece
play of the century, perhaps; one must turn the theatre
into 'a difficult place' where 'hard knocks' are
exchanged; Gramille sees him as fiance' in
deliberate comedy on television. ~~From~~ ~~From~~ his youthful
and girlfriend storm me of Shakespeare performance
(Shakespeare? Bassano? Geneva?), smoking and drinking while
denouncing; the play Coriolanus? 2 Gentlemen?
Verna? Cymbeline? The girlfriend says she had

3
Shakespeare could be; it is such a pity that we
did not have someone to teach him the craft of the
theatre, the mechanics of which we take 'any other
science'; in the other hand, the theatre was a 'human
reality'; and the task of the mechanics was to wake
in people to a ~~visual~~ 'visual' human realization -
(see omitted article in Theatre from USA I.) - of
the problems involving us. Plays ~~must~~ have to be
written by 'technicians' of the theatre, for this reason.
She throws tantrums and smashes furniture. Valer
of stage. Refuses certain lines as grounds that
they contradict character.

This couple came to Geneva to take part in film
on television? Take place while Granville visits prop-
erty: straw tables and soft white carpets, cushions
of kind chairs and long divans; outside the windows
the dirty wash of the old ~~the~~ fishing vessels. Gran-
ville ^{watches} absence of any writer changing play according
to criticisms of this couple and visiting agent: he
sees how first deals with play - telephone constantly
ringing, reads for a few seconds, then says breath-
lessly, "Yes, for see, we can see how he (or why)" then
pulls script down again to attend to dog; then some

television, was drinking; there is any place a reflection from which to read. His sense of their self-justification in criticizing, and finding their criticisms taken seriously: he, being outside theatre, is in this way. The subterfuge by which performance of play is avoided: he compares plays that have est. themselves in theatre, and learns that only this factor - of having been received already - is enough to allow play from girl's 'technical' criticism; he compares plays, and is aware of the frightened sobbing that underlies these people's actions and choices; the year only makes a commitment when she knows the general opinion; as first she thought that general opinion had received critic's play (from her predecessor), but she finds she is alone in the field she quietly drops it, with long series of subterfuges. At end of it writes goes down with gastric complaint.

In Italy, the slow evolution in which Gramscian finds his feet; ~~the~~ ~~the~~ gradually changes, and begins to see himself as he had been. Gradual release of the senses: they study come no of hiding.

Night of the Eclipse U.S. 2.

Genoa.

The man with the Stucocan pits and Luccheri
from Cerneteri and Tarquinia; the tangle in the fields;
the peasants selling to him. His yellow, lined features, and
exhausted eyes. Arrested me day.

Ngũgĩ & The Eclipse v. 1.2

For time-party under-gone she enforces custody
- in business-call-, says she is 'bad' she asked
how she is; mounting silence, defensive tension ~
part of family, esp. business-man; who she
doesn't answer something begins furiously denouncing
'Dagis'. Moods and hidden violence, as if it
was waiting for excuse. And it transpires that
the poor woman has just had a tragedy of some
kind.

The middle-class world ceases with hatred.
The re-sliding passion, always, returns. Why? The
constant moral judgement of other people.

The silence of (business-man) and (Indian)
which avoid humming, communicative silence, but
retirement into closed circle of self; this, however,
is not a personal phenomenon in middle-class
world - we see up through me pers., through opinion
of self - but a question of relation: it is a neutral
effect, and it is acute or not according to the
situation in middle-class values. (Indian's) estimate

of life 'a dirty, phoney racket' int. Such people are
'fricked' at birth, without meaning; morals are a
personal choice - even his communism is a personal
choice because he doesn't like the things of people
starving in Asia - and communism is the most effec-
tive way of organizing the racket; but it has no
meaning. (Indian's father (?) comment that 'he thinks
he's great - he's right because nothing anybody else
exists for him - he's alone in the world - he is the
world'.)

N.B. Silences as above are produced by
artificiality of social medium: from early age
strong feelings are inhibited by the people's presence;
they are rendered a private matter. The privacy
is endangered in social presence, and sent
inward to wood and plan; hence the communic-
ating element in silence, which is there with the
Italians and Italian Le knows, is lost. Alteration
of Italian wife? brings out the latent in
Italian life: the immediate communicating self
shamed and silenced gradually; increasing feel-
-ing to find all people 'nice', and news to the

Lejeune of the Disalysse v. 37.

criticisms of things.

Granville sees common element in Postle, the (business man) and the (Indian); the element of closed emotion; the same kind of silence - life-suspending silence.

Three-party. Outside Geneva: swimming-pool drunk into the house, forming part of the roof; one side of the pool plan so that guests in long hall that runs through the house can see rather; covered lights and artificial sea-weed. Steps leading up to post from sitting-room and master's bedroom. Provincial's undercurrent: (business-man's) awe at sliding doors etc.

Granville recalls only instance in his childhood of deliberate social schooling from his parents - in the actual incident, his mother; he is afraid - per- as a cottage in the garden hung with woe - from a lion and puts his hand out to take me; his mother's sudden reprimanding voice that he should take the biggest me; he is aware of the being unat- usual and not really caring; only taking account of

social relations which she never did before & after; and
the rememberer being stumped and lost; above all, it
wasn't the loss of being scolded & punished; this
came from nowhere; it had no explanation; it had no
relation with the truth because in fact he hadn't been
aware of ~~knowing~~ trying taking the largest one; now,
indeed, did he want me much or all; an injustice
had been done him - he had been judged as unpleas-
ant; in service of social relations for which being
natural was not of place; a typical middle-class
situation which he was aware even as a child left-
ened by accident. So was this when the middle-
-class child experienced day after day? there was
always this outer social world that had to come
first, as she repeats of the inner? so that the
self learned to hold back, ~~and~~ least, accustomed to
being not interpersonal or bad and calculating,
so that a protective wall formed early round the
little ego, and being with other people ceased early
to be a simple affair, it became exhaustion, so that
the self had to be protected against it, and the
body state became unending - the only world safe
from these distortions - looking from the outside like
self-sufficiency (c.f. Pollock) - we need the people.

Vignette of the Eclipse Vol. 2.

Genoa: Cornille's impression of hard-heartedness — ~~the~~ closed egotism; the (Teacher?) who after saying that penning a letter in his presence and reading that one of his closest friends has died of polio reads the contents and then after a pause smiles and says, 'Sorry to bring such a gloomy atmosphere here.' The hard vulgarity of middle-class world; later the death rumored in a steam poem, with line: 'Well, you've found a big enough world to live in all right — eternity!' Cool, reflective attitudes veiling — hard, social ambition; this Teacher slipped into position while someone else was sick, and told the time after recovery, when he (the sick one) asked for job back, 'This is a hard game, to punches turned, and you might have learned that by now.' The greedy, tight-fisted accumulation of money.

When he talks about Italy ('litter melancholy',
the 'delicate self-disgust', almost ecstatic; the family,
the embeddedness, the sense of the vacuity of life) Americans
always assume a criticism of a type of society ('decadence',
they say, due to 'pressure of traditions' - fear of
human being being swallowed up by power), ~~criticism~~
~~rather~~ and assume he is choosing another; the criticism
is meant as rejection; if you criticize, you change.
No sense of life being always ~~accepted~~ in
acceptance: its terms have to be accepted in the
way another; no sense, finally, of us being God's
creatures; life is seen more as matter to be
changed and directed by mind, not as ~~an~~
~~entity~~ formed already in a nature we cannot
reject or change without relinquishing our natural
powers. V.S. Durrill, in *Ulysses*, 'civilization' a meta-
phor.

Night of the Pelican v. 2.

Genoa.

The prevalence of judgement in middle-class world; each person has to give a biography of his feelings in order to be understood; otherwise his personality can only be deciphered from his outward signs. The triangle of (Indian), wife and mother now questions the death of young girl; the making of tomb, visit to cemetery; the mother saying that couple didn't lead normal life, that (Indian) has never visited cemetery, that tomb wasn't ordered, that (Indian) trying to escape 'the reality of sorrow'; Granville's sense of the understanding situation better than Mrs. despite fact that she is almost dead with grief. Mrs. whilst ~~in~~ ⁱⁿ confusion; have no form in which to contain grief; lack of tombstone - mad days of young girl 'possessions' without tombstone - strikes them as unimportant and yet it cannot be avoided; total confusion of values - pride bluffed against grief; refusal of wife to visit cemetery; honor as being mis-judged by mother. Motherless (Indian) middle-class has taken everything down, until world

1 separate epistols made; there are no forms by which
proust's feelings can be recognised; nothing shared and
taken for granted; everything resolves into one's
altitude, and this connected to the pride; the
pride involved all the time (u. c. Granville's
visit to cemetery, in which his conscience questions
him all the time). The couple are lost and can
only cling to each other for their support.

GENOVA.

?

(The Indian), Italo-American has - frames

shop? sensation that he is also responsible for

pictures in frames. The picture's setting - the

picture in the frame's work something. The frame's

final act of communication. The frames must know

the contents of the picture as if he'd done it

himself: thus use some pictures he simply cannot

frame; and, to take the point further, he therefore

has to be capable of painting the pictures that

come into his shop; he feels he could do anything

that he sees in painting, the unlike people who

paint he would only be satisfied with absolutely

fresh, that is, his real standard if he didn't have

to earn his living and accept realistically conditions

round him. Neo-realism in frames - classicism -

he also has gallery - the 'discussion' of painter's

instruments. The endless pondering in design of frames.

His insistence on 2 weeks 'thinking time'. His high prices. 'Integrity'. A new painter he will ask to turn old pictures into squares. An idiotic rope even begins to demand him for a time, except that he is too simple and human to exploit it. 'Framing' sculptures means giving them their position in an exhibition. His frames 'advanced' and 'modern': sometimes tubular steel; iron-filings; cèdre; sometimes a new design in themselves six inches wide. A lecture - 'frames and fills and window-sill' - (fill sometimes give 'frilly' pictures .. 'frill' and room-settings a window sill as if one is looking in). Yet le pauvre charlatans their due, and wasie really no himself: too much innocence. He convinced a painter to hang all his paintings upside down, and everything was sold.

Together with the American ...

... and the social ...
... the ...

GENOA.

The poetry recital, desk, candle-lit room, thick with smoke, whisky. The making of furniture etc. The picture of desolate and finished class. The fear that if they write it out in prose, they would show weak, empty, dull thoughts, based finally on privilege. In 'poetry' they needn't show an open hand.

This was a happy time, though: the desolate class, because its taste for life was up, & it had no future, was drinking ^{& smoking} itself to death; quickly. At 3 o'clock - the morning drunk; - the morning dead to the world; the work couldn't be done that way.

GENOA.

Prick House

The seat on the pagio which is shaped like an immense knife or dagger, its sharp side pointing upwards; the painful sight of people sitting down on this point with a smile, a kind of gratified idleness; and the object so devised that it, from a seat by pressure, and of sufficient people, sit on it a divan by means of springs. The whole pagio a hideous management of hanging tables, chairs fixed on round springs, switch back divans which suddenly leap into sitting position at a touch. The false cries of surprise and pleasure from the hairens on the ceiling of these objects. The painter says in the (19) trying to find a way into the (20)

The massive, smooth automobiles imported from America:
like silent, flying boats that at once induce
a state of tired idleness; fake sentiments
from the world, by means of objects, the
only means of the Q to get beyond its
intimacy and pain and its heaviness of flesh.

remarks:
The "idiot-intellectuality" < I felt unhappy
the other day - until I saw a butterfly and then
felt how gay nature is and I ~~was~~ why
should I be unhappy?

Myan. I did like how a paediatric

The paradox - gimmick

Yellow-haired 'Wicked Finger' says: 'She keeps

could write so badly sometimes that I blush for

him - have to change his lies

Idiot-awful of technical.

Thought squashed at table by silence, sighs etc. (the

horror of pedicure): and remark from some afterwards - 'They have
(an invention 20,000 radio valves that will fill a postage-stamp.' (reading paper)

GENOVA.

The Magnate and his wife.

The perfect example of the 'middle-class
marquessade'. On the tension and distance, the sudden
renouveau attacks, were from their feeling inadequate to
the world they were involved in, from having little mind,
few real interests etc., and - by mentioning dexterously -
painting, a piece of music here and there - creating veils
round themselves, so that they were haunted by the fear
of being revealed, of the veils being torn aside. Every
question, even to do with their children, even to do with
their children now, would denote, "I am being attacked.
I must defend myself." The blaying, cruel reply of
the marquess's wife to son's chief reference to politics
which they were once construed as attacks on them (as
Americans, or Jews?). The tortured quarrel with the
elder daughter (the television star?) came from this: her
lively mind constituted a danger, and they kicked wildly
against it, treating everything as an accusation. And they
replied always as to a German provincial: no need to

come me into the big world to change his ideas; mortifying
and wounding him, because it was backed by their money and
power, and the support they could always try. Fletcher
says of them that they will push anyone aside for their
interests, they've done this to their ~~own~~ children - even
the children have shown independence; but they were bad
people for all that, because they have paid others to do
the pushing work, and quietly let the opposition fall on them;
sometimes, with the opposition heaped on an employer, they will
suddenly turn against him and sack him, and forget everything
he has done for them. If a dog barks close to him the
magnate may take on a winding look, seeming to wonder if
the bark was directed at him; the leaves in the trees seem to
be waving at him, for or against. He constantly says that
he loves no man, and wishes to see no man.

They have never understood freedom; hence people could never
be natural & themselves in their company; they seemed to
be spontaneous, except on an 'occasion', a penny-whistle
sentimentality then took hold of everybody. The first shock they
delivered to children was knowledge that they should be
themselves. They have taken freedom as a lucky gift. For
themselves, but not obligation to others. N.B. their love of any
disagreement. Other people's freedom distresses them. (Hence very in form; a
wild soap-vindication)

He would arrange to visit his son, - then suddenly
 cancel it through his wife, who would make the excuses,
 as she always aided and abetted his storms, like someone
 participating in torture, with a haunted and yet capt expression,
 and now he ~~is~~ let his son know through his secretary,
 an appointment where his son was situated and he 'worked me;
 and then the patching-up process would begin, ~~because~~
~~wife always had an interest~~ through his wife. The son of
 the son might see that he had no show - enough enthusiasm
 to see them, in his letter; he had disagreed with them in
 such a way that he showed he was 'under the influence'
 of the wrong people - who wanted to turn him against his own
 father. It was all the same 'morbid kind of ~~and~~
 self-alms, ~~which~~ which a kind of pleasure was taken
 in being hated: "True, yes, I was right!" was the
 the cry. And this struggle with shadowy phantoms, as in
 the television-give, produced the world he feared most to find.
 The son did fear his tensions, his sarcasm and defensive
 biting asides; in fact, the fear was big since 'lost in
 his body, as to speak, leaving only a sense of penetrating his

father, of seeing him on all the time against the wall,
answering insinuations about his lack of capacity etc etc.
The sarcasm etc. was all a dialogue with these silent
insinuations that he was made.

But in this the father was ~~deliberately~~ deliberately
cruel or ~~negative~~ unkind. He was only blundering;
his life was really too busy to have a consistent
sense of wastefulness. But he was shy, decent, sensitive.
There was this perplexed individual underneath, wondering
why things went wrong. He didn't suffer, but with his
hands he never had time; his hand just fell, in a
heavy blundering mood, and there was a mess. This was why
he had no responsibility: he had a kind of morality,
unlike his wife, who was as ~~destitute~~ destitute of principles
of behaviour as it was possible for a person in civilization
to be, but who had terrific goodness of heart that had
been wasted and distorted, but there could be
responsibility because he had no hold in the movement of
his life, events followed too fast, and there were too
many phantoms, too little time to order them, and not
the necessary discipline to do so; he had no way
of breaking down the heavy, morbid weight of pride; he

3.

lay in darkness, unable to fly a dream, which was perhaps why
 his knees had such a tremor after a time, and even the
 landscape round it looked like unenchanted objects, plain,
 physical, with nothing moving through them, no spirit, as
 he perhaps saw them; and this was why his wife aided
 and abetted him, and jatched up for him, because he felt
 his distress so poignantly, and wanted to help him out of
 the darkness and heaviness so much he could, the trouble
 self would always follow him, like a sack on his shoulders.
 And people who were light were 'amused', 'excited', 'putting
 it on', 'blowing themselves up', because he saw only
 plain, unartificial features in them, believing that the
 basic man was bound and tied as he was, and these
 antics were impetuous / ^{conscious} struggles to be free, then ridiculous
 and vain-glorious, ^{designed for social effect.} He saw vain-glorious everywhere for this
 reason. Fletcher found a place in a book of his, heavily
 marked, which ~~he~~ said that folly there was in the
 world, it takes so much trouble for a bit of glory! ~~the~~
 These calculations led him to a sacred, disbelieving
 disposition not because that was natural to him but
 because he didn't know any other experience, that was all he

knew, and his blunders and indisposed calculations of other
 people's actions, nearly always wrong, came from believing
 his experience of life universal. He knew nothing else.

The anxiety of middle-class society lay in him,
 that with blindness, with a natural lack of
 essential faculties, he had power, and was supposed to lead,
 but only promulgated blunders.

Night of the Eclipse Vol. 2.

The magnate who finds everything he reads of value 'repetitive'. Fletcher, the journalist, says it is what the mediocres have said about every major writer and musician since the ^{early nineteenth} ~~last~~ century.

'Secretly they want a short cut - and find the warm and leisurely flow of real talk, which is what literature is in the ~~way~~ ^{end}, despite the Germans, who tried to turn it into a uncinematic or Delpic statements, secretly they want it cut short, and put it in the form of clear, understandable propositions, so that their heads will make an easy grasp of it - and their hearts remain untouched.'

The literature would be 'a telegraphic service' for fools. Newspapers had to provide that. And you will always find, he says, that these people like the Magnate who want to squeeze down all the time, ~~and so constantly frightened that the world~~

~~or fail to find out about a 'little provincial town'~~ and
see everything as 'blame up to me' (another favorite
theme), suffer from constipation. 'I defy you to get
into that fellow! You can't do a good thing. The
atmosphere's all against it.'

Night of the Eclipse Vol. 2.

Genoa: a character says that ^{few} Italian women are 'sexual'; after some years in the country he finds he hardly looks at them. What is sex? The sublimation of passion into an exquisite awareness: the sharing of this adventure equally between man and woman; no longer the total indulgence; the elimination of the presence of life that presses all round — a journey like art beyond men? Contrary to being a passport to the family, and to children, it is release from them; snatching freedom; like adoring the past, a twilight, a music; she was in the old world only practised by nobility; it is the greatest universal consolation for the collapse of passion. Chaucer says he sees a woman turn away with trace of disgust — the shadow of imprisonment — when their eyes meet in the street (in Italy): sex means servitude — a moment's pleasure in which self is totally lost and account is taken for neither past nor future; and perhaps a whole lifetime of sorrow, a burden, has to be paid — an illegitimate child, a bad marriage, or contempt of lives when all is finished; it means

least of all; but in the north of Europe, ~~in the protestant~~
~~and countries~~, it being, like people's eyes; it is
sex in proper sense - the adventure, journey into
freedom. Character describes Italian girl - it is
pre-sex: she fights against desire that comes over her
like a frightening shadow; the pleasure is snatched
bitterly, clandestine; the weight of her future family lies
behind as the price to be paid by the male; ^{can be} do they
travellers journey to find male as in the sexual countries; she
comes as with pain - the desire, sometimes; the male is
really the enemy; and he often behaves like this -
the chasing, the assault and then the disgust and
he discards her; this, the character says, has happened
to her; he describes their co-sex.

'Sex' originally means only difference between
male and female; character describes the peasant world
to sex only by desire; women don't create sex by eyes
in his eyes, only the whore does; the modern woman
realisation of whore; can only appear as whore, though
her nature may remain the same.

Genoa: women do not go to beach - dark glasses,
black chair and umbrella, 'to catch prick'. Finds Italian
'insupportable' but enjoys watching them romp; the tight
shorts and singlets. The Italian 'goes nuts up against you
and comes. No equality; the 'long exciting voyage' of an

an affair impossible; it means waging war against his
 disgust. Mention fishing-ly of F. iemicino (a photo prot-
 near Genoa): work right, she said, to be fascinated; the
 water - their modesty; the power of the deep.

Equivalent to the adventures of sex - the obscenity -
 of Roman times (as in Petronius): the inner themes have
 gone; the world of men is absolute in the same way; except
 that it is clashing with the intimacy and gentle reminders
 of ^{Christianity} ~~iniquity~~; the humility. Granville is reminded of
 London - Postlocke, the dandy; the Roman interest in sex.
 The same lovely, proud figures; sex is the only sally into eternity;
 otherwise everything is bound in the earth; men are no better than dogs.
 Granville is struck by change from Roman art to
 earlier Christian art - the figures suddenly become humble
 and small (he sees them in coin or engraving - see Vatican
 catalogue); there is the recurrent Roman ^(anti-Christian) challenge, predom-
 inant in provincial cultures, for instance, forzier in Italy
 and Cremona.

GENOA.

The fashionable element (the night-clubs etc.) -
'The Forefinger' (Cecilio), who gets his - sister r. iron
his shirt sometimes five or six times, and wears
them only once, in a mania for a spotted collar. How
he, passing Gramille and party in open-air exhibition
of paintings, open - that his maintenance, to recent
near and underneath, like a purveyor to their good
opinion. His nickname 'Forefinger' due to his always
putting his forefinger in his top pocket in cafe
when till is due to be paid, and keeping it there until
someone else has paid it.

BOOK.

[ROME]

Mauvros?

We follow the lives of people who seem not to have a pattern to give life, or life to be a unity for them. It is like watching people falling capriciously against one another and responding to each wild contact with layy, formless recognition, then passing on. Everything has reference to the outside world: all the work done by these people. And we also have a sense of the failure of the Catholic world, and gradually we know why it failed. Gradually we know why the elite Protestant north has been the leader. And also the strange meeting-place between Americans and Italians: at least, strange at first. The mutations of life, too, in that the collective consciousness — or even that Second Consciousness of the modern rational intelligence — hasn't fully come about. The sad, littered, empty world that is the alternative to the collective consciousness. A comparison with northern cities. And yet it is an allurement. And in the people who are the character of the book we feel — perhaps — that the choice they have made, in setting up life here, has robbed them of a certain tension. And also it is a kind of hospital for the wounded, tenorized heart of the north. These people are

taking ~~some~~ confidence again. The choice gives them a certain community with each other. The growing sense of exile in some of them. The occasional glowing scenes — when a visitor comes from the north, and a full sense of community is achieved, like entering ^{for the} first time a real life as it wasn't possible in the North and isn't possible here. The author — who is hidden, is not one of the characters but yet speaks ^{an} ~~the~~ attitude all the time, — seems to seize on these moments of community. And he is constantly drawing attention to the exile in these creatures, the lack of mystery: and the great weathering of their background that keeps them alive, so that when they are cold something in the air seems very quickly to revive them.

GENOA? VISIT TO BRITAIN?

The man with the C.B.E. 'A critic of
the British Empire. Not that the British Empire existed.
And, of course, he was against it. Anti-colonial.
He bowed low to the Queen, his case stuffed with
American dollars.'

GENOA.

Someone connected with T. I. M. she comes up from Rome. Says as the trattoria that he is 'an old hand' in Italy. He knows the 'mystical rhythm'. After a few days the bitterness and hatred and envy and pushing wash up against your doorstep, and then you withdraw your tent, you learn to live in weeds, you're flexible, you follow the mystical life, or objects in people in thoughts in plans — no, the plans are the first things to go! — you withdraw in the water war clear and clear, and you're in greater and greater a losing your nerves when a car flicks past your tenters as seventy miles an hour, a cut in front ^{of you} when you're diving from the wrong side of the road, you don't surrender yourself at these points, you're mystical. You're always like the sailing classes in Italy, you just wash yourself off and so you way, you only surrender yourself to the ecstasy, ~~in the~~ and all the time you draw further and further back until there's hardly any land left, only a strip north to the Alps, in a narrow highway is the nearest port,

and then you leave. And after the waters have receded, which
they always do, you come back again, to the sad, unlitteled
faces of people you have left behind; who are so delighted to
see you, and who haven't grown a day older for some
mystical reason that probably only the Vatican knows
about.

The Night of the Eclipse II

The craving for system of the middle class.

He notices in a conversation (with the T. I. M. representative in Geneva?) about ~~Mozart~~ Schubert: his (the representative's) late discovery of him, and how for him he falls short of the music of Mozart and Beethoven: G., stumbling in the language, says we have to do with him as a person, from inside — only there do we find his real rhythm; whereas, especially with Beethoven, we can discover more immediately an external system. Recalls the mediocrity (simple, direct statements that were aimed at system). But the reply answers is one that staggers him: the other man hasn't heard his records, but simply asks, Have you really a sense of tonality? He wonders that Mozart took a lion's shoulder, as to

Speak, and begin with a kind of heroic agency until
it is resolved! It is this - I'm talking about, and
which Schlegel talks about.

II The Latin 'quadro', that the representative
talks of: he is aware of this in Italy and France.
The fixed categories of intelligence. The representative
can't understand when he talks about aristocracy: ~~can't~~

~~any people making for this the manchester~~
~~theory~~ His observation in England that he there sees
to be ^{living} alternatives to middle-class life. Comanille's
letter to him (sketch and draw) and the systematic
reply.

III The refusal of system in Lawrence. In
his poetry the true inner rhythm, to which he gives
way more and more, ~~and~~ instead of measurement
to be too, which he thinks is a final measurement
false. Compare systematic Thomas Mann

The Book II becomes then a seeking-out of all the
thinking that has to be undone, to survive the epoch of
system.

The two persons in relation — the mental systematic
middle class relation — come to quick conclusions also
each other, in silence, while they are talking, so that
it is never a question of receiving and issuing statements
which are interpreted and sifted; ~~statements~~ ^{and statements} come
to resemble statements of policy — as if the idea
of conversation was to complete a picture of oneself
for the other person. It is Gramsci's almost daily
experience that his freedom is limited in this way
by a construction being made of him. With a believing
person — someone belonging to the old tradition — the
flow; there is no question of being better or worse than
the other person; there is just the flow of life, to be
enjoyed. Invariable experience of being judged
limited in understanding: he can feel a chance
statement he makes — silly, and now as all things are —
which is so to speak set down in silence in the other
person's mind and recorded as to speak as evidence
against him. Finds it especially with intellectual Americans.

"The Night of the Eclipse"

Volume 2.

The naturalised American women who will never visit England & France. They seem to represent challenges one will not talk about. Confuse political attitude (Eden Memoirs) & Republicanism and Puller to England & France during Suez crisis.

Granville finds that - in trying to put his finger on the unspoken attitude these American friends seem to have towards him, ~~and also towards the English, French, Arab Kurdish people~~ there is specifically towards him, - an attitude in general that is so profound a quality of consciousness that it is a permanent basis of all things - the air that comes into being - they place him in the nineteenth century and they attribute any difference of opinion between them, certainly any heart he might show, to a psychological & human ~~disorder~~ disorder.

of which they, not as individuals but as Americans, are free.
~~the fact was a simple exception to this even among them.~~

Even the women were like it. It was a
moral complacency so entire that it was like mental
sappiness: a kind of doped state, with a soft smile
of perfect unquestioning acceptance, tricked with narcissism,
combined with that quality which makes narcissism
necessary and possible, total self-doubt. (N.B.)

One character said "I feel I'm floating above everybody -
and that's not a state, it's an attitude." (N.B. knowing
what he has said) It was an assumption of cleanliness:
special cleanliness seemed inherent in the citizenship.

(N.B. the girl looking at the flat he'd taken for
some time in El Manner Street - visibly sniffling,
but with total unquestioning assumption of no being observed,
the secret bed-room - smell, which had been left by one
of Mohammed's boys) It seemed essentially perhaps
to a designer, originally puritan, that is, unoriginal
towards the natural state of men, towards other people
(the 'stink-consciousness', a nice American calls it: 'I
know it all, boy' - divided and unhappy) - ~~the~~
~~refuse emanated with secret exultation and (curiosity)~~

"The Night of the Eclipse": Volume 2.

And the rest of the world ~~by Johnson and Friedman~~
~~the rest of the world~~ seems to be identified with that national
state of man. There is an unquestioning sense of advance:
America is in an unexplained way 'modern'; it is the
expression of the modern epoch. This seemed to be the
essential and invariable idea in the work. It
was beyond self-criticism, apparently. He found the
often-quoted newspaper-idea that Americans have the
gift of self-criticism untrue of the people to know. They
had the gift of mental criticism: they could study
their mistakes reasonably and fairly. But they seemed
to lack the real power of change: that is, they seemed
unable to go behind their pride. Indeed, this pride
led them to examine their mistakes lazily: in the
same situation again they certainly would commit
them; but the situation was the same again.
See "Times" (for Tuesday, January 25, 1960) ¹¹¹¹ TIMES
A perfect example in the Washington Post during
the publication of the Eden memoirs: Le was surprised
to see it set out so much as he had been thinking about
it. Eden was 'shocked' by the idea of Kross being
a new Hitler (the psychological disaster) and his reaction

to the Iraq crisis was 'nineteenth century' (that is, he is an Englishman): but, nevertheless, America must take a large part of the blame for the crisis. There, in a nutshell, were all three elements. Self-criticism, honest

and fair, coupled with the re-assertion of the same things that had brought about the crisis - namely, we taking the people as equals in an argument, but as weighed-down by interests ^{of} ~~the~~ ~~same~~ ~~situation~~ ~~of~~ ~~the~~ ~~people~~ ~~as~~ ~~ourselves~~ ~~300~~ ~~Because there~~

political errors were not simply errors of diplomatic judgement (hence there was a call all his friends

imparted him, then - of America being 'young' - another excellent device for preserving the ^{mental} ~~the~~ ~~sense~~ ~~of~~

special status, which would however a real total - common sense of special status) but personal errors of

exactly the same kind and pattern he had found in every American friend he had in Mosul. They were a/round of

an identification with him in the same way. Other people - Arabs, Kurds - might think them 'colonial'. Then

is, they would conceive themselves, like all people of strict protestant background, as an equal human level

with other people, but always in mental reserve: to constantly had a sense that they felt he was 'toying'

something with them - as the Embassy - trying to persuade
of the validity of a regime (represented in his recent presence etc)
that they knew to be dead and which they were gradually
replacing with the new. They had no sense of change in
the foreign world: without exception they talked about
England - admiringly & critically - as a country of
class-various, old villages, and so forth that had
ceased to exist more than a century before if it had
existed before. As to a sense of the total mobility
that lay behind the class-face of England - that was
no more than a shadow now - they had none at all.
Change was for them something clear and expressed:
it came from a mental decision - in a thin case; but
they seemed totally blind to changes that came about
by slow and universal conviction, inwardly. This was
as much the basis of the political idea of the war
of uniting Europe into a federation much like America,
and the fact that such a thing was seen to be a normal
and a feasible possibility. Far from thinking of them
as modern, ~~such as was inclined to do before the~~

~~From them~~, Comanille felt that they lagged behind every
new development - both of thought and civilization - for the
reason that they ~~tried to understand only~~ ^{they had} with their minds
to understand with and use their hearts; for the heart
is equal in folly, dish and suffering with all other
creatures, and thus the people he knew could manage;
they could only manage it socially - by shaking hands
and smiling to every one with perfect uniform equality
despite their feeling of dislike, or fear, or admiration.
This was a tiresome habit which made him feel they
were bad friends because they lacked the real power of
intimacy.

INSERT from 2 (6) In other words the argument
wasn't faced fair and square - it precisely the
same way as Dulles hadn't faced the arguments of
Nasser provocateurs, Russian encroachments fair and
square - he had seen only 'colonial' power at G
his old operations; and a year later he had to
adopt Anglo-French policy - he ~~was~~ after the
king and prime minister of Iraq had been murdered.

GENOA.

Conversations in Genoa.

THE INTELLECTUALS.

'In music Mozart is my latest work.'

'Why?'

'Because he was a pedagogue.'

'How do you know?'

'You can tell from his music. So tittle-tee-

tittle-tee - tittle-tee!'

'... you know, that awful Italian furniture, the sideboard that looks like a cinema organ, and planes painted gold and white.'

'N' - a neutral smile stretched papers.

'I'm getting tired of good taste: immediate smile to meet his devastating statement.'

The 'flights into space' appeal to the class which is dead in imagination. Have it try to render the infinite tangible.

'Terrible how all round marriages are collapsing,
people drinking —!'

'Terrible?' little smile. 'Why terrible? One mustn't
be too frightened!'

Among the intellectuals —

'Let none turn over books, or ~~so~~ read
the stars in quest of God, who sees him not
in man.' (LAVATER - Aphorism No. 408.)

'Who comes from the kitchen smells of its
smoke: who adheres to a sect has something of its
scent: The college-air pursues the student, and
drowns inhumanity him who reads with literary
pedants! (LAVATER - Aphorism No. 339)

GENOA.

~~He says (of Rome only) that in Rome
you are with the present~~

FLETCHER

~~The ancient Roman influence~~

America so like Ancient Rome. (The two elements - Christianity and Ancient Rome, Craville has been saying, always present in Europe) the European dichotomy; Ancient Rome nearly engulfed in Middle Ages, the Renaissance rescued it. The antiquities of Rome. Greek world captured this mystical, beyond, tender thing, in its faces. (See look in Rome). Fletcher talks about the Greek American Novel every American wants to write; think of a Frenchman wanting to write the Greek French Novel - what a catch word that means - just tombs and nationalisms! An example of the same thing Ancient Rome did - it gave us art, it only took Greek art and used it to celebrate victories, show power, and to imitate, sadly, with a

the spirit. American art lacks the softness and
harmony 'regeneration' all real art: how can so
called 'rational' people unbend to the folly of art?
American genius is organization, as the Roman
was ~~political~~ ^{government}. Both include all possibility of art.
NOTE the same short hair as in ancient Rome.
The subsidies, scholarships etc of art, as of social
or political importance. In Europe art is left in
hands of the private and neglected, where it
belongs. American art, like Roman, is made to
leave a trace on the future. Real art provides
its own simple, neglected, ~~lonely~~ ^{lonely} satisfaction. ~~and~~
~~was man with the gods~~

The American with clear, technical judgement.
The power to catalogue, and often to put to confusion
European scholars. The will. The hard will. Europe
= Greece. Monuments and art-form to imitate.

~~But also in Christendom, so that the~~

other America may overcome this? In these matters
America? The slow, European, easy-going love about?

GENOA.

FLETCHER:

The Americans - the first settlers - took the model of the monarchy: the only one they knew, but since it was a middle class revolution, they ~~there~~ attacked the demand of virtuance, and made the kingship elected. The presidency is the replica more or less of the eighteenth century monarchy, and if anything is a slightly stronger position. The most archaic governmental institution today, the valuable in keeping the (18) in America. The first president is. Take the # (18) as his model puts America a right road to self-government!

Genoa.

Fletcher, ~ Granville?

He says (of Rome only) that in Rome you are
either paganised ~ Christianised. N.B. the Italo-American,
yellow, expression sometimes sheepish, enlittered, but
surrounded with pride. Like a 'little bronze god',
Fletcher says. ~~That~~ Delay departure for Pisa ~
franc-busines ~ has to explain on stairs that he will
stay for 2 days more (the joke. When he was in Shitky
the previous evening, that he would get away, he never did,
drunks always stayed until pushed), ~ then when Granville
laughs, he says 'on account of some work that'. Come in! He
used to feel to explain position, in an extraordinary pagan
pride, with disgust and fear underneath. 'Rational' ~
'practical' line becomes a sort of pagan coarctation.

GENOA.

(Fletcher, Gramille etc.)

Entered young American 'dressed as a German mercenary' (Fletcher): reminded Gramille of the displaced persons immediately after the war, pale and weak-looking clothes thin and greyish, nearly worn out. Speaks dialect of German as coming in, but is from Minnesota.

~~The talk begins with~~ mentioning atomic fall-out.

G. says that has been a demonstration (in Milan - changed to Genoa) against the nuclear explosions by the Russians, and the mercenary nods vehemently and says, good, good, they must be taught what other people think, because it's clear to everyone they are doing it, not the Americans, they're giving a clear moral victory to America.

Fletcher says clear moral victory my ass, they're forcing America to recognise East Germany, and necessarily. What are we going to have Europe (wounded by West Germany, armed to the teeth with nuclear weapons)?

I pause: How long have you been in America?

Fletcher: has enough to see through the publicity
- stunts, baby.

Mercenary, well, we'll see some changes perhaps.

The girl: the trouble, essentially, lies with the
sort of people the State Department send all over the
world. Do you know that crazy fink ^{is} ~~is~~ the cultural
section — ?

G.: Crazy who?

Mercenary (with a gleaming look, as if to say: hi,
isn't my language beautiful, — of course you didn't know it?)
Even I didn't know that one!

Girl: Fink!

Mercenary: A kind of —

G. No-goodie?

M.: That's about it.

Girl: Why she doesn't know what she's doing, a
Mexican Indian wd. do it better!

M.: I'd say! She's a neurotic, you know that!
She's as neurotic as a fruitcake!

Girl: They despise the people round them, you know!

Créno A

He couldn't understand that urgent moral
voice, that ^{always} seemed to be 'attacking', because there
was absolutely no parallel for it in the Jewish
world: only one creature - the Jewish world
had talked like that (and given his voice to us),
and he was crucified...

Genoa

Hollywood Lense on Lill. Is this the house
of proud man? Children locked in self: find
difficulty in being low, being beyond themselves.
Is the presence of the proud father responsible for it —
his attack on child when she plays 'Ball' — jealousy
of any woman when people surrounding him are
beyond true-and-true? Why is this? Is it
jealousy of the beyond state, or a jealousy of
dependence being drawn to a place where he is
master? or fear that he will be slighted or
thwarted by criticism in that other place?
His impatience when Cosmille indulges discussion
(with nuts?) about plays; Stans looks on talk,
and sighs. Same attack as on daughter: 'putting
on airs'; 'being precious'? Cosmille curious that
man was convinced of 'being for all', also: though
they were hardly aware of him; fear 'ignorance'
being pointed out; is this basis of his pride — that

Les deals in what he either likes or understands?

Night of the Eclipse V. II.

'Eichmann' argument. Cornille points me that Christ's ~~own~~ prayer began, 'Our Father,' while the Jewish prayer began, 'O, Israel.' What Christ did here was to declare everyone the son of God; and Cornille points me that Eichmann, too, is the son of God. Just as his was Christ's blasphemy in his times, & now we see it repeated; Christ's silence, and his dying on the cross, is 'doing nothing', 'sitting and doing nothing'!

GENOA.

The American who has been mentioned from Walt Whitman in his room, in his appointments, looks, in the office;

I am he that utters with unceasing love;

Does the earth gravitate, does not all matter, aching, attract all matter?

So the body of me to all I meet & know!

His eyes gladden for everybody: without distinction. He loves everybody. But makes no distinction between one person and another. So is his love. But a ~~self~~ self-indulgence: he is thinking about himself all the time; thinking, and his immediate sense of the other person, which wd. be different with each creature he met, loving this one and loving that, is killed by it. The last deadly produce of democracy: the shovelled, worshipping heart.

His character says 'Italians 'themselves of his eyes to you with life & warmth', and ∴ he likes them. He himself seems to rehearse his eyes for a meeting, so that he seems never to forget himself for a moment: the dead narcissus, the pure democrat

No sees no difference between me man and another,
and so is absolutely alone, in self-love. Talks
of his affairs in a thoughtful way, 'His relation
has been working through in a negative way
recently. I shall have to get on; the 'need' one
sounds dead, a cipher in an algebraic relation, an
object that has to be removed. ~~the other~~
~~already done~~ ~~nothing~~ ~~but~~ ~~that~~ ~~is~~ ~~the~~

GFNSA.

Granville: 'Education must be wrong
because intellectuals are the least feeling creatures
of mankind.'

"Night of the Eclipse" V.D. 2.

The actresses from television world; big new contracts in films; the extraordinary softness of skin, and deep eyes, in film. The 'stink-civilization'. They smell; one raises window, suddenly, after having perhaps fasted; dry skins, nervous, yellow behaviors, acting a part that isn't even entertaining; the sense of goodness suppressed to a tiny hard pill of judgment; in stink-civilization they all secretly judge; smell each other's bottoms and usually dislike it; Cornille doing the same; he took his stake (the blind bet) that he makes his life a better trade. Crisis pale from constant harsh light of the studios: a world that keeps itself together by mutual support, and ignorance of its nature by most people in world; continuing circumstance of the middle-class living in gullibility of war; this has been its nature from the beginning. Smell of 'whiskey, stale perfume, cigarettes, & tinned meat, all mixed with bad nerves.' He reminds that being acutely conscious of stinks makes him also part of stink-civilization.

"Night of the Eclipse" Vol. 2

Magrate

The course in Geneva; ones refers twice to books taking 'a tiny part of life' and 'blowing them up' to seem 'big and important'. Art then becomes a forum for current 'important' questions; as in those days, among his new friends, society is the ultimate point of reference in all things, and even art. N.B. Dunsell - no position can understand art. Art = unethical contemplation of life. It is moral in its drive: towards truth, the light. But this isn't an ethical activity. God = imagination, not moral virtues; then Christ spoke to man, not as Plato to the conscience, the understanding. Thus Christ has changed lives in every generation. Plato has little power to do so.

GENOA.

'Indian'

Character sketches called 'Indian' is of Italian origin, known in America. A smooth, yellow skin like marble, delicate features: the shadow of the ancient face Cavallotti sees in Padua, when he visits the Giotto chapel. (After Renaissance? when he is convinced that the first impact of 'splendour' in their first appearance, even of the Giotto, is not unlike the ^{to} feel, in entrance-hall, with the figures still in plastic that could have been marble). In Padua he sees couple sitting in benches: sallow, delicate, sad, pale faces, smooth like something made animate life, unhealthy, dreaming, empty, stirring, lovely; like the very original face of Christian civilization in its dramatic expression (= Europe; the dramatic realization of Christ; into the human form; so that this face, lying in its ignorance and provincial hope, resembles in the Christ-face as it can be seen in the Giotto chapel, delicate, sad, forgiving, with a strange yearning dream in the eyes, seeing beyond all the time).

The 'Indian' has his shadow on his face, but he is all here - and - now. The dream has gone. It is all dedicated to single, usually egotistic, practical thought; a closed moral complacency ^{A narcissistic element in the} ~~seeing the people in a certain~~

delicacy. There is no longer the power of communication; a defensive wall has been built round the soul. There are no sentinels keeping guard at the gates; all corners are all used in; the portcullises are all up; but there is still much life in the town; the streets are deserted; and people tend to leave early; there is no proud isolation, no aggressive defence; but people sicken, especially the lonely; one can while away as time or two here, dreaming. Sometimes the town glows for an hour or two, after drinks; but the desolation always follows again.

We see him, small, delicate, marble-smooth, still, marking incessantly, in his tall, medicinal feet, with no Roman arch dividing the study from the sitting room. Smoke and drink, the essence of the lonely flesh.

Night of the Eclipse Vol. II.

GENOA.

Among 'Americans' in Genoa, sense of common people:

without the glow of mystery. No glow in their persons. Flaw,
always true and un: ~ else with social appetites &
mystery in their clothes. Only the homosexual in his face
& beautiful porcelain knife-knives and photographic albums

does Coramille feel at ease. Coramille: smell of shell after

he has persuaded Croffland to 'do' it a time. But this

is better. It is more welcome in the end. They are

'engaging with eternity', at least. None of the fetid air

of morality and silent judgement as round the stars: the 'little

unrealists'. The girl like Pinkie who takes exception to

2 remarks he has made.

The girl like Pinkie:

The 2 remarks in passing which Coramille makes: $\frac{2}{3}$ refers to:

argument with art-dealer about Eichenbaum; and 1: 'imagine

civilisation that has been based on 'tiny island' of

England. After she attacks English with diatribe. (She

has asked, "Why are you always talking about London?"

Anybody would think it was the centre of the world!"

He is tucked as though of re-visiting it, after years

of exile and rancour; she hears "British" insincerity...

a favorite idea in Genoa among his group.

Notes of the Eclipse Nov. 2.

Barrah or Geyon.

He sees in a look upon Geyon: "What made him take himself as a model?" (In the self-portrait, the Geyon stands in a jazy stillness, ^{palette in hand, the canvas before him,} captivating himself in pure being, without communication) "Without doubt the desire to be absolutely free."

Viz. Cornille's review of our life, Drosser day, and the night of the eclipse: was it to achieve pure being? He has freed himself of the tormented debate.

N.B. Pollock, (The Indian), the Magnate:

'The obstinacy of the indolent and weak is less conquerable than that of the fiery and bold.' (Lewes: Aphorisms No. 462.)

(Someone says 'Milan only ~~Italian~~ part of Italy
that belong to Europe'; Milanese drive like French, ^{like deities}
Gramsci says this is because they take industrialization
in coming from 'vanity' * where it is position and
evangelical; Americans drive as if cars 'took of the
one floating through sea of despair'.

* G says, 'like many Italians you ~~think~~
attribute industrialism to something like the renaissance.
Renaissance has roots in the shadows; ~~in a mental~~
~~will such as it is impossible for a nation, even~~
~~perhaps a Frenchman, to receive~~ (in a mental will
such as you can't receive! (The Italian has said
Florence dead because they live a pure - the
achievements of other men - is wd. be better to
have a concrete building and be proud of that.) And
Gramsci tells himself in turn that he is blind
to the liberating influence of the industrial will.

WINE.

Genoa.

A trip he takes from Genoa. Takes the road from the coast towards Inceca, and turns N where the sign-post says 'Nocchi'. This is a village, reminding him, with its cobbled and tunnelled lanes going under the houses, of Casa dei Turchi near Naples. From there he climbs the winding path, going through vineyards and olive groves, to TORCIGLIANO, where he finds covered vineyard and orchard, 'like a ~~king~~ king', with dark, round eyes like 2 grapes, and "wringed, grey-whitening scalp; standing easily below them, saying to the very quietly, "Take care that little bunch from behind the sign, before it goes rotten," while talking to them. Has a machine for corking bottles; keeps his best wine five or six years. At the church G. Semille finds a memorial to the MARACCI family, and LUDOVICO MARACCI was an orientalist 'fra i sommi', and translated the Koran into Latin and the Bible into Arabic.

Genoa.

Dry, pedestrian minds are everywhere in charge of things. He sees how everything has to be referred to the little magnate of 'Tension Trees' - people's talk, their behaviour between meals, their ideas, their work, everything must be subjected to his passive surveillance, which uses the instruments of weakness (silence when a reply is expected, sudden movements in the middle of someone talking, a glance, but nothing direct). This man sees around him people talking, venting their ideas, arguing: what the devil are they up to? what are they saying? while can't they settle down and be comfortable like himself instead of 'blowing themselves up' in this way, 'puffing' themselves, 'exaggerating'? All the world is 'exaggerating'. He sees it all round him. The hand-book from the sanatorium which someone shows him excites no comment (for its ideas) but, "Really, I think this man is immodest!" Because he 'prints a paper' all the time: who is he to criticize 'society', namely thousands, indeed, millions of other people? The emphatic tone immediately excites magnate's anger: he smokes in a deliberately vulgar way and slaps down his paper. Sustains constant tension in his presence.

In other words: indeed, maintains decorum and
gentle good-nature. The breaking of his own decorum is so
sudden and so unpredictable that it doesn't form a theme
of behavior. He doesn't reveal himself. ~~He doesn't~~ ^{When a painter}
shows work - in which a strapping yellow light across an
Arab scene, full of a muddy mystery, of sitting
figures - he says something like, "Do you think people are
so dumb - you don't have to point things out like that,
you know," with a peculiar defensive expression on his
face, half-smiling and half-sneering, as if he had been
pointed at in the picture. It is the subject of the
picture he had nothing to say. The painter vanquished
and silent. This was the narrator's first remark
after every statement of the 'exaggerated' kind - who
did the exponent think he was? Why was he
'immodest' (the owner of the sanatorium)? Why did he
(after all, people do come there in lots of men in the Middle East, you know)
think people 'dumb'? / like Lady Godiva, he saw
behaviors only: creatives performing strange rituals
and gestures as if a desire to glorify themselves.
For the issue from which these gestures sprang was
dead to him. It was like Dick Postlocke. And he
wouldn't go in to explain that it was so. He had no need
to do so, since there was enough self-glorification in
the world to provide good opposing arguments. However

the painter. To take an instance, wasn't self-storifying.
 Corneille watched him across the table. His talk, his ideas, his objectivity had gone. The God in him had gone. There was when the magnate would it allow, especially at his table. No one used to himself unless he could be 'modest', nor use the word 'I', spoken down all the time: that was how he had brought up his children - there were ~~the~~ other people in the world, he had always reminded, and they would 'push' themselves forward all the time; so the children drew back, but in doing so incited his criticism that they 'told' him nothing; having destroyed the 'I' he wanted to call it back in his own terms. For himself 'I' meant the selfish, spiritual, 'individualistic'; the basis of all ideas and all desires was the tiny, unenlightened ego. And just as he thought of himself instead of God - the only justification, 'ego' - so he thought of other people, including his children. Stuffed of everything fine, flowing, inspired (all 'exaggerated' social performances of some kind) people were fit for his table: reduced to pedestrian, dusty statements like those of an old nineteenth-century text-book of science & handicrafts, they were satisfactory; the

When they tried to 'dominate' (usually, to dominate the
magnate) they were no good. So his (elder?)
child sat with the instant, silent question, 'Is he
excited?' in his mind. There was the penalty he
had imposed: that even if it did fit their natures,
his children should look at the world with his eyes.
So they were, each in a different way, in ^{permanent} state of
tension. Wasn't this tension exactly similar to that
created by Dick Pollock and, in Greece, the 'Judici'?
Only the magnate had power. He surrounded himself
with servants and got petticoats and made if his
place at table was moved a few inches to the left
or right, or if one of his family came a few minutes
late to the table. (However, his power always shifted
its emphasis, since — except in the pure market-
activities — he was nearly always defeated by the
wife or maintained the fluidity).

Life joined by the 'capital anti-christ'
Paine says to Gramme that magnate invited:
dinner by the 'naked' light is the picture. You have
to show yourself in nakedness, he said; and some men
think you are mocking them in doing so. The press
of such self-uncovering act is unknown to them. The
magnate's picture is the 'organized, ~~unorganized~~ ^{godless} well-
covered, well-worked — so to speak, American, produce!

However, all three - the Indian, Dick and the magnate -
 touched by ~~with~~ noble quality: Dick in his dandyism;
 the magnate in his decorum and ultimate gentleness;
 the Indian in his uprightness. He realises also that
 they have one common feature: ^{He can only imagine them turning mentally.} that peaceableness.
 Peace is the ultimate realisation of the middle class;
 it is the essential aspect ~~of~~ of 'freedom', another
 expression for it. One might say it is the
 realisation of Christ at the expense of God; that is
 the middle-class role.

The acquaintance from Training school with
 a lips who at dinner table after Granville had
 been talking said, "I think you're all talking
~~out!~~" with a little laugh. G. remembers him
 saying exactly the same at T.I.M. during the
 week-time conversations. His reply: "What's your
 position, then?" The other man only smiles. "No, dear
 boy, that would be talking - wouldn't it?"
 "Is it a long story, then?"
 "It's certainly is!" with another knowing
 little laugh.
 "And what I say is obvious to you, and
 wouldn't be argued with?"
 "No. What you say is not. Temporary

"it needs to be argued about."

"But why did you enlighten me, then? If you've had all these ideas, help me - sufficiently to know they are not entirely apparently trivial. Also, then, why did you help me and show me the way and make the world easier for me?"

"Why should I?"

"Why should you want you to guide sufficiently to say 'in talking not, then?"

"Because I think it is not!"

"But you did want to go beyond that? You don't want to help me to the truth?"

"No!" His face, with its low self-defensive smile, reminded him of Hume for a moment - when he was caught with an empty mind but was too proud to say it.

"Why not?"

"Because - and this is my last word on the subject - I don't feel like it, and I don't have the time?" And he turned round to address the person at his side, without glancing at Gramille again.

The magnet's memoir? What happens when someone

of his nature comforts his own folly? Example, when he
 discusses his own rationalism during first world war;
 "nothing is better than war, and he conspired with other
 people to get into the way; his only concern - for
 apparently, that he criticises in them can be forgiven in
 himself - is "what an objective to have!" Cynicism
 is the result of folly. It isn't embraced, to turn into
 peace. Folly is simply falling short of the established
 principles of life. So a cynical remark (e.g. Dick
 Forsythe; "I'm corrupt now"; the (Indian's) "life's phoney
 like a span eye, a dirty rat-race with no meaning";
 the ragrats' "We can't all be geniuses") is common result;
 other people are seen in basic, unbecoming, awkward,
 distorted way as helpless, struggling little egos pathetic-
 ally failing; they have no light in them; e.g. Dick's
 attitudes towards his clients.

Sign of the Eclipse V. 2.

Assisi.

In the upper church one of the Giotto panels - Pope Innocence dreaming of St. Francis holding up the pillar of the Lateran; a dumb, mysterious stillness round the picture; the two old men sitting by the pope's bed nodding & sleeping, the pope almost sitting up, in his robes and hat; their faces closed gently with sleep, as if diminishing, and gazing before them into an invisible world; a party of Italian pilgrims passing by, a Franciscan friar with a bullock-head and a rope frame, noisily explaining to them each picture; he almost passes this one by until the one of the party, a slim, quiet man, ^{Santo?} And he says to him, idiot this the pope's dream! And he comes down on the use of the word 'dream'. 'Not a dream, nor a dream!' he cries. 'A dream is something heavy - pesante! This is a vision! And the old nodding of the man, as if being corrected of his equality. The power of understanding has been taken away from him: a dream is understood in his own life; and that was enough - it had to be taken out of his hands,

and rendered holy; 'a vision'. There is something intimi-
dated in the man's glance at the picture. And it
was, too, who understood. The fear is wrong: a state
of dream surrounds the picture; the pope is sleeping;
the vision belongs to the waking state, and is
like an active illusion.

~~to the state~~ And in another picture he is convinced
of the dream. The church, Coranville says, has been
doing this for centuries: the priests have slowly
eaten away at the active belief in people, for
a moment of power, and at last there is no
belief.

Coranville's trip to Assisi with one of the Americans.
'What beats me' his friend says in a weird way, almost
whispering, 'is how these artists painted upside-down on
the ceiling and in all these little corners where you
don't see. I mean, you don't ~~know~~ look up like
that naturally.' And most of the people, below in
the dim, still ~~at~~ underneath-church of S. Francesco
were hidden; why didn't they put lights on some-
times? Those Giotto's, Masaccio, Cimabue! They
wanted to see them but couldn't. His friend couldn't
understand how it was possible to be asleep so complete-
ly to the beyond, to dedicate one's hands to the still-
ness, to silence; to couldn't understand — civilization.

Genoa.

Growing acquaintance with intimate expressions of middle-class plain-consciousness as an unquestioned state of perception:

Everyday, in this perception, constitutes an act of will. The activities as intimate closeness to activities separate into deliberate themes: sitting down to a meal = to eat; they get tips down from tree, and he is up the tree to get down tips - here is one and there is one - and a pause is one of place; each theme is an interval of conversation; themes tend to be exclusive of each other; one goes to bed to sleep, not to talk; the easy flow of one goes to bed and sleeps, one sits down to talk and eats, is lost; irritation sometimes results in mixing the themes - e.g. talking or arguing while preparing meal, ^{joking} while in difficulties; there is an ^{unwished} pressure of here-and-now, which he himself has felt as an obligation - a morally and ethically obliging - pressure in middle-class world; he has felt that keeping to here-and-now (immediate touch, sight, sound) will

stand him in good stead in conversation in that world
(with discipline of magazine in Grosvenor villa - that
here is the world, the real things are getting us
meals, doing a bit of work to earn us bread,
talking pleasantly at tea; the world lies like
a stage set for these activities, then, when there is
time to spare and a fitting occasion, there is room
for talk and thought and art); certain shamed
sense of departing from Luc. and - now I from - the next
being got ready etc.) which he felt especially at
Chaworth Road. The utmost freedom of that kind
he can remember was at 'Jean Phillipy's', where
talk and dreaming was all mixed, in a free
flow, with washing-up and croaking and so forth.
There is the freedom in the world, less and less.

the middle-class with its insistence on the immediate
(e.g. radio, films, television, newspaper, all pressing
into life) ~~closing~~ closing in further and further.

Plan-consciousness can't release love,
that, desires in proper flow and order.

How does tension - tension is: show love, - tension:
as, discipline in childhood is: give too much for fear
of showing essential disgusting element said to be inside?

Lesson 2.

like self. as herd, mean class, disgust. Recast from
intimacy - not of public intimacy, of which they are
masters - not that of the dark times, when there is silence
and the door is closed; when he comes into greater life.
1. then we notice a diminution. Pinkie, Dick.
Hanni is not naturally of that world, but has been
wrecked by it. ~~of such lack of intimacy~~

The heart is opened to find not God but the
devil. The puritan heart of the middle-class, inherited
from Judah. Middle-class resurrect the Judaic
element: the status quo of religious values; God
enshrined in society. This a fundamental difference
between middle and working classes in which
the future will be divided, and the issue of which
struggle will make another world, another epoch,
another Christendom.

Night of the Eclipse Vol. 2.

Genoa.

The tiny artist painting a series for the church, The Crucifixion, The Last Supper. He says, it is going to be 'sensitic'; they are going to be Arab and Jewish faces. He is also interested in 'dark' models of any kind. Has a 'thing' about dark girls. In the studio he tells them to lie down naked and 'study' him while he prepares his paint; in that way they will telepathically enter his 'design' of the picture; then he asks them to gaze at him with love, for he must have a 'giving' face if he is to paint it, and the body must be 'alive'; he says the 'entrance' is a 'different level of consciousness' he gives a massage if necessary; and 'massage' is described by us of the character, getting 'between the legs'. He gives succinct, complete, vivid descriptions of Turin. His complete paraphernalia of pre-democratic artist: that is, his Bohemia not dirty and disordered. Of his camp is other artists; congenial, cheerful, proficient.

called 'The Burning Night,' and nicknamed 'Skit Alley,'
A kind of artistic centre / that is created. Cocktails,
coffee, cigarettes. Poetry-readings. A sickening
socialization of art. Impatient, flushed, egotistic
faces of the 'artists' and 'poets' who have to air
themselves; the deliberate does; one has spent
hours, dawdling, until finally deciding on a
wedge shirt with a choke, instead of a tie; while
the other, who sees himself destined for large-scale
publicity, no day, dresses with somber correctness;
only allowing stonewashed jeans in his shoes; 'goes through
a pair' because he walks from one end of the
city a dozen times a day. Idolatry of Cozzani
as offensive, distant 'philistine'. The support of wives
of the venture: admiration in eyes after
performance of husband. The idiotic conversation;
the idiotic exhibits. 'Art for all! Arguing involving
Cozzani? Art can't be made by a group; work
of one man, alone; art is mimical experience;
know - what about Renaissance? And his answer,
that it 'shows' in Renaissance, was the downfall
of Renaissance, and that you don't see 'decadent'
and 'idolatrous' tendencies in Cristó, Cimabue,
~~And~~ Martini, Masaccio, that we find later, esp. in

Genoa.

Leonardo da Vinci. Corneille 'typed' as a 'agriv' Renaissance. * ^{h.p.} [His wildness grows, so that his attacks are blind. Calls a wall. For there is a growing isolation.]

* Frank's sense of ~~possibility~~ ^{possibility} which he has when wife & me of the 'artists' (one nicknamed 'Bosom' - was, casual, frightened - horror of getting too close - tell. G. can't be sensation of 'permanence' in .. friendship, terrified that one day a friend 'getting too close' is going to make 'a ghastly impression'; cousin of G. (and wife!) after 'intimate' period, horror of husband 'giving her away!') tells him in discussion that perhaps he doesn't 'appreciate' the Renaissance and shouldn't therefore 'generalise'.

The real artist who goes to American friend, the art critic, to cut up his pictures as they are finished: the 'hot', 'chaotic' elements in his picture cut off, leaving whatever there is of neat and conclusive 'decoration & character' ^{isation} (as, the critic says, must always appear one of these 2 satisfactions; the cuts of the artists' self.

Hanni's visit to Geura (this after the 'austere' period; she visits the 'place in the country' of a close friend of Laura Lady Maine) - she can see the light, inquiring spirit, so gracious and justidious and calm, of the friend; he notices it at once, and it gives him a yearning, admiring glimpse of that world he has only seen as she is doing war at the edge; and for from seeing it in her as falsity or swiftness, he appreciates it as a real development of character, in the best tradition. But the root of her character, the real seed, has been going rotten. She at once involves herself in the 'Burning Night' episode, and digs at Coramille in a circumsped way due to his 'opposition' to it; tells that to take notice, it is only his 'hysteria'; and probably a sense that he ought to be 'cock of the roost', because he 'fancies' himself as something of a 'thinker'.

Geneva.

Hanni's visit fills him with horror, as being caught. His ^{total} reflection that he can't bear middle class people, with their 'dry eyes', and unceasing consciousness, wide-awake-ness, that makes him feel exposed and watched in every space; their hunger for groups, their constant scheming and re-arrangements, in endless circular motion. The ghostly lack of flowing and unprovoked communication between people.

The note found in young man's bedroom in which he describes everyone in Geneva as 'horifying people'; and Cosmille himself as 'Gauloise'. After smothering sense of being touched and defamed in what is now his almost total solitude, he says to himself it is right; how can we see anything but horror, and if he walks in that world why should he accept the ~~unpleasant~~ verdict as inevitable?

Small, dry, vulgar, pushing, socially frightened and cowardly lives; episode of Hanni and Cosmille

character) when Galy comes into the room.

A dawning sense of a paralyzing pusillity which makes a common world of the people he knows: there isn't any real growing up; Dick and many others seemed not to be getting beyond an essential undeveloped egotism unless they got in the office; the offensive good-looking egotism of the face; the ~~lack~~ lack of any grand qualities; the careful, mean-fisted (u. e. Hank's meanness which he has never faced before), calculating thoroughness masquerading behind poe and even artistic airs; the stench of the second and third generation trapezoid.

His horrified sense of being imprisoned in immediate life with Hank; there is nowhere to escape to, nothing flowing; only this watchful, tense emptiness of a person living - life to me a figure, with no powerful desire beyond that. And Dick and Pinkie and Grove making more sympathetic, because less sincere and one-minded, dances and postures of the same kind.

His realization of sustained facelessness in

Genoa. 2.

the only frame in which a relation with Dile was possible. Thus, joined by a school-boyish sophistication; the same could be said of King Arthur, but his generation was held together by a discipline inherited from the aristocratic classes; this is no longer true. And this lack of earnestness - the sense of doing fatuous things on the outside of life, and without adulation - hangs round the same group in Genoa. There is something stopping ^{them} from standing alone, from standing their full height; without the people to reflect them they seem to be nothing; they seem to have no ^{real} morality lodged in themselves; there is an air of rough, selfish exclusiveness round them, even behind their masquerade of poverty; in that especially they show the vein of hardness and calculating ambition - in their trying to use the value of poverty as a middle-class self-assertion of toughness; and this success and scrambling for position was an open repression of ^{it}; scrambling for position exercised in the requirement of poor and down-trodden people. It clings to what they can feel; which they do, with proper effects.

The nasty children who will not give

A dirty, foolish, destructive class which unless it is quickly filled with people from working families will drag the civilization into, as was, the a dried-up, aching Tospo from which it will never recover. Yet this isn't easy. It quickly absorbs the new members, and raises to the skies precisely by those worst representatives, whose language they can understand. But something should come up from below, some new supplies of goodness.

People, in this ~~poor~~ puerile world, are bad; but they aren't actively bad; they perform the necessary public functions) they have the courage to do anything distinctively good - distinctively bad; they sit in a neutral fluid of self, trying to paint their character in acceptable public colors; a car - but not 'Empire'; money - but not extravagance in the table; ~~it~~ ~~is~~ ~~the~~ ~~same~~ wine - but not as a relief - men; clothes, but not conceit; every step in life had a little snare, into which you might be fall and see yourself as simply another citizen; the effort to be socially remarkable; the public ego held before me all the time; (hesitation to invoke cruelty, fear of being identified with 'status quo')

GENOA. 3.

This 'status quo' is now an imagined, constructed image of society, ~~by which we can~~ by which we can feel uneasy that we have moved one of the middle-class; the middle-class depicted in its former historical power of wealth. Fear (the notes in London, especially) of being absorbed into middle-class, and construction of a ^(of luxury, power, integrity, government) false middle-class to escape it.

The possibility of the 'social marker!' It is all a poor imitation, but more than this, a childish, imbalanced, even sufficiently one. When they talk after dinner it is small people imitating with a childish naïveté people 'discussing' something. They always have to ~~try~~ try and emulate a social atmosphere from the lack of any immediate reality flowing from themselves. ~~At~~ At the office (n.c. Dick) it is a long imitating someone of responsibility the official tone in his letters to clients is one of imitation, and there follows a surprised complacency that his authority and official tone have been taken seriously, so that he develops the theory of being 'a further-figure' (Grouille!)

visit to London). The unpleasant official tone of the
pretty secretary who has moved into Dick's office;
the small functionaries of the new middle class,
who cannot give the old communal air of author-
ity and solid order that their fathers did, because
in themselves they have brought nothing; they have
only, like Dick, taken what came their way —
to the displeasure of their parents and partly in
revolt against them — and then obeyed the rules.

The 'philosophy', the 'publicity', the
'actor', they are ~~people~~ children playing at
grown-up being these things. There is the same
suspicious complacency behind it — that they
should earn money by it, influence people by it;
a world where fake jobs are taken for diversion,
in where they belong. The actor who plays at
being the busy, tired, slightly disappointed actor (in
Genoa — the couple); the girl who will stop to say
for in her new-found baby-voice television
'actor': their complaints that they never see each
other; but actually they enjoying letting their
lives be eaten away like this; it provides a
thrill; all self-responsibility is gone; but it is killing
the girl, who needs something else, despite herself.

Geneva

Breyer's Le Jan Coraille finds this same child-
ishness at the same game of 'society'. They
play it badly; not only provincials but without a
necessary model. And they support each other in
the role, as their fathers supported each other in ~~the~~
~~influence.~~ the citadels of Indrines.

Characteristics of America: 'Nothing ~~that~~
exists in America that wasn't born elsewhere; and
nothing exists elsewhere that wasn't born in America
except rottenness and decay.'

N.B. Artificial maintenance of high wages and
high prices to keep the publicity-picture of a higher
and better society. Value of dollar now equalized with
that of other currencies.

Genoa:

(the Indian) whose tragedy makes a change in his life, at first perplexing and then sorrowful. He has always said, with his simple and boyish smile, 'You know, I'm a good guy,' enjoying with the door-bell and telephone ringing all day and sometimes part of the night, and the continual, impromptu parties in which everything seemed to be going - master of his expressions - 'surprisingly.'

But now he had been called upon to give his feelings, to let someone learn of him, to show endless funds of mercy and patience, to cash at least all the benevolent cheques, or to speak, which he had drawn in words; in a country where less of anywhere in Christendom the middle-class existed; where even the middle-class had few of the characteristic qualities. Hitherto, he had never been asked for payment; and now he saw, with no first perplexity and then a dawning sadness, that he was perhaps less of 'a good guy' than he had thought; at least, more like other people whom he had considered than he'd thought; and it made him hollower, quieter, more patient and tolerant, less quick with judgement, and less alone. It was the first great lesson Italy, the natural friend of our civilization, taught him. Discovery of his closed egoism.

superior to the people's feelings. Strange seeks
minorities (as to wife; note also Dick's evening
at Charworth Road). Based in total lack of reverence
for the people. He reflects the Dick aspect, even
admires him; but he doesn't seem to; and the
lack of this means the lack of friendship of Cora. A
youthful affectionateness also common to (the Indian),
the magrate and Dick; something disarming, so that
we could never know a real dislike of them.

Society of (the Indian). Blasting radio. The
twilight of all morality. Ruffians with penicillin
manners, the 'unacknowledged legislators' of our world;
the 'educated'; a slow dissipation of the capacities;
stencil of cigarettes and bad wine; newspapers lying all
over the floor. Father paid a fortune - in schooling -
for this.

Inability to love children; doctor tells G. the
much smoking ~~very cigarette~~ and liquor induces sterilisation of eggs,
impotence.

Dick, the magrate, (Indian) all know sufficiently
element. Our world governed by delinquent children of
the middle-class. Penicillin and readably and quietly
destructive, egotistic, closed to other people. The flesh
distorted. Impulsiveness impression of self - a day and
limited, the sparks gone - which G. has in their company.

Genoa.

Why did he stay among people, when they left him feeling divided and strained, and gave him a false image of himself? When he actively and cordially disliked their company? When every meeting seemed to require a day's, two day's, recuperation? And no day, after ~~the~~ cleaning the terrace with a youth, a Sardinian boy, who jokes with his mother afterwards about the girl he goes with (she is too 'faint'), last Sunday at a dance at friends' house the boy got to be dancing with another girl, and he 'ordered' the straight talk - 'sono gli uomini che concordano, no?' - easily; and told her he would dance 10 times in a row with any girl in the room if he felt like it. And his laughter, so rich and flowing, full of personality, recalling for Cora with the pure, with captivating people - almost forgotten - he has loved and admired, and thought of as angelic and fabulous, brings back a sense of what he was like in the old days, when he still went among people instead of choosing his own life. He hadn't understood the middle-class then. He did now. He had still thought of people as having - of the next person, the next relation - of having the angelic quality. But there was from a different world: in the middle-class such things couldn't be captured; one had to keep what-

the magic we had intact, alone. One had to be
alone to live. Otherwise life proved away from me
every day in fragments and pieces of wreckage, until
it was finished, and one's head declined finally with
a miserable sense of defeat, surrounded with war. One
had to rise from the middle-classes, and this was the
only way.

Genoa.

Middle-class Plebeians.

He notices as the magrate's lines that they have an intense wide-awakeness: lack of the power to lose themselves, to dream; an acute consciousness of the immediate situation. The magrate's nerves and instincts are asleep; ~~only~~ but his mind is awake, behind his eyes that see like densely watchful, dense windows; and these eyes judge all conduct, facial expressions from afar. In the lack of flowing instincts and nerves, in the acute mental wide-awakeness, there is only the mind to judge human conduct: so conduct of other people a number of distant & signs which are dimly and mentally interpreted (and wrongly interpreted); there is no longer any inner connection between people because the mind — an organizer and censor only — is in control.

Everyone is alone. Most intimate self alone in this world. Intimacy in the darkness of night. To recover oneself, to secure one's self-escape, to sleep, to think, to have a sufficient existence, one has to retire deeply into oneself in this world, and all of them have a long-established, quite automatic

self-isolating mechanism that he has also noticed in Dick
and (the Indian). They seem to say, As long as I'm not
doing anyone else any harm, why shouldn't I go my own way?
But there are more public manifestations of communal
feeling - they see him alone physically than he is used to.
There is more public and social intimacy than he is used
to. But where it will not be seen there is the isolated,
silent, self-protecting individual. He has gradually
to learn that privacy is not as he thought - a state
unrelated to physical isolation - the one the impossible
in this world unless the self-isolating mechanism,
the rendering of oneself sufficient, is engaged.
He has noticed how e.g. Dick always went to sleep
as usual. And the same in this world. An automatic
cutting-off from the world. There is none of the flow
that he is used to, in which 'individuals' did even
exist; the immediate world heavy that heavy
presence in his ~~world~~ experience. Lack in this
new world the kind of intimacy in which he and
the face world side by side, like me today. His
only from starting, like the coming back of a hidden
part in her. This flow gradually joins. Bodily
touching at night, being together, no longer means to be
loss of one being.

How does middle-class self-isolation come from?

Plan - conditions

Example.

A: I'll have to give the workers (in the field) some of this (potatoes)

B: They ~~might~~ agree to look after themselves (in the habit set up).

C: All right, then, I will.

Shock of plan having been formed unintentionally.

No comment that is it a pointer to action.

Night of the Eclipse (17.2)

Pollock, (the Indian), the magistrate: in making
comparison between them, wife's effect on wives; some
of them bloom; (the Indian)'s wife, fading, gnawed
to the bone, as like a woman who laid herself down
in the marriage-bed with a sigh of relief and found
the spikes underneath, crested thickly with a blanket;
Hanni, hardening herself slowly and reluctantly,
telling herself she has never been able to stand
children; the magistrate's wife throwing her worthless
and passions in every direction, - enormous superficiality
of nerves.

(the Indian) 'quaker of dissipation'

Notes of the Eclipse Vol. 2.

See, Pollocke (and Wagner) a last
pure middle-class: the realization, after several
generations, of pure technical and official
functionary; whose thoughts and work are natur-
ally ^{then} functionary; Pollocke's only, ~~the~~ ~~type~~ ~~of~~ ~~work~~
~~functionary~~ ~~is~~ ~~his~~ ~~work~~ ~~to~~ ~~be~~
way of becoming nature is to become an
official; he becomes more and more official,
deliberately straightening his back before enter-
ing the office, with a routine of letter unweaving
and 'stable-selection' as he calls it of clients,
his holidays and his week-end as months are
kept strictly apart for his own use by secretary;
and the division with his evening-self with
its wistful, lingering, half-woken sense of magic,
becomes more and more grotesque. They have become
class of pure functional work: a circular and
mechanical activity. Everything becomes how it is
done. A play is 'unsuccessful' as art. Everything is

a good or bad performance: what is to be performed seems unimportant. Among them (on visit to London) Granville senses total lack of any moral urge whatsoever (A.B. visit to Faber and Faber); simply the face routine of pure technical work that has to be done, and a sense of decadent relief that this is so, and no effort need be made. The inside has fallen out of everything. A nexus of pure public relations without any inner reality at all. The woman who says to Granville (accompanying him to Beatrice, in a brief impression of grandeur) that she ~~really~~ believes 'films are a very important part of public relations'; and has always done so; the pained expression of film-women when he is serious for a moment (also Geneva - suffering - 'terrible sadness & misery of Italy'). The total death of any seriousness & real moral endeavor in middle-class. A kind of socially rehearsed frivolity, with proper shows of solemnity, which emphasize total frivolity underneath (like the little look of commiseration that follows mention of Frankfurter - this is the 'indignation' that unites the 'lazy, selfish, degenerate, corrupt' and pettily cruel; they have found their public scapegoat.

Total beautiful idiosyncrasy that is waiting to be replaced.
 (from Gerson)
 The play-agent the writer [introduces him to? The
 rapid round of cocktails, lunches, where a hundred
 things are masked up for their pure masked-value.)
 Morzke's attitude similar to Stagnel's; that he
 treats the people who come to him without favoritism,
 and that they are always after something.

The Daquet sees no magic in people &
 things; in order for instance, they are 'blowing
 themselves up', in order to create something glorious,
 and a few succeed; they do it for fame and
 personal glory, and thus the Daquet is led to reser-
 -vement, and to imitate them. As in Pollock,
 the people are scrambling feverishly for position in
 life. This is all, fundamentally. There is life
 for them: position; but man gets here, another dread;
 the inside of life is missing; the God is missing;
 namely, the magic; the permanent moral urge;
 the hum of life underneath everything is simply not
 there for them. So they collapse further into
 closed resentment and bitterness, disappointment;
 defensive and sensitive.

Government of no lives - increasingly by

little ovalled faces of middle-class youngsters; in whom the spark of life is dead; in whom 'innocence', 'naïveté', insipid defensive working attitude. The decay and the end of the middle-class in collapse; stopping up life as hard as they can; confront everything with probability.

His last image of the official Pöhlke, the sense of humble degress and surfeit in his office - the ovalled little faces of his secretaries, the people he has secured places for; an uprisish, proud, sceptical look, the dead gaze. The sense of children playing at grown-up officials he gets at Fein with Lim and Hammi: the aristocratic element which is kept secret, the judicious selection of guests, the sense of position underneath which is a worse nobility than that of King Alfred because there is no vulgar money-making and luxury-making element underneath; the tense maintenance of conversational topics; the sense of having arrived in top of the world, in the places where values are made and sustained, except that there really is nothing there as all only eternal children playing silly games in imitation of a model they have learned badly.

You 'showed' little faces' wasn't a description of them
 as people; it was the only spiritual mark they put
 forward; w. h. the 'obscurely' good-looking girl,
 journalist for (Gerald? was his name?)! gossip - column,
 who sits in a graceful - un - negative mood,
 to give impression of critical and soundly individual
 being which she didn't have, the products of a
 public life in which sound private thoughts are so
 large possible; she has to create public impression;
 she frequently says to remarks according to that
 degree of sincerity, 'Oh, I shouldn't think so; 'on the
 contrary; 'Well, I don't think that! Until he sounds as
 low, and she is flattered as usual. In her sexual
 attraction there is an element of the hard core
 of self-interest & egotism, which gives pleasure of
 working it; an attraction that gives a kind of
 dirty conspiracy to the male; the ~~rather~~ indulgence
 of a practicality which contains no innocence &
 sweetness, and is therefore a kind of self-mocking,
 with the pleasure of self-mimicry, the total
 sacrifice of organs; she would have looked the same
 trying a phallos and a pair of & balls on the
 car-stove. But the human creatures for a
 underneath. Stunned, helpless, pleading to be under-
 stood. 'You don't understand it,' P. Locke always said.

Night of the Eclipse V.2.

The class without magic. lack of sense of magic in world and people; the terrible initiation which the clan demands, which only a few people survive. Bulk of people behind government, behind the theatres, acting and writing and singing and entertaining, are like this. Their vast audience - the mass, so to speak, of their electors - invest them with the sparkle they haven't got. The fantastic idiosyncy is 'entertainment'.

N.B. sense of being imprisoned with Pollack, Wagner and (Indian); also play-actors etc. Everything is down, so to speak, like a $\$$ crisis: reduced to flow rhythm. People without flow of contact. Lack continual flow of being: have only inner sanctum of pride and soliloquy. Always heavy people to be with.

GENOA.

Night of the Eclipse vs. 2.

The Magistrate, and his daughter. The
magistrate is so tiny that his feet never touch the
floor when he sits down. A tiny, delicate face
with black eyes, little shining beads, and dense
black carefully oiled and combed; with delicate
hands, or rather they were carefully manicured;
in fact they were heavy, there was something
catching about them when one looked at them closely.
The daughter on the other hand tall, with bright
red hair, it really did seem like a flame
proving me of the top of the ear head, and down
to her shoulders in cascades. To his astonishment
he found that she had a style almost exactly
like Pollock's, black & shining, of a dangerous
looking thickness, and that she was lame in the
same leg. But apparently she'd fallen down &
broken it. He was told afterwards that actually
the leg had healed long ago, & that she enjoyed

the stick, it gave her a certain sort of 'social
elegance', and made her feel like 'a public relations
office with an enormous ~~for~~ office, and a lot
and bad wealth, and contacts everywhere.' A
'woman about town' the sequel to ~~that little~~
'hot girl'.

Night of the Eclipse U.S. 2.

Conversations in Geneva.

'Americans the most un-godly - anti-godly - people of history. They try to go beyond the created man. For them God is old-fashioned, reactionary and autocratic; rather like Europe.' Notice that invariably Americans can't lose themselves. They're so aware all the time. That's the God that's gone. The old created rhythm is gone dead. You feel you're all festives and external jokes when you're with them; they can't see through to your rhythm.' 'The price for being un-godly - for disregarding the real rhythm - disbelieving there is a natural rhythm - is bad health: 'lumps of circulation' and glandular disorders'; strikes the innocent young. Steady degeneration of

facilities.' 'The next ten or twenty years the
total collapse of America as a conception.'

'The secret tormenting type of every man and
woman outside America is to see the collapse,
painful of course, ~~because for people with~~
~~low ears,~~ of the infidel civilization. Rather
than see the spark in the man, it takes it
out of all of them.'

'American can't see any-
thing less or anywhere else outside America
because he can't see the magic of our life.
~~The only magic he knows is that people make~~

'So-and-so, when he has a penetrating thought,
thinks it's because he's an American. whereas,
it's only because he's penetrating. American

can't conceive that idea of America as an
ethical advance in the rest of the world, much
less in Europe, is so ludicrous and comic out-
side America that nobody ever troubles to
challenge it.'

'So-and-so thinks that every
~~rebellion~~ cry of rebellion in England or France
or Germany is a cry for America — a better

2. Myth of the Eclipse 19.2.

civilisation - but the same myth in America is
an honest attempt to set the house in order.

~~Protestantism~~ 'America is protestantism - the
evangelism of the ungodly - in its deep. They've
inherited the world - fancy lands easy to conquer
for those who don't believe in fairies. Ethical
idiotry. Like a swooning drunkard talking

ethical imperatives. The dream from Protestant
moral accent: 'No such thing as American
art. Protestant art a contradiction in terms. Art
is submission to God - his order.'

Protestantism inherits a mental theme. America

tries to organise its art, with publicity - services.
American art product of 'labour and trick'; divine imagination lacking.
There is no such thing as an American writer,

American musician, American painter. There are

American imitations - there never will be an
American art. They have borrowed everything

from a civilisation they hate - their language

from the country they hate most of all,

their ~~own~~ ideas from everywhere in civ; they

have always been those to reap benefit of other people's
struggles and errors and pains. Since the war they
built up the publicity that they had used,
and indeed they did pay for it, but other
countries were bled to death, and paid with their
aged and their young, their hopes & dreams,
none of which makes up a sum in the position
table: 'The only American artist is the anti-
-American artist. The only American artist is
crucified in hatred and petty calumny.' ~~The~~
~~cross is the symbol of Europe;~~ Asked what most
frequent error Americans and the Americanised make
in trying to judge others, he says: 'Believing that
every act and every thought comes out of deliberate
and calculated plan of the mind, as it would
naturally in the American. I'll never forget being
with So-and-so and seeing his journal after-
wards; all I did apparently was take out
a cigarette and not offer the packet round. First
to pay for a round of drinks, deliberately exclude
him from the conversation, and even 'jump up'
against him as 'the outside invader' of these

so-called civilised ways. What actually happened was
 one of the most fascinating talks I've ever had —
 with So-and-so — in which we forget everything
 else and were, as we might say, beyond ourselves.
 But So-and-so never is beyond himself. He
 can't be. He's tied to the little present moment,
 to the movements of your hands, to a little glance
 in your eye. His great people are the Arabs —
 with another it wd. be the Italians — because
 he can't fathom their gestures and glances; they
 are the kind of fancy does he needs. But
 he thinks he can fathom things did he but
 know it he's further away from ^{So-and-so} than he is
 from the Arab, and that's for example. 'They see'
 as so sophisticated, rather frightening, superior,
 and talk a deliberate intimidating — and
 in it, flashing brilliance tempting and seducing
 as well — pose — are a performance, because that's
 all he can see whereas he looks — people pe-
 forming in order to get a little attention, usually
 more than they deserve. He's the original Don
 Juan, only smaller than any civilization has ever

Cor. of America, after the war, had really wanted to get hold of Europe and the rest of the world, which they could have done perhaps and subdue everybody to their frightful totalitarian government, civilization would have collapsed. But Russia, with the soul of old Russia still in her, and Europe, made that impossible. Christendom ~~made~~ ~~the~~ halted America! 'America is our own position self we've got to get rid of.' 'We sleep with America!'

A Frenchman? married to an American. The American woman 'rides a man's cock' better than any - in a unusual way; it is the magical softness of some sex, the farmhouse quality of them; it is the fellow-pioneer making children, hard, unusual suction. We sent them to the borders of life - to prove ~~it~~ to the middle-class the impossibility of actually trying to knock God out of the universe - and it gave them a certain refreshing clarity. My wife says quite clearly, 'I'd like some pucker! I'd like somebody else! - - by passing. Working like it.'

4.

'America the reservoir of the nineteenth century.
Compare Victorian period in England. The same
fit and tremendous energetic works and paintings
and projects and schemes that died after a few
years and now the slightest interest is any-
body now, only suffocating. The same ~~same~~
obscure and almost spiteful belief in society
above all things. Men making their horrid little
mask in everything - The same unctious, the
same belief in eternal supremacy, the same
idea of progress embodied in this society here
of all, the same empty so-called 'rationalism'
which is really superstition in modern terms.'

Nigel & the Eclipse Vol. 2.

The Magwitch's daughter.

She would pick me some wild or unimportant phrases from a play or book, and settle me in with a kind of taken enthusiasm that made me look up - how astonishingly well-put that was, what an excellent description, look at that for penetration! And she would think, hearing the broken, nervous, raw voice, 'Now surely there's some subtlety there, behind the thought, that sees what the rest of us can't see?' After a time he came to believe that behind all these discordant 'ideas' of her there was an almost unconscious strategem - to make you think this. It was perfectly clear that all these things in use - in the plays and books and music she tried to talk about & in the breathless, unuttered,

discordant way, weren't in her rhythm at all; she simply didn't have the natural and easy rhythm of being necessary for them; she was too insensitive to other people, her egotism and vanity were too strong, for her to know what intimacies all this was trying to describe. Her intimacy was stamped out like a bad strike. On her behaviour, every glance and every phrase she spoke, was a nervous subterfuge to hide the wounded and concealed intimacy, that was tender and crushed — had been, once; like — (the agent of the writer?) she sensed herself, and especially in bedroom — where the intimate strike would be greatest — with scent, like a conspirator in a terrible crime that never abated from minute to minute.

The tragedy of her life was the same as her father's — that of false gods.

unsubstantiated life in working family, means of education; she see 'character-study' (BILLY LIAR)

(N. B. the technical middle-class; a play is 'bad'

- it is all 'good' in 'bad' entrances; too much 'business'; she stops her technical standing. Play story, really, of a kind of

Night of the Eclipse Vol. 2.

The Magnate's daughter.

Worldly-religious values, in an Judaistic form, vaguely recollecting, useless for understanding Christian. So she is always baffled and speechless at his interpretations. She seems to expect lip-service — a social form for inner values. Pharisaical. Makes gestures of piety, gestures of concern, gestures of charity; but leaves impression only of gestures. Inner life of Christian seems dead to her because there are no signs for her to read. Impossible to achieve transition into Christian society after generations of exclusive Jewish ~~life~~ life without major conscious upheaval of values.

i) She has had gold bracelet crushed in baggage on trip to Genoa, and is told she can claim compensation from air company; but

He cannot find replacement for this 'lovely and priceless' thing; they can only give him money. Crumley says to this, 'Well at least you'll profit by it.' At which his face falls slightly, and he gives him a distant look as if speculating to himself. Truffed beyond speech by such an obvious piece of vulgarity - worldly values' - as his part. And in a breathless, almost pitying him, she adds, 'Well, I - I - was in thinking of -' and her voice trails off, as if she has scored morally. The inference is that he conceals within a 'beautiful' object; as a person of sensibility. And here was a kind of savage reducing his concern to 'profit', in a staggeringly frank confession of his position in life (as she reveals later to friends); he is the merchant to her - a 'philistine' job. He carries one of the social signs of the 'artist'!

Underneath this is his un-Christian concern for the 'beautiful' object at all; she ^{would} interpret failure to be concerned as a Pharisee interprets the Pharisee - as only making hypothetical

2. Genoa (Maguati's daughter)

gesture. For Coramille Shole discussion is about profit; as a Christian he takes this on the level of talk — a base and unimportant level — for the beginning. (In all these ways he begins to see what it means to be a Christian.)

ii). The Pharisee driven deep in Maguati's daughter by being Americanised; the sense that everyone's exterior comes from deliberate mental plan of how he wants to seem socially.

At Sanatorium: when she arrives with little don — the bear — with one ear tied down by cotton. In company of television actress. In tense paralysis of receptive apparatus

Coramille cuts strip attached to ear, thinking it part of the wrapping. And he making lunch — with a strained gesture of shocked good taste — of what he has done. A further indication of his insensibility. His feeling wretched and uncomfortable. ~~At~~

iii) A glimpse of his sensibility, with his friend. Stares at screen with "facial" disgust. ~~Of course she has to establish~~

~~actor~~

Whenever magic is described - a group of
'young people' doing 'good work' in a 'Little theatre'
near Milan - the writer has found a 'superb new
actor' - someone is 'having a marvellous time' in
London going round 'the exciting new plays' - a
'fabulous woman' just arrived in Geneva - she
seems to feel an obligation to praise, investigate
it - the magic is always near the corner - a
bandwagon that always has to be joined. Is it
that the magic never happens? The magic is here
there in the company his sense of wanting to
apologise for everything: will it come up to his
standards; for his 'standards' are as high as the
other person's experience - nothing captivates her,
and so she is the most exacting critic of all.
Does she go to every little area of magic in order
to disprove it and be able to say, 'There, it
doesn't exist - I won't, as I'd thought, included
from it; it didn't exist.' And there was a wonderful,
painful satisfaction to be had.
The room cluttered up with manuscripts,
including those of (the writer.) Tom, dusty, unread.
They seem incapable of magic for her. They are all

pleading for an attention, allowing each star to reach
 the limelight; and she invests herself with the
 power of withholding the limelight or otherwise. They
 are claimants for a ~~so~~ certain social position - which
 she holds - the social position of a professional
insane of the theatre. It can only be won by hard
 'technical' work; there is no 'easy' path there -
 by shortcuts - namely, no magical approach. And when
 one has acquired of the magic of these things that
 are ofered, reads them with a dull eye and finds
 the desert, in one drought in them, she turns to
 the status quo - the latest 'brilliant' play from the
 agent, the published version of this or that; here her
 criticism seems strangely stayed; magic can't
 come from people - only society. The pure Pharisee.
 The anti-Christ.

Night of the Eclipse No. 2.

(Music - Genoa?)

He learns a great deal from Schubert's Great
Symphony. The dividing of the ways between love
and 'musicianship'. He hears it first completely
revealed - the Italian orchestra worked under a
young German conductor. Laid out in splendour.
The recklessness of one who has measure of world:
a Maxwell triumphant and defiant ease.

Golden splendour. The astonishing clarity of the
opening bass. The growing mysterious flow, like
a ball in the pass, something remembered, behind
radiant curtains, at night. The compassionate
intimacy of Schubert's quartets and piano music
becomes here a terrific vindicating helpmate -
the lonely Christ seeing splendour, and yearning,
seeing into the pass again, the ~~centre~~ glowing
as the centre,
light of eternity.

Heard it again under the people's hands, and
by the same orchestra - rushed, a meaningless

Forward. And under another, a blessing wild voice:
(Walter); this is what its defiance has become -
rebellion for India - the China - is the Russian;
the ~~art~~ magic isn't there, and this is why it
represents a test; the magic hasn't the support, so
to speak, of argument, ~~and the~~ Overlooked of
musician before delimiting that of people confronted
by intimacy that can't be avoided; it refuses to
be anything but art. Royal - elegant, and
skilful power is one of the musicians. There is
the disturbing challenge: inferior to the magic
they have nothing else; no clear, developing
argument which they can number 1, 2, 3; no
form which gives the illusion of appreciation, ^{as} ~~which~~ it
supplies only conceptual activity. The 'musician'
is left ~~by the~~ high and dry, alone with the
heart & soul of music itself. And the (Judaical
conductors) is, one of the Magician element with snowy
peaks which he can convey with marvellous facility,
is embarrassed, and can manage only the 'heights'
of the opening bars; the rebellion dead to him;
there is no status for in this music, no society,
no consolation for the sophisticated. & it is
'repetitions', 'too long', 'heavy', 'tedious', 'blustering'

2. (Schubert)

- namely, what all art is to the middle-classes.

(N.B. conversation about 'light' poems of journalism).

Art always and everywhere defiance of middle-class, and glorification of an opposite civilisation: (Quote Stendhal).

N.B. need to 'understand', 'interpret';

'get meaning of', in art, need of baffled minds

as having received no magic. This is where the

real artists - Schubert and the young Beethoven who

conducts him - are perfectly simple: there is

only the magic to convey; its meaning already

there. The difficulties only started with these

other people.

His listening to some record (Fortwangel) and

receiving no magic from it, only sense of notes

swelling, & themes repeating; how he gets

astonished, 'This is how ~~most~~ ^{most} people hear music!'

Realises by contrast what shuddering transformed

state he is usually in, listening to music. ~~Can~~

~~was someone for whom he has always found~~

~~many people to talk about pieces immediately~~

~~irrevocable in the people's lives~~ This is a state, &

speaks, that most middle-class people don't agree with,
by discipline and breeding. The fear of surrender
to God; failure to receive magic is failure
to receive God's order, which requires self-
sacrifice, submission — not natural ^{over} self-
ascending class of history; the magic has form
which is the deepest of all; Schubert's greatness
had this unworldly formality which escapes the
appearance of a deliberate formal plan. The
advertisements of status quo — the 'musician' — fear,
and see, chaos in this 'magic'. But in fact it
represents the most difficult and the deepest
technique and skill of all ~~⊕ composed with which~~
~~the so-called technique of practice and deliberate~~
~~technique = understood experience. Magic =~~
God found in experience. Poetry = talking about
those things, where God has touched them. (Hence,
impossibility of its issue for good intentions,
philanthropy, homes, moral or ethical arguments,
these are confined to prose). Music is trying
to find words for God; poetry trying to find
music for God.

Night, the Eclipse Vol. 2.

He had suddenly turned and kissed her, Fletcher said. She ~~pushed him away~~ and smacked him round the face and pushed him away ~~because she was shocked~~ but because she'd just hated. The action made him twice as much in love. She 'conducted a campaign on all fronts against odors - breath, night-sweat, sweat, wind, and sometimes there was a surprise encounter - offensive from his digestion, especially when a love was pushing the alarm.' She was always loudly rolling down car-windows with "An night as you? I'm feeling a bit warm!"

Night of the Eclipse 19.2.

The terrible inheritance of Judaism, which sets so much store (the origin of Protestantism), as he sees at the magrate's home, by behaviour and gesture and habits, and what people do with their bodies, is service - like the Pharisees - of the external religious society, which has divided being into the body with appetites and yearnings, and the 'spirit' which is hidden.

Acts of body are allowed to follow a inner purity: the inner purity is missed out and (as in case of missionaries among Canadian Eskimos, then they teach them to wash ~~with~~ and use towels, which then Eskimos did understand they have to wash, but shave them - thus passing a delicate, even starchy Christian food undisturbed to them, stop giving their wives to friends on long journeys, in an incomprehensible haphazard selection in which there isn't any sign of good in the missionary; as also in case of schools everywhere in

husband, Knoppe etc. These child rendered listless and
lost, unfit to work, without a craft - like the
young Bokinos that hang round the ~~missionary~~^{mission},
proudly full of 'spirit' as the educated European
children are full of 'Hingji') a kind of mumbo-
jumbo society is created everywhere. Christendom
is 'mumbo-jumbo society' par excellence, where
the organization has passed far beyond the
matter of the light and grows inside a person:
the middle-class the realization of Judaism
to the point where the life of civilization is
threatened, and where millions of degenerates will
be produced. (Bokinos children no longer able to
aim arrows, as they learned in childhood before,
drive sleigh - they lose the use of their hands,
precisely as Coramille did in childhood. He
became a heavy, wretched, stumping, unhealthy,
listless, masturbating loafer, by means of 'education'.
Take by of 16 Coramille next: he sees the
same cunning devices hidden in his eyes, the
same appearance of simple usefulness - the utter

Distresses of today which takes him with a kind
 of inevitable pressure to the upper reaches, smoking
 endlessly - they can smoke coffee in the
 'senior' school, after they are 13! The terrible
 future consequences of this mass-decimation of
 good young creatures. The total uselessness the
 limbs are taught - everything reduced to a
game. Had to be apprenticed into trade, a
 taught craft, after being taught the 3 Rs
 as a child, then invited to take up education
 at 18 or 19 again if wish time: with available
 lessons during the interval, to be taken up
 if wanted. The ~~open~~ permitting of brothels,
 with state-licences, against spread of chronic
 masturbatory habits that distort future sexual
 life. The depressed, withdrawn, furnished work
 of people in 'prosperity'. In other words they
 would take least again. A dreadful interim,
 during which mankind undergoes the middle-class
 experiment, and then returns it. Position with
 its insistence of a realisation of external

traces to men all varieties of flesh and desire,
and the power of the will we need the proper
rhythm of being, will have to be defeated.

Night of the Eclipse V.S. 2. ~ V.S. 3?

[Not-self not touch.]

The silence that falls on him, that marks
the end of self, and unity in woman for the first
time: see J.H. 2. ^{poems} "New Heaven and Earth" (I
p. 248.) for identical experience. The beginning
of life. His astonished memory of how he lived
before; like a wild and tormented pursuit of
something he'd never known — the telephone calls, the
endless walking, the tormented relations with people
to whom he gave self in the illusion that it could
be received with that end, and which really
went beyond self; everything was self,
as Lawrence says, nothing not-self was touched;
every object, journey, person, even the woman, was
in a space of self, was taken into self's possession;
he remembers trying to realize not-self in Pinkie
and ^{the} being unable to rise to it; she couldn't
abandon him as a person, and herself as a person,
to fall into the not-self of sex; all his talking
was 'mystical' for her, an 'exaggerated.' In
Grove she has now the perfect sexless foil, in

Now the sex is a conspiracy of masturbation,
a friendly use of self; no release from desires,
knowing of releasing themselves from their own
desires and prejudices; this reason for their
keeping the status quo in its old form; there
is always the controller, who replaces death.

~~There~~ This is why he finds himself silent
on an increasing number of occasions — how
can he raise a point of honour (arguing about
a third person's moral position vis-a-vis
himself, for instance) when honour is determined by
one's interests and desires — the honourable are
one's friends, while they are one's friends?

This is the glowing world that recedes like
a slow merry-go-round, laggy, with an idiotic
smile, to the same music, grip round itself,
never going forward, nor even back, but with
a dead circular activity all and every day?

These are all functionaries. N.B. Pinkie, leathery,
content, succumbed to the schedule at last.

Wife of the Eclipse vs. 2.

Jewish-Christian struggle. 1. (Magistrate)?

The position as father (usually, interpreter of the Mosaic law, and guide to the young through established law) which should naturally speaking have awaited him, is constantly interrupted: rebellious and energetic wife, children who 'don't talk!' Children go to him as Christians, usually to talk if he has sympathy and anxiety; the finding rather they don't talk; as Christians they find a closed epistle. There he is simply the Jewish father - the man with a position, so that his children if living Jewishly would come to that position. Origin of his constant, 'Just be nice to me!'; his own moral center is - for himself - something quite apart; the Christian world he is made

in apathy and complacency, and his respect for established law and status quo is ridiculous and callous; this is why he is like a boy taking an adult pass so often - because he regards world as a Jew; and 'world' means an established and inhabited reality whose elements are hard to learn - that is 'experience'.

This is the heavy weight that seems to be on his shoulders: the 'Please leave me alone', 'Don't argue so much', 'Just be nice to me'; the weight of status quo, which is too big for anyone to alter in any way; people who believe they can alter it 'blow themselves up'; exaggerate - 'Don't exaggerate'; don't fly above this dead weight of ordinary life and experience which pulls me down all the time; it is useless. Rebellion, which in the Christian world has an established and historical precedent and authority, and is the element of movement in a fluid society which is full of

turbulence and conflict, is a useless and egotistic
 defiance — 'making yourself big' — in the Jewish
 world. The father expects a peaceful home in which
 all habits and relations are understood and
 established by precedent, and wants instead —
 faithful turbulence, with obligations every where
 (wife — 'You must do something else to-and-fo),
 in a world which he can't understand; ~~to see~~
~~a waste and luxury without the cautious moral~~
~~active;~~ ↓ at best he can see people trying to
 assert themselves, for 'personal glory'; the moral
 element, the driving motive, is missing for him;
 the excess and curiosity for other people's actions,
 for the 'outside' world, are absent in him; there
 is no precedent for it in his life, and the precept
 he has been taught. The world — the universe
of the status quo — is the family for him; whereas
 in the Christian ~~is~~ life the world is real
lies outside the family (meaning it). 'Let the
 dead bury the dead; Christ! 'leave your family);

Night of the Eclipse Vn. 2.

The historical travesty perpetrated by the Puritan-Middle class in the middle ages is the same as that perpetrated in the working-class: i.e., low middle-class imitation of being 'working class' is barbarous life, bad and meagre food, poor furnishings^x; but a working class home is in comparison a brilliant, tumbling gaudy temple, which only in the matter of sex — and even there at the narrow edge — has been touched by puritanism.

^x sudden reference to work, shortage of money, envy of rich. (Glenning's wife?)

Granville in Genoa becomes aware of —
the American misunderstanding of him as
the middle-class misunderstanding, essentially:
i) misunderstanding of England in him is like Puritan

misunderstanding of the past. ii) misunderstanding of how working people think, feel, argue. A combination of these makes him impossible to understand, and yet draws them near to him (Fletcher's 'You're the only Englishman I've ever liked'.)

What draws them near to him?

Night of the Eclipse Vol. 2.

He notices in Jews strong puritanism. The family censors friends, for example; silent disapproval - for example, when one of the family befriends a couple who are actually declared 'Nazi' from the law in their head to them the other of their feelings their joy in not being puritan, having been doubly enforced in it, by Jewish origin and American upbringing. Their sentiment of every straw. Not understanding the attitude - of rock-like loyalty however badly the friend behaves; because it is essentially Christian? Puritanism the element of anti-Christ in our epoch? One Puritanism signified in India? Christ-rebellion essential again; a necessary antecedent for our survival?

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AFTER VISIT TO ENCHAND.

INTELLECTUALS.

Granville sees and meets mostly people connected with T. I. M. or other business. Compared with them the 'intellectuals': the lawyers or of books etc., dull, terrible deathly lack of presence; the death of civilised life if they increase; ^{and/or smoking and drinking; muddled;} they are also tame, the apologists of governments and policies; weakly negative, perverse. We saw talk on terrace ^{*} which satellites - how 'fascinating' going round the world 15 times, seeing ^{under} fifteen times Idiotic pictures. ~~Technical stuff~~ The stupefied, soft-brained talk - middle-class or last legs; yapping at the sky while sitting in wicker, their men lives torn and children, wrecking themselves.

* sneering jibe from radio, and ^{stale} ~~stale~~ 'American's']

wife.

Character: How naturalistic to float off like that & circle the earth, and be completely away from it all, and detached!

Granville: We have the mean of being away from it all, and being detached, and seeing it far away in ourselves, without moving from our chairs.

GENOA.

The immense misty heat that falls in the city in the middle of August. At twilight someone describes to me the ^{messy} heat in three tight that day, parking the car, 'though a very peaceable person! the harsh, bitter expressions. The invitation. At sea a large sports car with Granville to pass, he nods 'thankyou', and sees the pale, lined face of a young man, a certain distance in it, doiled, the sports car then passes ^{him} with a terrific roar, brakes, accelerates, with a cruel violence, people step out of the way, their 'unhappy' gas. He stops along road, goes slow, starts again, slow down, stops, and G. sees his hand and his mean, surly face, saying in a thick voice, 'Passa, passa!'

Italy seems to show itself properly. The terrible differentiation. Only public life. The television to base across the street. The cars pass and screech and roar in a continuous petulant, pushing chaos. The smothering here is like life-experience of hell, and the faces are hellish.

Night of the Eclipse v. 2.

(The magnet?)

Jews.

A character 'flinched from Orville's intimacy: Jewish origin. Out of his depth. (Turned the subject: when he says things like — 'straight observations — you have given yourself so personally to your children' — she flutters and feels like escaping.

His self-revelation shameful, and dirty, in Jewish eyes. He begins to realise the exclusion which is practised on him: a person rejected by the status quo — and he is also rejected in effect if he pitched himself against it as a lonely figure — is dirty, and is left to fade away in neglect: the untouchable — 'let's talk about something else.'

~~W.A.M.~~

CONTRAPSE OF

MIDDLE-CLASS POWER.

Night of the Eclipse v.n.2.

In disappearance of status pro into shadow from pro, we see transference of power in fact that gradually, ~~at the~~ ~~pro~~ ~~status~~ ~~and~~ ~~attractive~~ that the jobs (being an actor, a publisher, a rich man, a politician, a judge, all the jobs of the established status pro) cease to have any glamorous and attractive in, and no longer draw lively people. They are left to the degenerate, frightened, empty, who always have the look he has noticed so often in T. I. M. and the professors, of small ^{middle-class} boys who behind the long desks with 2 or 3 telephones, have short fenders on.

Gradually, from his knowing the television 'actors' and 'actresses' in Geneva, the 'agent', the 'rich man', his sense of anything by way of life in them, even a life to be attacked and broken, disappears. They are the remainder of the nineteenth century middle-class condemning themselves in a dwindling circle. The

increasing coarseness and incompetence, of people who live
badly, with unhealthy systems and ~~the~~^{from} nerves, and
as a result of hate, begins to remove all the power
of metropolitan culture on other people.

Character: after years of tired seeing
of time, concerned with the C.B.E, which
Gleaming said meant 'Contagion, Bestiality
and Emptiness.'

from GEORGE.

FIRST VISIT

The Night of the Helipad, Volume 2.

TO ENGLAND

His visit to England. His sense of the total transformation: the return to independence (of empire) and liberal policies abroad; the small island fighting for its life again after a hundred years of expansion. At Glyndebourne he sees Americans with the expression of intense panic touched with usual reserve he had seen at so many British Embassy parties, as a man surrounded by gentry and stiff 'tradition'. For here were the starched shirts and low-backed chairs. He is abashed - no other group being present - of quality. And yet Cornuelle knows that nearly all of them are working people or low-middle-class people. By his voice; the colour of the past have been kept, voluntarily; indeed, they have been revived and strengthened. Legend refuses to rationalise his ~~own~~ ^{own} life as well; that would be killing everything.

GENOVA.

Night of the Eclipse vs. 2.

'Publication' - the writer tells him - once
on something you did yourself: you decided to
show what you'd written to the world. You
published your work yourself. Goethe after
writing 'Götz' had Herder's criticism - he
spoke badly of it - but someone else told him,
'Just publish it. Publish it as it is.' And he
did so, and was always glad for it. He said
afterwards that he wouldn't have 'improved' it,
he would simply have turned it into something
different.

And this is the turmoil Corneille sees the
writer in. Usually an even, pleasant, rather passive
person who asked questions rather than talked, turned
into pale, frowning, tormented person, leaving just for
a letter from a publisher, changing his work again and

again under the impression that judgement was being exercised on his work.

The middle-class now control publication completely. There is no way of escaping the middle-class organisation. This is the collapse of literature everywhere. Publication now is an act of self-repression, but a favour and charity - the gift of a public position - bestowed by middle-class power. Half a lifetime required, the writer says, to build up the knowledge and self-assurance required to work through their tyrannical network of distribution.

Genoa

(The Magnate)

First effect on children is break faith

in self. The self is the least reliable of all unreliable things in universe. This springs from his own sense of self, which in turn he has inherited from his father. The self cannot flow: its

demonstrations have been curbed early in life; the

classic middle-class tenets:

i) Do you think the people are stupid? (i.e.

Don't 'push' yourself forward, the people have probably thought of everything you can say.

ii) Don't exaggerate!

* Note in Dagnale's wife, who has been given with reservations much the same upbringing, when complimented (you are so wonderful with children, such a marvelous hostess), she is soon remiss in that particular, does something contrary to it, as if she

can't rise, from this profound doubt of self. & the people's
expectations, and never always free herself from them.

Note 'the Magnate': he is sensible enough to
see how little he understands his own affairs, and
to be ashamed of it, and yet not sensible enough to
do anything about it. A large youth whose any other
form of society would have had an operative
functionaries, is made by middle-class society a
man of power. This, repeated in thousands of instances,
has disastrous consequences in our civilisation. (Caste,
Dick, the 'magnate', the 'Indian') all manifest this;
they have the same — only Dick's 'Indian' manifests
it less, being less powerful).

If a distorted answer possible (e.g. abortion)
the 'magnate' will give it, in any situation.

Note how both the 'magnate' and Dick reveal them-
selves quite suddenly, through an action, an act of premeditated
deceit? — when their pride seems to receive a blow? (Dick
in case of homosexual rene-writes).

The Magazine!

Night of the Eclipse Vol. 2.

The situation Deenun (a canvas) received with the right social stamp (success in America the highest), and also disturbing and penetrating qualities of judgement: a kind of flurry goes on in the household - the picture seems to be printing a nasty pipe. But then after some judicious discussion - it seems that only real work excites this judiciousness combined with air of proud refusal - they listen to the market; and in the silence that follows, only work of this kind (the Crucifixion? like Boud?) come from America. Otherwise, as far as Europe is concerned, a blank and steady refusal to entertain a direct judgement of any kind.

GENOA.

The magistrate and his wife. A memorandum.

i) They live by their interests * there have the constant moral world in their lives, they provide the final morality in all occasions. They will push over people who have stand in the way of these interests, if they can.

ii) They want bad people because of this: they are even kindly, generous, tolerant and full of ideals; they pay other people to do the pushing. (Afterwards they may say, 'What a terrible thing I have done! We'll sack him!'; but ~~not~~ benefit from the result.)

* The fundamental difference of environments from Alberto's Road, where the operative principle — since there are no ambitions — really is, 'What is right?'

AMERICA.

The Journey / Night of the Eclipse.

The argument with the Americans.

- 1] The land of opportunity: a man + courage and initiative can always get through, i.e. success. [A wayi concept of life - pushing forward i.e. achievement, and the glorification of ambition, hard work.
- 2] We did everything in good faith: pathetic to realise how the Americans believed they were doing good, and earnestly tried to; the Marshall Plan etc. They all thought our system of government the best, and wanted people to know about it. [The wayi sense of unquestionable superiority; moral nationalism, and the will ('good faith') to impose your form of government, and total insensitivity towards other forms of freedom.
- 3] The threat of communism: [political region - the threat you fear and then by your fear finally worse and create (in Africa, Far East).
- 4] The comparative lethargy, slowness, helplessness, lack of initiative, inertia of other countries (in this case

case England), the indifference and lack of reaction. [The fact that America turned the clock back wherever she went with money and influence: she did it by backing the ~~the~~ back-looking class in every country, who were moved like herself by a fear of communism; it made it possible for the people of ideas to be suppressed by indifference and discouragement, and the people with no ideas except those adequate for the past. A laissez-faire economy was suddenly re-introduced into a country where it had already been taken to the hilt of its development. The two years of hope that followed the last war suddenly ended: it was the same story in every part of Europe. Hence the comfortable American version of Europe (or England) as "traditional" and "preferring to lag behind in the past" (British resistance to "new methods"): the development of these countries had been stopped; ~~the American methods were impossible,~~ and the resistance is basically to the re-adoption through Americanism of nineteenth-century methods all over again; the 19th meaning here the regulation of life by money interests and not by values.

5] The American wife is troubled by the question, who is he (Philip Covarrille) to talk like this; what are his credentials; is he famous, at the least a professor, an authority; how can he - how dare he - speak for all mankind in this way? And in her terrible almost weeping voice Covarrille heard a death-sentence - the human creature, who in his sleep alone counted for nothing; so that (the ordinary person's) lot is clichés - this is all she speaks, all she has a right to.

Visit to England.

Plot for 'America'

Night of the Eclipse Vol. 2.

To the mass of Englishmen, going about their work, (as the remembrance from the years immediately after the War), America seems — incomprehensible, hateful, sometimes a hopeful vision, but always remote — airmen, soldiers, with closed, pale faces passing with their strangely inexpressive wives and children in long, dusty cars; in villages and Cotswold towns, where the soul disappears, and this air of remoteness settles in the streets permanently, like a positive force under daily bombardment. His seeing American soldiers in Austria — with Pinkie? Suspised they didn't dream and would them, and ought as Pinkie, but passed in an ordinary way, ~~found~~ shy of anything; his view of the thick, unlearned necks; a kind of May's voice. Gradually this view placated — the view of degeneracy is not continuous; the people without souls, without gravity.

Granville now represents period after war (all the period of 1st volume Night of the Eclipse) as dark under American government. Their lives — in their not knowing where the trouble lay. The peculiar lack of advancement in English life, the death of ideas. The

passing away of democracy (his enthusiastic sense of the
members from these 10-11 days of there being nothing to
discuss, nothing to disagree about, with George, Huey,
Goderich etc; nothing to be done), all symptoms of slavery;
their lives being looked after from another source, which
wasn't spoken about in the newspapers.

Meanwhile, for the 'executive' Englishman there
is another picture. There is a level of life in which certain
people are 'liberated' into America. The change that
comes about in people who fly there for the first time,
as tourists; he notices this in T. I. M. On their return
they always seem to be liberated from their own country.

N. B. the motif proceeds from 'anti-Americanism'; this
is joined in; 'enjoy.' It is like a secret contact;
turned into the latest class-distinction. For this
key-personnel there is no need to make England better;
the likeness can be had elsewhere. And this key-
personnel, everywhere in Europe, were the men who
supposed to be they could by natural weight of
gravity, & to speak, any new Europe. The development
of new life was suddenly checked.

American 'satellites'

Fletcher:

After talking about the American empire, the 'puffish' adds: quoting Pope,

'What is proudesty? 'Tis a beldam,
Seen with wit and beauty seldom.'

Fletcher: 'The states after the war created satellites in much the same way as Russia. But one didn't have to do with armies and puppet governments. At least, one didn't have to create the puppet governments herself: they were already there. The independence of England and Europe after the war was largely a figment: in each country there were men who were eager to get back into positions of power and less eager to regenerate their countries morally into the new form of ^{European} civilization that is coming about now. America indeed has - [or will?] - forced England to take a step from

satellite-politics disguised by opinions political labels,
into partnerships. During this era of satellite
press opinion and new moral ideas were suppressed
by these men in their own countries, in return for
the security of American friendships.' Fletcher adds
that ' hatred of America + subservience to it has to
give way to friendship with America + criticism of it.'
What has actually taken place, Fletcher says, is
that having protected itself by means of satellites
for the post-war era, during the economic recovery
of half-mired powers, America has now abandoned
these governments as historically redundant. A ^{purpose} _h
satellite-war would present fantastic problems, and
ultimately complete division and collapse.

SATELLITE.

A character says that German were disappointed as England failed to take the lead, and turned away from Europe in the years after the war. Instead of preparing Europe for its independence, instead of going about the problem of revival, England preferred to become a satellite: she — and perhaps France — was the only power capable of choosing whether to become so or not; so that the political problem after the war was really one of who was to run Germany; she was left entirely to American occupation and American money, and the only thing left on a national scale in Germany was an interest in money and success. The weakness of the Americans was their foreignness to Europe, their being always the distant visitor; but this was not exploited; the German nation absorbed into freedom, is invited to open their hearts, and

Tranquen grew over all European peoples including the
English, as it occupied by an invisible and completely
foreign force we are called quite name. The Americans
were 'allies' and 'friends'; and Europe slipped
with completely hidden pain into the American
empire.

The argument in England by the satellite-
interests was that the people were tired and almost
broken from the war. Churchill knew this would
line. He ~~was~~ remembered his own Temple experience
and energy, to get down to peace, which the same for
everyone he knew who'd been in the war. But it
slowly dwindled. And a kind of invisible censorship
came about. His words fulfilled. Down began suddenly
to close. Lacking energy, having mediocre gifts,
and no claims on people's attention, seemed to lose
the requirements for jobs. For these people the
real being of Europe, the freedom, Christendom,
the European civilisation, didn't count: it was the

money and success, which the Americans had most of all.

It became definitely *infra-dig* to be anti-American,

which included any attempt to tackle the problem of

independence. 'Anti-Americanism' was gently relegated

to the undergrowth - passive - *outrage*, resentful.

an cogent. Increasing attention to investments and

bank relations with American continent: English

banks with branches in the continent - which in some

cases had actually started in the continent - turned away

from Europe to America and the Commonwealth. A

number of university settlers in the country. Granville

discussions how discussions stopped: there seemed nothing

to discuss. An undifferentiated cloud in everything.

Englishmen seem to lose their confidence: the dark

clothes, the nervousness, the lack of anything requisitely

English, only a touch of the old freedom and openness,

but underground, white American publicity increasingly

isolated it (to the rest of the world) in a committee -

century, even eighteenth-century uniforms, thus
~~demoted~~ lowering its reputation for leadership to by
bit. This denigration of England went on in every
field - diplomatically, in papers, personally, as a natural
expression: anti-Europeanism concentrated in England
because of the ambiguous historical connection.

Politically England became majordomo to
England: well-paid, liked, fairly trusted - the
gentleman's gentleman; the gentleman now being
the fellow with money in his pocket. Then the
majordomo knew better than his master what to
do; he had the experience - something of the old
upper classes had entered his blood, and the children
of pure democracy, a pure money, could never come
up to that, they could think and make plans and
see things clearer than anybody else, but the
instinct and natural culture were lacking again and
again; so the majordomo then forced his
master's hand, and put into his master into foxes;

powered in conventional lines; the planning was
complete - it was a typical bureaucratic, the
skill there was a kind of shadow-state of women
that operated not in offices but in clubs; and this
little community, from which more or less all sense
of England had disappeared, gave back the shadow-
power to the magnanimous-types, who had the gift
of freedom, the necessary self-assurance; most others
did not; for the satellite-states had artificially
stopped the replenishment of the middle-class by
energetic and free people from below; they
were crushed, or driven to live abroad, or
tribed; the power remained in the hands of a
small of weak Anglo-American class, the third-
generation middle-class whose power was
exhausted even before the war. Gradually the
sense of ^{England as an} anachronism grew in Europe, because
of this tiny and totally unrepresentative class;
like the man at dinner who seems next door to

3.

New York - Broderick 'emig' lit the statesman; Duller
 'obstinate', a real Yorkshirer, you know; Le Bonhomme
 was 'Bosch'; French and as venusté as Chinese,
 Italy is a holiday-place, and the same travels in
 any case; going to America is 'travelling' the
 doesn't mind when he dies. There's nothing to live
 for. We were ruled by people without imagination,
 who have their feet in the ground. There isn't any
 hope, but yet he will give up his place to
 people who have got hope. He was gradually
 forced to by the fact that ~~the~~ Europe hadn't
 the compensation of being merciful, and

therefore received its independence painfully.
 Something missing in England in all these
 years; in the people; independence.
 British politics relied on being so
 close to America - the crisis across the sea - that
 they, the Americans, would never do anything
 contrary to their interests. However, it happened
 exactly that they did. The merciful ones

never really believe that he was loved, profoundly
 by his master; he could believe that he was loved,
 for he clearly was loved; but the hatred - he
 beloved thinking about that, - for another time;
 the hatred of England, and the warring will
 to destroy it, that is ~~an~~ ~~in~~ ~~the~~ ~~un~~ ~~der~~ ~~stand~~ ~~able~~ ~~to~~ a
 necessary part of being American; for being
 American starts historically and culturally from
 a position never from England.

The job of majordomos, of from handling
 this historical ^{relation} ~~task~~ increased it; ~~it~~
~~secured the American empire in Europe, and to~~
~~a large extent in the Middle East, and many~~
~~parts of the Middle East and Africa, Asia,~~
~~and the largest obligations in America~~

Having payed to England to purchase eighteenth-century
 clothes, fitting them on the hideous, smoke-
 stained industrial face of the 19th century, America
 could then claim that its ^{historical} picture was the right
 one.

41
The whole subject was avoided in England, as though deceit, but because the cloud that hid the light could be seen: it was the most insinuating and subtle empire that had ever been known. That it was money. It spoke mankind much more effectively than armies of occupation, high commissioners, colonial governments. And all the time it spoke the soft language of 'freedom.'

~~progress~~ Because the financial operation was always true was oppression; she was the?; and hidden: / endless native hardships could be found.

A taste of American freedom on home-ground - a university-course, a women-visit - was enough to give the spirit of criticism; Mecca was a friend.

[The Indian movement was thought of: it was not 'respectable' to be 'anti-American'; the movement had to establish itself - respectability; the cry for freedom and independence, the analysis

of the American empire that would have rallied a
massive robust support, and exposed the country's
political régime, various undertakings, and the working
class sunk into some atrophy and materialism as its
benevolent ~~paternalist~~ employers. Failure of socialist
politics that is was attached to middle-class
and of well-being, as to civilization. And this was
a pure requirement of civilization.]

AMERICA.

The Fletcher - talks.

AMERICA = Pontius Pilate

= sympathetic

just according to the law

[]
Calm

understanding

thorough

detached

And we all need the people to

crucify Christ.

'America the anti-Christ society (used
more in the Christian moral virtues than any
the society that has existed.)

America 'the post-western' civilization, hence
its clarity and detachment and air of freedom
(from 'traditions', the narrow body of the past):
the past is the corpse, under continual vivisection
and examination. Even yesterday becomes dead
at once, and joins the autopsy. The corpse
is really an epoch of Christendom. Concept of it
in the 'juvenile' civilization completely illusory,
drawn from its continual detached challenging
of accepted habit: youth turns with the past,
it inherits the past, this is what gives it words
and moral energy; the post-western act (post-
western of self, history, foreigners) is opposite.

Visit to England

'Satellite - literature' the plays
to see, the 'problems' (the rich and
the poor, the 'social' problem, the
'establishment'), are satellite-problems;
the problems that are behind a veil -
of in England kept in an image
that isn't true. It is an image of the
poor; so poor problems are handled,
with impudence, of misplaced indignation.

A kind of oblique rape: the satellite-rape.

There is ^{also} the satellite-literature?

Incidents. The crucial story of a serious struggle,
such as the rising of a young man from working
class, deadly serious things that are dressed with
pathetic humour to give them the necessary
satellite-reality.

The "American" novel - the big, diving, contemporary theme; but here the reality strikes at one remove. Yes the focus, fundamental to the whole life, that the country is occupied by and entirely dependent for defence on Americans. After a decade ^{of} state of country divides; the newhood is suppressed; this is quite visible.

A satellite - professional class. The safe, strongly miniature people: friends of Postlocks; so seem surprised to have inherited position of power without the slightest human stature at all. The last degenerate specimens of middle-class servants of satellite interests. An at no remove, with real competition, financed for elsewhere; the feeling of being outside the wear of respectability.

American 'satellites'

Fletcher:

Now the States has had no real moral influence in its satellite-countries in the same way as the Soviet Union has had none in its satellite-countries. I mean, that in both cases it is a direct political lord by means of puppet-governments who ~~have~~^{do} the veil-dance of independence, but not a moral lord in the people's lives, which have gone on developing naturally, as I would say according to the inner themes of European civilization, underneath for the most part unseen. For, simply as living civilizations, neither the States nor Russia can touch Europe in that respect, being children of it and ~~expressions of it which point beyond European civilization to above~~ In both cases, the freedom has

been for the Russian, and for the American, but not
for their satellites in between, who have a very
different concept of Russian and American freedom,
being at the receiving end. Finally, America and
Russia have been unable to influence the new
life of Europe, even though, through its puppets, starting
it for a long time of freedom, because they are
both nineteenth century powers, which are only now
embarking on a true twentieth-century life. I mean
me in which power - what you, Cornille, call the plan -
is surpassed! In precisely the same way as
the presence of ~~American~~ Russian troops has made
an effect of barrenness and desolation in its certain
villages and areas in Hungary, Rumania - as
I've told you - a fearful sense of deathly pause,
so American troops have the same effect (in Bedford,
England, in Turkey, wherever they are) and for me as
an American it's amazing to think how these strangely
abstract, pale creatures who sweep past in a Cadillac

2. FLETCHER.

American Satellites.

~ ~ broken-down Ford, on their way for their hidden
trains to their equally hidden cinemas and military
clubs, could be my own countrymen!

American 'Satellites'

Fletcher:

What do I mean by the puppet-^{mind} that everywhere found themselves weak in power, as much to their surprise as anybody else's? I mean those who naturally, from their lack of new moral ideas, ^{would have} fallen as of history, as people do in every generation. And what is this lack of new moral ideas, how could it be seen best? From the speeches some of these fine gentlemen made - when they wanted to be realistic, they said that England, as might be France, or Italy, or Germany, or even Russia, which they sometimes spoke for, was no longer what it had been in the nineteenth century. For they saw themselves, and their countries, only in terms of the nineteenth century, and yet they were actually more so than that time - for they had it, in another epoch. And this view of themselves coincided with the American view, which saw everything outside

Night of the Eclipse v n. 2.

Conversations with the (young American): Crumville's growing sense that America was a land ^{in the sense that} or other use, but an ethical concept; this is the ring of the word 'America'. When he talks of himself 'being English' it is of something beyond him — in his limbs and flesh, speech; would never occur to him that in joining loans to the countries that there was hope of that country ethically imitating England; it would be a loan, one of defence-interests most likely, and so it would be of any other country; the whole middle-class plan has superseded all sense of country (which in the end is aristocracy) — as in 'America' and communion — there is always this ethical suggestion; his replace sense of country. He realises it has gone, not weaker but stronger with the generations; in young America who has revolted against further it is no less strong. Budevic condition of being American; it can never be a country in moral sense; its decisions must always be in light of situation, not born of hidden character? The immediate barrier that separates him from others is ethical; the same barrier exists between people from countries in paper sense. Crumville is surprised to what extent (young American) repeats attitudes he has known in himself: a sense of wanting to show friendliness and satisfaction

abroad, not a fear of being thought stiff and superior; and under-
neath this lies a real sense of ethical superiority; 'believing'
in people abroad - in young American's case against the father;
a desire to stick up for them - ~~to~~ encourage them - against
our country; the pained indignation which the European -
the German, Frenchman, Italian - now suffers from the
English middle-class visitor he now receives from the
American through in its deliberate opposite spirit of hail-
fellow-well-met. Failure to see foreign life as serious;
seeing it as 'passionate' (Italy); a tableau vivante.
America inherits same attitude of Englishmen from
same cause: industrial power; the loss of the past;
and the ~~ethical~~ ^{ethical} replacement of natural goodness; abroad,
the son sees natural goodness. } ~~Attitude with regard~~

~~but Europe is a common ethical world~~ The lack of
^{ethical} attitudes in rest of Europe due to shorter history
of active industrial middle-class.

(Young American); relief at Comanille's ignorance
that this attitude towards America - a high ethical
achievement now shared in rest of world; he says,
we can be the same as everybody! He also says he
agrees with what 'America is trying to do' but we may
do it; Comanille a sto character surprised at his
lack of knowledge about what really goes on - as if
under ethical propaganda - 'Sturke'; agrees that American
money abroad in defence-revenue designed to keep cattle

with communism away from American shores; that aid has letters
always been the friend of the most unpleasant and reactionary
elements in every country; ideas have changed and
developed faster in France and England since the war
because they were on the winning side and American
influences could not easily infiltrate; for a time all world
looked in awe at American money as protect of defence
against communism; Korea, Japan, Persia, Turkey, Italy,
Germany - either sides have without governments there, or
trouble can be expected; Italy - conditions in south - the
'penicillin' - 'cancer'. The truth in fact the precise opposite
of what (young American) believes) 1946-7 the 'wonderful
years' for Italy and Germany - when life was picking
up again; before the flow of American money was full. On
aid has the attached defence-requirement; naturally -
that's politics. But how France that you did know it -
you've been to a university and read the best papers. Is there
the freedom you've been enjoying? (Young American)'s religion
to be is exonerated from ^{ethical} position, and is in the midst of
life there to be can have a similar like way, way else,
making the same effort towards the light, in equality.

Night of the Eclipse Vol. 2.

The story ~~of the Washington friend~~ of the Washington friend who was now being psycho-analysed. It happened by accident: he dialled a friend and instead got a recorded voice saying 'Dr. So-and-so, is engaged in presence of 7/11. Leave a message for him & we will like to make an appointment ^{in psychiatric treatment} please speak; your voice will be recorded & he will deal with your case as soon as possible.' He puts 'phone down but finds himself calling again. Begins speaking; jokes and says he is in real trouble; afterwards regrets his frivolity, sees himself as a working person; rings up to apologise; and finds himself regretting the apology because it involves him, shows him up as knowing no secret private life of his own, and seems to show him as weak; rings up to make an appointment; has become aware of the silence as accusing him, in addition which of pride.

Granville's growing sense that all middle-class educational teachers is pride; he asks him how; what is the process by which it does this. He thinks ~~at first~~ that it is perhaps by first isolating: the pupil is alone with his 'feelings'; and the illusion grows in him that his feelings are special, and he doubts

that the people have them; his intelligence — the middle-
-class quality — is being cultivated; (Laurie sees mass-
ive population of 'special' people who see ~~at~~ round them
philistines, emes, etc; the American wickered log-like
of forty; she has been living in Cyprus among peasants.
Duly has self; the sea of mankind dead matter for him;
his playing, deliberate look at the business in the
effort of communication. Calls everything 'soft'; as
another man calls everything 'moving' (reaching table laden
with fruit and wine, with wax seal a plate, and
murmurs before sitting down 'how moving'.)

The Americans: 'only country where these experiments' (suspecting
-effects) 'have taken place America, where there's smog,
so experiments unfair.' Have arrived at ethical
system: the puritans — where all good has been
realized and therefore all bad; 'Europe' being
is previous historical condition. No artist possible
in puritanism; always ethical system of betterment
of life; he finds again and again in ^{his} company,
criticizing = rejecting, they need to be! — American refers to
American tourists — meaning American of 'tourists'; i.e. Europe is
no entity for him; the same insouciance; jokes about 'Greek

Night of the Pelipos vs 2.

woman = tongue up in Europe, friend of his, who is
Maisy's (N.Y. state) asked price of jumper & she just
told her \$10 said. "That's ridiculous! I'll give you 6.50!"
~~Europe is the old state of affairs.~~ 'Europe' is the old state of affairs.

America achievement of Christian ethics without Christ:
the most ethical and least religious society ever
conceived.

The young American; gives Gramille sense of

i) himself in his youth - his romping with dog, his
swimming and laughing and ii) when he speaks (about
politics, cars - different makes - his work in radio, (Voice
of America?), comparing Russian production with American,
saying that former despite technical proficiency can't
~~compare~~ ^{beat} ~~with~~ ^{with} mobile, competitive world; gives impression of
a universal society that is fixed in him; an un-
self speaking, but a universal language; so that Gram-
ville is inclined to say as he wd. with French-
men, Chinaman etc., that he has technical interests,
and that these interests cd. be seen in his face - so
that they seem as if before him as being -
(e.g. the Australian engineer - in England; the interest
was in the other of his movements and his concentrated

literal mind), but that an alto ego, a higher ego, existed in him, so strongly that it engulfed him and made no mark in his flesh.

Grace (first me) at American paper - New York Times - notices difference that its subjects weren't divided according to themes but ~~separate~~ separate and autonomous; e.g. columns on Congo, Rhodesia, Burma, Algerian rebels, Cuba, don't come under 'Foreign News' ~ 'Diplomacy,' we see the headlines thematic; simply the facts are stated, giving fragmentary impression; everyone has equal value, it seems to say; facts represent a technical problem also to be resolved; the look of the page that of a technical problem being laid out - the machine is described in detail as it operates in different parts of the world. Life is a problem constant by being resolved by the mind: this the pure ethical society. Puritanism comes from Jewish world. A new Judaism, without God; as in prayer, 'O, Israel;' so, 'O, America;' Society its own worship; the attitude is foreign ethical in same way - he is unclear; the power is dirty; rest of the world (as for '500% America') clamorous about in senseless traditions. Hence American's desire is some 'approval' of Italy;

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- it is Europe for him; criticism is not to be rejecting it; sees it as an affirmation, conscious and deliberate; always believes Pope universally venerated and obeyed, as in England royal family occupies same position; Europe seen as static and when modern, under American influences; America modernised Europe after war. Sense of America as financing entire western world; this an ethical position; approximates to sense of holy people.

Relief of (young American) at not jumping up immediately after dinner to 'do' something; one of the most wonderful evenings of his life. He says, because they behaved naturally - i.e. moved out from the room to the terrace after dinner and simply sat, without even a drink before them. (The club-Americans - needing drink in the evening - seeing (perhaps ^{if} there is no constant plan; e.g. visit of American families): Wickford.)

Granville's sense of universal society in (young American) when he is describing how he first dated future princess; asked her if he could have a 'rain-check' on the date she had suggested - a term from baseball, meaning if rain interferes you can

use ticket for another game; so if he can't make date
has right to nip up and nip off another; the plan
enters more intimate provinces of being, so that nothing
~~seems to~~ remains in life that isn't measured by the
mind; but because the mind is weak compared
with life and cannot plan life except in the
most elementary way, the being constantly falters,
and has to ask the directions of someone else.

(Americanised) person describes how fear was
removed from his life by America; people in higher
positions don't inspire ~~the~~ fear, nor do they wish to.
Crawford finds this tracing; there is no aura of
power or hierarchy and people who have powerful
positions - e.g. producing on Broadway, making big
international incomes. But it makes leadership impos-
sible; it can only re-create what is already there;
it does not inspire passions; it is a simple technical
province revolving round itself. (Also Sampson describes how affor-
tuned King makes him feel this
visit; wants to leave at once.) X
between

A constant ineliminable gulf ~~which separates~~
American and rest of the world; e.g. the European class
cannot become American when he is sufficient-
ly intoxicated; and vice-versa; so that a convert is no
side of the other makes the gulf no less.

of America first taste of freedom for many people; hence identification of Europe,
including Russia, with imprisonment.

Night of the Eclipse Vol. 2.

(The Indian). ~~He~~ His sense of animals. Has
real communication with them. Keeps dog? Jealousy of
wife towards animal, claiming animal is spoiled and
that she will not stay home when away, claiming this
attention? Dogged attention of (the Indian) to animal,
is intent defiance of wife; this forms the symbol
of their first struggle together; He keeps doggedly to his
life; she kills him he pushes ^{about} her in sleep,
and embraces the 'citch'. Animals make no demands
on him.

the publicity that prevents his writing lies, and ~~writes~~ ~~clashes~~
begins to think that there's something wrong with his gift,
that the iron jaws must be all. To think clearly,
to start off on the road, she would have to give up his pride,
she would have to start with an eye, and if you
never been given the discipline to look into your own
life without either complacency or despair, if you've never
been taught the discipline of the active conscience, as
my father taught me, how can you begin? So you ~~the~~
think and smoke more, and live more and more
according to your spleen. You've convinced you have an
original gift, which has been thwarted by all your enemies,
and drink liberates it. And then follows the usual
self-justification of the weak, 'I don't write every day
quietly, like so-and-so, because I am turbulent and
vital, and my ideas and my ~~sensitiveness~~ heart that's naked
to every small blow, make it impossible for me.' And they
live their lives in talk.

sleeping all day in her bed and writes like Jane Austen)
 the other he visits to Ryland after she was found 'people as
 if they'd just been tucked up under a stone'; typical of
 these degenerate types who live in public life without knowing
 it: she is saying, yes, I find dirt, they were right.
 She can't feel - tho' she can see, mentally - the two's been
 a war: she can't imagine it, she can't ^{think} it seriously, it can't
 ever happen to her. Now the bombardments right after the war,
 the dreary post-war period every day, the dullness and surface
 grey weariness that grow on life like a kind of invisible
 cancer (Fletcher was a press-attaché in London during the
War), she might even read about it, but finally 'to
 about the people - foreigners - she is such a profound hope
 of her own country that she can't get beyond the first and
 fundamental blindness, that foreigners have lives like her
 own. And yet, even while she's saying in that tired voice
 'The English are so awful, they're like insects - things you find
 under stones', ~~even while she knows they have been raised~~
~~a war conducted almost~~ even while she knows this is a
 nationalistic unworthy of her other thinking, ~~and wrong, too~~
 she can't see anything wrong with it, she knows something is
 wrong, she can't write because the judgement is too general.
 & she goes on reading the papers and magazines, where she

to put foreign people in the list, then you ~~see~~
you said, look how much distinct they are than
we are, and then you artists, and writers, and
grave-digging scholars came over, and said, 'Why, it's
true. That they always taught me at school, that
America has an historical destiny to lead and super-
cede the rest of the world, because of its moral
independence of all the dark prejudices and traditions
in which the ^{people} ~~poor~~ wallow, deem it to be
true! And it's one of the men they've elected to
carry the mystic torch for them! Of course, I've got
money in my pocket - we have at last reached the
era when the Old European, stick-in-the-mud tradition
that the real thinker and the real artist can't suffer
from a neglect in nature, in the new high American
society! Of course, -' (a tone of gravity) 'there! - ^{ing}
way to go, a lot to learn, we're young, we ~~will~~ make
mistakes -' 'Oh Christ!' Fletcher cried, burying his
head, 'how often ~~have~~ ^{we've} ~~foreigners~~ heard that voice and
seen that noble grave-digger's face!'

He tells me that the girlfriend of his (who lies

people all the world over - ^{and} they're the same people whether they're writing ~~the~~ the fake literature or running the fake politics - not because of ignorance, not because they're 'young', not any of that nineteenth-century crap, but because they needed them to keep the empire safe and orderly, and keep ^{the thinking people} the studs down. And where they knew from they'll always do that. And now it's

beginning to occur even to ~~it~~ and ~~it's~~ Goody-Goody ~~with~~ ~~the~~ ~~clean~~ ~~force~~ that all this freedom was only for

them, and never went beyond them, and was ~~used~~ ^{their} by ^{virtue of} denying it to ~~all their stages~~ and ~~you~~ ~~was~~ ~~could~~ - ~~never~~ ~~they~~

the ~~state~~ to ^{other} people ~~any~~ wherever they had power and influence. ~~Because~~ American power and influence

~~is~~ ~~in~~ ~~the~~ ~~world~~ ~~has~~ ~~been~~ ~~at~~ ~~times~~ ~~it~~ ~~is~~ ~~and~~ ~~tyranny~~ ~~abroad~~. ~~And~~

there's one thing about the idea of freedom that has developed slowly in Europe - it's for everyone to share -

and ~~everyone~~ ^{anyone} ~~has~~ ~~started~~ to share it. But American freedom is all right if you can afford the passage.

If you can't it makes a nice picture on television, that's all.

* You first of all exerted your influence to ~~the~~ ~~single~~ ~~thing~~ ~~and~~ ~~Americans~~

~~parasitic empire that anything else~~ produced everything from
the great and vigorous nineteenth-century, Stam-Stam-
vigor-and-jem sort of imitation-pioneer work, full of
street-wisdom and character, to a kind of what you might
call the insipid sensitive whine, and got a stupendous
publicity for it and a world-wide distribution, while
original people in the States and ~~and~~ elsewhere pined
away in corners like dogs, fed on this dist-
literature and these diso-ideas. ~~which they~~ and told
to ~~and~~ These people ~~called themselves~~ believed they
had superseded the rest of the world - they had the
morally benign and divinely protected ideas, the
enlightenment and the vigor, and by clever they
certainly did everything they could to make it look
like that, by sticking their fat oiled noses into every
doorway so you couldn't get a look inside to see what
people were doing! Did you ever hear anything like it -
an empire of fakes and degenerates and goody-goody
lispings 'artistic' slaves pioneering a new path for
civilization with their stomachs fattened on the
distresses of the rest of mankind? These people have
supported dictatorships and corrupt, full-dealing classes of

corpses of war-ravaged countries. There never was in the history of mankind such a depraved and shameless empire, and never such a complacently moral and pious one.

At the same time as these people were living in times times the level of the ^{other} richest ~~the~~ powers in the world, ~~they~~ with their eyes in other people's faces, they were blandly asserting each other that they represented the society, the art and the thought for which the western world had been waiting for a couple of thousand years, ~~not~~ and had superseded, by ^{a kind of} ~~the~~ ~~the~~ inevitable moral evolution, ~~of course~~ all the other

~~societies of which the 'British' of course, they had the language, many of the habits, and this was a constant~~

~~criticism~~ And anyone who could write a high-powered 'American' novel, which was fast, vigorous and of course sensitive as well, without going into details about where America for all its victims' tails, could line his pockets in a foreign capital and get cheap service from the natives at prices he'd find it hard to get in his ^{any} country to blacks in the South or Puerto Ricans. This was a way of substitute-ation and substitute-thinker ~~did not mean to see the~~

Hatcher

Coramille asks him if he thinks that his new appraisal of Europe's freedom being suddenly brought up - the organic development of these countries, including England and France, stopped by putting back governing classes on the role inadequate for the situation and without new moral ideas (no moral idea, to recreate Europe, above in England), through American money, Hatcher says, yes. If you add that the same went on in America as well, and the people with new moral ideas were kept down in precisely people with new moral ideas we always kept down by these ideas then, we willfully but because they were - simply blocked by what they can't understand or recognize! Masses of scholarships, research-grants and subsidies, foreign travel-tunages, were issued up to thousands of writers, painters, musicians, scholars - well, you've seen this richmond money of Pale-Faces yourself - in return for art and thought that never penetrated beneath the massive social publicity is the fighting tyrannical, ~~the~~ empire underneath, sucking the ^{last} blood out of the semi-

Fletcher:

The collapse of a real political class in England - what you describe as a failure to let new blood come up - meant a growing flirtation with American power as the only possibility in the moral vacuum. And this meant that Britain completely failed in her work in Europe - did so deliberately, and again perhaps because she was caught as by America. No work was done in building up a new Europe in which by now America would be a secondary element in the western bloc. Because America is a unique society which offers its children no precedents for judging the rest of the world, and this means that foreign policy must be and always will be a series of blunders.

He talks of 'Anglo-American' families. She compares also this identity between England and America: Astors, Huttons etc. 'people who could tell you if they were English or American, and have a couple of houses and - for in each country!'

didn't hear the clarion-call. For what? The use
of independence and freedom if you have great
~~power and expense~~ go to travel 2000 miles
to upset your family to get it? Independence has
not to ring for everybody, it's got to be a
condition of life that the people want to imitate,
and that's been the fallacy underlying American
development from the beginning. There is talk to
all mankind but can only help them if they
can afford the passage! In ethical superiority
is the basis of American nationalism, it is taught
it is desired and accepted by nearly everyone as
trees and bushes are accepted as part of the
landscape. And until it disappears America
will continue to be cut off from the rest of
mankind, also go further to understand why its
influence isn't greater, why its life doesn't
dwindle at the speed it should, and why its
domination continues to make hopeless
blunders in foreign politics which will ultimately
endanger the physical safety of the country!

Fletcher

'American blunders are America's stumbling for experience, in a 'young' country; and its successes are proof of its being chosen ethnically. Thus, the mere of moral complacency - a terrible business legacy - awaits every problem, and prevents a development from generation to generation by trial and error!

What so few Americans realize is that in

the history of freedom that's supposed to have

been going on for the last 300 years or so,

the Declaration of Independence in 1776 ch. be

passed not altogether. In fact, it is missed not

in the rest of the world! The French Revolution's

is, and the Rights Bill of Rights, and the

Reignement in Italy, but the Declaration of

Independence looks like a weed far, far away.

And why! Because it declares independence

for a few people who happen to be there, not for

all mankind, it means eternal apathy for those

who have not themselves of pure blood, who

have gone away to establish the paradise, ^{either}

~~because they find the problem of how to~~

~~work for them as because~~ And of course

the rest of the world could be blamed if it

meals, humming. It reminded him of the previous spring in Basrah; everything had been quiet and spacious, with the clear, cool sunlight streaming through the windows into the corridors; the lawns outside were a brilliant green. They used to go for picnics and had tea in the garden under an umbrella. It was during those lovely weeks that he'd done his thinking; the eclipse had happened then. It would affect his whole life, he thought; but until now he'd forgotten the details; he struggled to renew his confidence of that time. In the morning after the eclipse he felt he'd never seen things so clearly or answered so many of the questions that had gnawed at him since childhood, ^{the lucidity of} ~~it was as~~ the weather ~~actually~~ went inside him, and he felt part of the bright light streaming through the corridors. But after that

Dignity of the Eclipse Vol. II

His American complaining about the English; he can't stand the accent; the 'tradition' gets him down; and he can't see what they're thinking; there's always something going on behind which he doesn't understand. Crumille says that ~~social~~ ^{human} uncertainty is the encompassed in By-lishman's upbringing; and American meets in with, 'But I think certainty is a fine thing!' Crumille adds, that uncertainty is social gracefulness - & the feelings of the other person, not to wage them down - and the certainty must be underneath, a real firmness and not a social firmness. He realises again that this is a Christian in a fight against anti-Christian statement: Christ's attack on the Pharisees for their show & embrace; the true audience didn't show it, they were silent in secret.

really be interested in the Bible; he realised that he'd always taken its language as closed and laegely meaningless; it all had a kind of symbolical application; and it was too abstruse for him; but now he was reading it as if other men were talking to him in the silence; it was much like his discovery of books in the Sussex days---as other men's voices. The story offered no difficulties at all; how strange it was that he should have been disinherited from that in the great epoch of education, when simple and illiterate people all over the world had found no difficulty in it for generations past; what a lot of effort his education was costing him in life!

He began to think of Christ as intimate and close to him, as he'd done at first, as a child; he was less in awe of the high abstract divinity round him; his education had taught him that he, of all creatures, had no right to claim intimacy with great historical figures. He noticed that Christ was always talking to one in one's single state, without other people. 'Beware of men,' he said. A man had to be alone to pray. 'When thou prayest, enter into thy closet, and when thou hast shut they door, pray to they Father which is in secret.' It only required oneself; alone; Granville began to remember his own thoughts, especially in the Sussex days, when he'd discovered a world in himself, that streamed into him from the countryside, which no one had told him about before; ^{he'd begun to find} ~~and how he seemed to~~ an order in himself, ~~which~~ and before that he'd only heard about the order ~~to have heard of men before that time, as if they and their projects were~~ men made, outside him, in the cities and the complicated train-schedules ~~the only things in the universe, and here was Christ talking about the~~ that he'd grown up to take as a kind of secondary nature; and here was ~~world that lay in oneself~~ firm and reliable; in oneself was the truth; Christ talking about the same thing---the safety and truth there was in one-you couldn't get ~~it~~ to it through other men, only through yourself. self, already there; one only had to dig down to it

Night of the Eclipse Volume 2.

America the anti-Christian civilization; no praying in
necessity (in relief); the grip is grasped; 'The Councils';
The essential difference of understanding with the countries;
this is the sense of foreignness to all the countries the
American friend of Cornille has; the phrase heard in every
country of Europe & the Middle East - 'I die for you' and 'I die for
any part of it'. The fear of the man, wife is the sculptor's
studio at the silence; 'expressing relief', she says, admiring;
and when silence continues she drifts with discomfort she has
become familiar with, and says, 'And do you see the people around
here who do the same thing, you know, in a class a group.'
And the answer, 'No,' and he looks at Sholem in behalf of
the sculptor, and nausea. It was neither of the human creature
alive in himself. Cornille notices of land, and sometimes
trucking way. American, treated by English, Germans (de
Viktor'), ~~And~~ and so forth; same in final treatment of English;
it is towards the infidel; hence, sense of being more usually
independent people in American. America doomed attempt to make
a harmonious society out of chaos without the inherited Christian
conflicts; Europe - and awe - towards Europe, sense of these conflicts.

to world. What Americans have to do in this effort is
to listen to the silence - to forge trying to be good
or thoughtful or helpful or cooperative or healthy, or
and simply listen, ~~to get down, not to a state of~~
conceivable activity that will arouse the attention of
other people, but a state of being that will effect
changes in a non-nineteenth century way. That is,
without manifestation in committees and organizations
and social betterment and groups of any kind. This
is probably being done now, he says, by your people
in America, slowly, without words, in a natural unforced
recovery from the blind, tumbling world of nineteenth-
century organization.

Upton & DeLafosse.
V. N. 11

To the American Le Sage —

(referring to) the work of undying the nineteenth century in us. The American replies that America has made the advance. And he replies that on the contrary America embodies better than anywhere else the nineteenth century. ~~in all her~~ Indeed, the idea of modernity which the American has just justified is the concept of life as pure and unimpeded, as a moving belt in which it becomes more modern every day, and continually discards; but the sense of life outside the nineteenth century is a sense of place and being that still is a moving belt, now under a moral prescription (of 'progress' etc.) of any kind; and he says he has found this sense of being less in his American friends than any other people in the

GENOVA

American ethical superiority. Gail (?) who says that America is the chosen society, and she has always felt for this reason a damned society, in that it is not worthy a privilege. And then comes what American calls the imperial collapse on the frontier beyond which no American, the highest in cleverness or most imaginative, can go; the frontier of identification with every world; she adds that however she has always felt Americans have more talent than any other people in the world — they can rise socially at will, imagine any form of power in their own hands. A false comparison based on ~~that~~ ignorance which is the permanent ignorance. America is always isolationist. She can think so

for, she is intelligent and sincere and thorough,
but the collapse comes since she asks herself
why is she American? that is it to be American
anywhere else in the world — for she sees
nothing authentic in being American, one may

just as well — without the ethical superiority —
be Englishman, Frenchman etc, who have
the superior old civilisation, whereas America
new — what is new in it however. And
there the frontier comes. An American who

understands the rest of the world has lost all
his status for remaining American. Only a
hero could face this dilemma, and there isn't
been one so far.

The Logic of the Eclipse II

Finally America is a free country at all but
only by the appearances. This is because, by inference
from a naive interpretation of freedom as equality,
small men can govern big men. Ultimately this
purchasing by small men will fail in America. Small-
minded men in government offices, in publisher's offices,
in schools and universities. And small-minded people
have no universal quality in common, that they
betray big people out of envy & will do everything to
bring them down. The business saves America every
time: there the principle of equality doesn't hold,
and small men are used as subsidiaries — for
instance, in government, in teaching and so on...

Only the business-part of the world was
run on masculine lines, a following instincts that had

from pure discipline and observation. The rest - the
subsidiary world - was under feminine government: that
is, according to enlightened theories of equality, with
no one rising higher than anybody else and all share
more or less the same respect, ~~as to the gifts~~
with as much as possible catered for and allowed
for so as to minimize the unexpected eventuality;
in no word, a safe world unchallenged by the changing
passions of men. There were more and more 'historic-
than-then' faces to be seen in the street: two faces
of children, sometimes forty and fifty years of age,
misunderstood, stung by the angry, unfeeling father in
India, whose intelligence, naturally, was so much
lower. An elite of hard, outspoken, philistine
men governing a vast slave-population of puny
low women elected morally.

3

IV



America have created freedom from blind ties and divine sparks (arbitrary) in person, not real freedom (see Vol. 1) but magic of modernity: a further blind tie, of social group etc.;

The time-honored way of defeating will by against which the will is pressed.*

magic: the dark power / Now there is

the magic of modernity: it has turned into magic for us and no advance is

quite illusory.

We haven't freed ourselves

at all.

* The magical power of guilt, for which Christ offers freedom.

this because they didn't struggle but alienated themselves.

IV

Christian medicine is so because

like all Christian things it is towards the

universal and free. it liberates the

patient from dark power of body for which he

is responsible and must be guilty. The

map of the body is abstract, universal, clean:

the doctor-patient relation has no darkness, isn't a

relation in the sense leaves no mark behind

of privacy having been uncovered: I have
intact the self, which if ill remains
safe and whole for recovery. And in
learning to use our will again we have
to be careful not to fall back, into
dark superstition and chaos: the method
must be true, clear; means learning only
significance of human existence again —
this will come through increasing circles
advances.

Book II of the 'Night of the Eclipse'

A reflection to her that the mistake 'America' makes towards the rest of the world, is believing that it manages life rationally as 'America' herself does; whereas the rest of the world, of which the middle classes are only a component and not even determining part, ^{all sorts} present instincts and impulses which it doesn't understand or investigate but yet trusts. This is finally religious: such a trust is an inherited consciousness of a ~~fixed and constant~~ reality behind men which governs them and possesses them and doesn't require the vigilance of their minds in order to proceed. It is perhaps the essential difference between 'America' and the rest of the world: that the latter is fixed in a religious conception of life, and the first is an attempt to escape it into the free and continually changing world of the mind. It means that the actions of the rest of the world are finally ^{to} incomprehensible to 'America': it cannot see where the determining force is, and where the changes ^{when they do happen} come from, since they aren't clearly articulated and mentally planned.

There is the sense of nationality, for instance - of being French,
or German, or Russian, or Chinese, ~~or Italian~~ This provides
a massive energy - and continuity - which the mind
doesn't have to prepare for at all; and which things value
changes which might never have been even discussed. The
journalist of 'America' unite Americans to feel the same
'vertical awareness'. But how can it be done at all?
A nostalgia quite beyond ^{particular} men and objects and surroundings
can't be invoked by the brain. And 'America' came into
being to escape the un-rational and dark claims of
belonging, without free choice, to ^{no} nationality. So a
certain always existed between America and the rest
of the world: the latter's inner life was closed to it,
because it never sprang from rational conviction or any
stated ideas whatsoever.

In a way the second part of the myth of the
Eclipse is a description of the fight against the
American consciousness, that is, the establishment of an
unreligious world, in the light of men's ideas.

The Night of the Eclipse II

The impact of Americans ^{abroad}: his sense
of their 'broken heart'. The end of spontaneous
flow; accompanied by social benevolence.

Importance of the fact that their world
was made ^{by} ~~as~~ an act of will: not a natural
coming together of hearts. The will (ambition) is
subdue life: the pioneers. Life around me is not
kindly, as an accepted assumption: the warmth of
Europe is dead.

~~The Separation of all America~~

A kind of new paganism: only men.
Men don't develop slowly from their surroundings, but
force their surroundings into being by sheer act of
will. The heart is broken in the process.

He becomes aware of AMERICANISM, that is the moral perpetuation
of America as an advance in civilisation.

The Americanist influence on the world has been small, because
Americanism involves giving up, e.g., being a Muslim, an
Englishman, a protestant, for a higher idea; and such a choice
is not open to most people, who are these things, in their past
and their lives; Americanism is an advance into pure system,
in which everything outside the map is, to speak, fetish and
artificial, including religion. Pure system is impossible in most
other places in the world because of the overwhelming presence of the
past; it depends on whether the past is felt as a friend or an
enemy.

(Connect with Pollock and also scientist - friend)

He becomes aware of talking to ^{his} American friends

in Marlow as if they were women. ~~Deliberately~~

~~allowing himself to lose presence of mind, as would be~~

~~Deliberately~~ cool; keeping hold of passions - no
plunging into arguments. Wildness in women = hysteria.

He is aware of scrutinising relations; silent appraisal and
judgement going on all the time. 'Wise' = being gentle. The

political meeting of Russian leaders in America symbolic of
this: he is judged on appearance — his super first is
the noted — he has an 'inferiority complex' — the violent
male is seen by the woman. And a proud woman as that.
The male flow has disappeared.

Night of the Eclipse Vol. II

Americans show sometimes jealousy and resentment toward England. Due to old historical background: independence as colony. And from this i) a sense of being morally more advanced (so far to have an England separate from the great English-speaking continent of America seems a redundancy which history will soon sweep away altogether), and ii) a ^{lingering} sense of ~~inferiority~~ ^{inferiority} to England of style and quality. (Repeated theme — to see it in magazine, a poem? — that ^{we} have no style and no gift, we are lacking in all quality, and this is a wonderful beginning to build life with on a new basis. We are simple, poor and true.)

Notes on the Eclipse Vol. 2.

John Dryden's Preface (connection with Puritanism and 'America').

(Granville also finds me that 'snuggling' — talking really & winningly — was a Puritan ^{religious} affectation, and under which was the basis of American pronunciation of English.)

Granville recalls (on an occasion in which there is demonstration of 'distance' and 'swimming' detachment at certain point in friendship with American, — sudden failure to turn up to appointment. — 'that social warmth is not warmth, social sincerity is not sincerity,' and that was a world in which the difference between the two, and an intuitive ^{discernment} penetration of where the frontier between the two, and thus a sense of where a man is in natural rightness, were lacking.

A character theme that the always tough British were
famous for their ^{under} 'under-statement'; the Coramille 'over-
-states' everything he has to say. The wild talks
which end in disaster and severing of relations.

FLETCHER.

America the last nineteenth century society,
where the people are feared inwardly,
production and technique as in Victorian
England; the human voice is lost, the expert
voice only, the voice being deliberately human,
for the occasion; every reader has its
different productive function, and people become
vehicles of this function.

Everything superb that comes from
America is a superb imitation. Any superb
music is a superb imitation of music. Any
superb literature is a superb imitation of
literature. As Victorian work.

The political statement (alter to avoid

direct quotation) by President, 'we've had the
strength & industry to build the most
prosperous & powerful nation the world has ever
seen,' as imitation of national pride, as
imitation of national attitude, a technique
for the occasion of visiting Moscow. There is
no actual business plan at all. And then,
at the bottom, there isn't a nation. Only an
attitude drawn from many societies, in no
production-plan.

FLETCHER.

Old
~~American~~ expressions, no longer used in English but

alive in American:

'I'll be even with you.' (see Henry V, Part
II ~~Henry~~ Jack Cade, scene vii Act IV)

'Say,' (Midsummer Night's Dream - Act
V - Theseus talking to
organiser of play)

He finds 'obligate' in mouth of hater
Costergiol in 1851.

'Son of a - ~~bit~~ - litch' (about 1733 ~~etc~~)

'maybe' (in sense of perhaps - 'Pamela'
by Richardson, 1740)

'god-damn' (the 'goddamning device' of (18))

(17) 'gotten' instead of 'got'.

'dame' for woman?

'quit' (I'll quit) (Lord Hervey's Memoirs)

also cumbersome expressions like 'I've decided
not to meet him', answer before (9) still
to = America?

Arrival in America!

Nashua - 'at last, the home of advanced nineteenth
-century attitudes! The 'ag-ags' of ideas. 'Progress',
'moral advance' 'purity through work.'

Night of the Eclipse.

The American negro talking about Cairo: that going through the streets, pushing past the beggars, with all the smells, and ancient crumbling buildings, you have a sense of 'death'; you can't see 'where the country is going'; only when he saw labourers at work on a new road leading out of the city did he realize there was something in this 'new government that took me from Feroke' (analogy - Hitler; readily impressed by the opposite of freedom).

Also it is said that, in Kenya, people the new (middle-class Africans) always 'put up - beggars' for him (ordering the only taxi in town, putting on a good dinner for him when they couldn't afford it, other guests promptly leaving as dinner time to spare him the embarrassment of eating alone, and coming back afterwards) because 'a shame of being so poor'. An wrong interpretation. Everything seen from middle-class prism: the twilit sense of the person's nature dead in him. On the road is middle-class for him. He is not free - in matter of money, for instance: he sees the people

labouring under same money-slavery.

Similarly, the more educated man in Brazil who says that 'i) we can never understand the Aztecs — they are cloaked in 'a wonderful mystery'; and ii) that, in 'his heart of hearts', he believes they were the same as every body else, if only you could get behind the 'magic and ritual' they 'put up' in front of life.

N.B. 'pageant', 'ritual'; the middle-class diagnosis of life as dead and flat in essence — without God — (God is just there, like anything else interesting, by the mind, deliberately) — while attempts are made, especially abroad (Africa & 'pageant', Aztec 'ritual'; English 'tradition'; Italian '~~gentleman~~' 'worth'), to embellish it, often as a delightfully simple and enviable (sometimes 'medieval') shade of art. Aztec life unadorned, but all the nearer truth and modern reality for that. (Reality = unmitigated middle-class life.)

Cramille reads with terror account of himself and others as 'Englishmen'. A total mistake of interpretation. Paying for text, the

friendly argument on the tip, the cigarette spread round, the talk (excluding me), 'waiting for the very American present' to pay for the drinks, the usual, lab-diol-ical representation of the way they talked, the 'good speeches that were probably rehearsed beforehand', the 'distance' from true life, all conveyed — not only from error of interpretation, a total failure to see the people as more than distant and incomprehensible puppets, as he saw the Arabs (only the Arabs didn't challenge his own ~~own~~ civilisation) — but a sophistication that all countries have if their civilisation is taken as a deliberate act of self-aggrandisement. How

often he had heard — imitating the English accent. He made it seem a deliberate affront — a exaggerated superiority — a looking down on other people — a mental thing. There wasn't any flow in it. England was missing, in its intensity and freedom. Civilisation (all Europe) = sophisticated alone the real mechanical facts; the English is weaker at heart for Latins, because languages understood. So French (nicotine and imperiously clear), German (emphatic and clapping), Italian (soft and direct, obvious), all had, have, sounded the same: a deliberate self-assertion, 'handing'

it on the unenchanted, ~~fast~~ citizens & sunk in the immediate moment - seeing only gestures, and immediate signs, - and powers to escape into reflection, dream, love; the human organism as its extreme middle-class expression, whose sense and perception are unique, and cannot apply information about the real rhythm of life, about being as opposed to dejected rights, sounds, and touches. No God, no underneath inspiring force moving, taken for granted, in life, as in Europe, in civilization, in all religious-based life. America = attempt at life un-cased in religion. So there is only the immediate world of men: even the past is soon dead, and the present lacks depth.

~~Always the 'right' measure of any person or people depends on their 'performance' surely?~~

N.B. Bowler's 'The Spider's House'. The character Stuchart who has been told by an Englishman that he is 'morally a totalitarian', reflects to himself that if 'I estimate the worth of an individual according to what he produces, - to evaluate any segment of humanity as a state its culture; then he was totalitarian. There was no other criterion to use! (the perfect middle-class expression; there is no sense of being, asserting its own immediate right.) He goes on to say that he regrets the shootings in the streets of Casablanca not because he pities the victims (who are anonymous) but because he sees shootings as 'bringing the moribund culture nearer to its end!'

3.

Amica = opposite of 'insular' (usually, the interpretation for first volume, when he finds that 'Islam' means 'insular').

~~m. a. c. in a. h. most advanced civilization in all history~~
~~h. of. a. c. a. m. home of all thought, art, morality.~~

~~Ed Macinal.~~

~~Macinal and~~
~~Hoatan~~

is

La Machina.

Hoatan Macinal.

A MERICA

Long
Acknowledged

most
advanced
civilization
history

is
now
affording.

better from America:
'New York will be
making great new
studies in art, and
'want to be present
in that! Her husband
busy making first
studies found work-
volunteering 18 yrs old.
girl in laboratory.
(A few days later
her husband found
making great studies
with an 18y. old
girl in a woman's
laboratory - the Bronx,
and taken it to workday.)

America has absorbed, for the purpose of bringing to
final stage,

The English language

~~and in its Christian and racial repression~~

~~Christian~~ Christian civic ideals.

~~Europe~~

European humanity.

'There Is More In Heaven and Earth Than Is Dreamed
Of In Your Philosophy!'

Timichaetidoip.

Timichaetidoip.

'Timmy Highdoip', which was strangely
fitting to his "cheering, ^{proud} ~~pride~~, plump, self-perplexed
manner.

The Mexican Revolution, like the Russian Revolution, was a collapse; in the same way, too. Not a new life. There is no new life. Only some of the old feelings and ideas pressed down hard on people and almost squashing them to death. To a European America is old, old, unless he is a fool!

Fletcher: The American president is now like a corpse straddled ~~at~~ on a tier high, high in the air, able to be seen only by military & business cliques. The dead end of democracy.

Fletcher

'What's ~~was~~ wrong with America?'

'Well, to start with, it's full of Americans.'

replies Fletcher, making everyone laugh.

GENOA.

~~THE~~ FLETCHER-discussions.

The most serious defect of Anglo-Latin life
lack of sexual possibilities for late puberty and adolescence:
only after 'falling in love', namely, freedom; this gives
early taste of freedom which the Latin rarely has, he is
never fully developed sexually. lack of brothels and
real prostitutes. ~~Historical~~ Middle-class removed automatic
prostitution (its connection with prostitution); continental middle-
class, including that of Germany (which without brothels
avoids prostitution effects), was not puritan in character.

Only light - the only real talk he has - in
Genoa is with Fletcher. And even then he is mostly a
listener. At first for a time he never becomes a spectator,
and said.

FLETCHER

A people so cut off from the body of mankind, so insipidly superior and complacent and piggish, - no mind judge from one of these people - that they actually do believe that everything we only in Europe are the rest of the world; from the fact that there is no longer a servant-employing gentry in England, to the building of factories in the Middle East, and the institution of health programmes everywhere; is an imitation of America. There never was a doubt, more insipidly hollow self-regard, nearly idiocy, that this idea that you are the centre of the party, only because of your social conviction, also untrue, that every one of your ideas and every one of your institutions are also an imitation. The spoiled child who feels left out of

He everywhere always has his feelings, of being the centre of everyone's regard, and even the basis of in some way of everyone's actions that takes place in his sight!

(After talking to some young Americans who have influenced him - the young Negro, with the bland, polished, vacant place who says: 'Do you really let your dog eat off the floor here,' and that he dislikes Europe because it is quaint, uncomfortable, 'all wrong somehow'.')

Night of the Eclipse V. 2.

(Stan, the Canadian)

Cornwall after hearing about the Eskimos
has tried sense of the rubbish his own life has
been cluttered up with, and his own unwillingness of
spirit towards the rubbish which he has never been
able to get into a comprehensible unity beyond
his own 'instinct'. And now, the first flush of his
youth behind him, it has to be more than an
'instinct'. Remember, e.g., how his body
was like someone else's when he loved it into
birth after party when he heard that Pinkie is baby
was his. But it wasn't the ownership or virgin of the
baby that troubled him. He would take it as his
own quite easily - indeed, it wd. be better, he
wd. feel, if it weren't his own. (N.B. Pinkie's
saying when he next goes on leave, "Pip
we and looks after my bastards", and his smiling).
It made him feel free. He realised what the
know of having children was, his own children:
their melancholy cries, the neon, the Tedium and
glumness of a 'home' where the flea swelled and
festored in the little island; children only love

isolated Christian self deep, and we felt stranded.
There wd. have to be a kind of continual proximity
of life - with the door always open, glowing and
exciting (which he finds Pinkie and Goober actually
do live when he goes into their tunnel), to make
it wearable, and to give the children an exciting
world to look up to. Now this terrible crucified
dead sex, ~~embodied in household tentacles~~ And
his Anti-Road self is the one that results again
to; for that world would be entirely given to
the isolated self-sex; the links with community
were still there. A last witness to it.

N. S. Stan's remarking that Christendom
being isolated self: n. c. realization of
Judaism by middle class; Judaism inherited
through Christ, who inherited the power to be
alone, and the sense of victory in being alone,
from Israel; God is secret inside each man,
not visible - therefore not destructible to
the conqueror.

Now we have to issue out of our isolated
self. Into the real Christendom.

Ughe of the Eclipse vs. 2.

Canadian ('Stan?') in Fletcher-Cranville group.
Son of whaler. Whaler taught Eskimos, how to
catch whales, make iron spear, use wood. But
afterwards missionaries and education taught in
the ottens. Why does Christianity seem to come
in like syphilis, and teach degeneracy and
wastefulness and make the body collapse? Surely
way in which Eskimos exchange their wives and
children, 'my father used to sleep with them',
until they are happy. Children 'simply come',
they are 'precious', any body's children, and
Eskimo children are the happy in the world;
it doesn't matter those they are. Christianity
bring isolated self, in melancholy, brooding &
own flesh. The little island of flesh, thwarted
& natural community. In loneliness & choir
in Judah - retails all community - inhibited,
until, through middle-classes, it becomes universal
and world-wide feature. (discussion Cranville - 'Stan')

Stan - 'We've got to get back to some sort of community again, - through sex, rituals - we little selves teaching each other, we've got to get beyond these little selves who carry their rag-bag of thoughts and careers and little moral epiphanies round with them like a stick! It will return to Canada to be a country. 'The only people doing anything for the North.' Always as to that road cover is because. 'Priests' rituals the best', they don't use contraceptives and have no children around, a healthy atmosphere (check up on priests' rituals)

SEX and TEDIUM

'Stan' talks about 'ghostly tedium' of missions when you go through them with a pack-train (dogs and sleds). A gloom backyard with old trees lying about. Old man listlessly turning the pages of a dictionary or book of sermons. Children separate, playing. Hate and intimidated people. Contraception with tight, exciting, clean, warm igloos. Sex is dead at missions. Tedium of sex result. No interchange of wives; the flesh isolated in self. Old man wandering about not knowing what to do with himself. Little 'weekly squirts' between minister and wife, that passes for sex; this wasted, sex-deprived bodies working God's flesh as feel their own clinical. Or R.C. missionaries who are often quite jolly but live the monotonous celibate life. (Granite's tedium of school child to do with sex. Terrible disappointment of Rose's spark of life.)

Notes of the Eclipse V. 2.

Fletcher's conversations.

'The cry of joy' when the last American
'plane has left Europe, when Europe can have
the dream again, when the mystery can return.
Something like ancient Israel, with the
stone in each man, waiting for the 'Kingdom

to be on its own again!'

~~have and Europe to the Americans in a
military sense. Beyond and France
frowned the world from the 'paralysis'
'American empire' a 'flash in the pan' made
possible by use of world being exhausted
pan was. Will be brought down by 'new
ideas.'~~

'Europe' the 'eigger continent' in world,
travelling from the Rhine valley into Italy,

across the Rhine into the Black Forest, from
Paris to Frankfurt, from Bavaria through
Salzburg and 'the intimate, noble' country of
southern Austria to ^{and then Venice,} Udine, a journey through
~~successive~~ 'spaces, centuries, generations, ~~epochs~~
epochs, "Erdlen poems".'

Cornwall's realization that he has never
lost sense of 'the miracle of Europe'. The war
brought it to him. Extraordinary mystery.
Visits to Austria immediately after war, always
looking for it. First breath-taking glimpse of
Germany, at frontier station, for half-an-hour.
~~Europe~~ Europe is the 'shrine of Christendom'. When it
doesn't flourish any more, Christendom dead.
America and Russia (Soviet) have only given
a part of European idea — an ethical and
protestant scheme, which Europe ~~is~~ absorbed and
digested in a hundred years ago, in its
~~the~~ natural evolution. Russia and America
represent, compared with Europe, 'primitive
societies.'

Night of the Eclipse V.S. 2.

Fletcher says 'nevertheless' he's an American. Can dream about Europe, see the 'glow', but he knows he's only 'warming his hands'. Sees it, perhaps, because he's a Jew. Not 'a twitching Jew' like you get 'all over the States', no 'liberal twitching Negro', falls outside the 'mainway-group' of 100% Americanism. That's 'the degenerate strain' - the 'group-maniacs', for whom a life alone, which in Europe is the norm and seed of its mysterious life, giving me ~~strange~~ men's attitude to another', just as the early Christians kept Christianity alive in the Dark Ages, and he will bring America down. They look everywhere for the 'organizational principle' which American society, having been built entirely on plans, has to leave; when they get closed, unfructified by 'organic and unplanned society' which has come to birth in the centuries, by slow and natural process; they are completely as - loss, they see only picturesque, a midday, ruins, small colonies

with inexplicably famous names, all without magic.
(Take American in Cairo - everything in city, from
beggar to worker, lost in him, ~~the~~ 'the man - the
poor', like mumbo-jumbo of a primitive tribe ~~the~~
~~the in a way~~ and only new word of justice (metaphor).

That side doesn't exist in me, Stetler says.
I'm the 'pioneering side'. ('You work it', Granville
says. 'Thank you, friend!') * Father battling poor.

Never stayed in Jewish community, that 'heap of
bed-tugs'. Had 'a shack and a chicken-run' at
first.

→ 'Remind me to give ^{you} America \$100 till a year
way out. President Hoover (? take legendary pres.)
wiped his face and said, and decided to preserve
it for history').

He knows he'll return to America, and live
somewhere off the Columbia River say, and
take a trip over to Canada now and again,
to forget 'group mania', and stop feeling a median
for being alone. I'm a born spectator, that's why.

Night of the Eclipse V. 2.

'Conversations with Fletcher'. (The American received in ancient towers of England. Laura Lady Maine. Moving, slow, difficult speech. Sadness. Seemingly to look for intimate key. The only one with whom Granville feels slow. Wistful, selective appreciation of things around him. Everything said must become half-joke. The insistence on mystery of inner life: his movements shrouded from everyone. The inner life kept intact. The sense Granville has of persistent secret cleanliness, and sad lapses in self which he watches from distance. Jewish? 'I'm not a Jew, I'm a scientist'.)

It is Fletcher who recounts (in medieval room, ~~after visit to police patients~~ or last afternoon, after they have visited first in room, ~~and the hospital (police patients) and the~~ ^{visit to servant? in hospital - Jews - police -} ~~the needs? trying to save, fruit, leaf-recovery~~ ~~has strong old her clothes in the cabinet?~~ for gaudiness
slow, selective, mysterious?)

of afternoon? Custard in girl's room, too sitting close
to Coramille, the undogful cancellation of flesh
which G. had felt first in Seoul and now
here). Fletcher has always been fascinated
by islands. First Japan. Then England.
Comparable mentalities. Fascinated by 'intricacy'
of island-life and island-concepts. Fletcher's
saying 'sir' to me of the T.I.M. inspectors
Coramille introduces him to.

Fletcher describes America as going
through to 'Victorian epoch'. The weight of
society, men; the heavy pressure on everybody's
life of men's requirements. This has passed
in Europe. The 'evoly, middle-class philistine'
who laughs at long hair has gone in Europe.
Those marks of a safe middle-class still here
in America. The 'ethical' religion - God
and ethical experimty, 'God's own country'.
'Literary people' resent England most; they
are indebted to England for their tongue,
and also, probably, their skill, and their 'civil'

in line with post-war Republican propaganda, in
 which 'every American has made a sacrifice,' is
 'soaked' as far as 'deepest recesses of his mind';
 which makes them the world's elite who have
 achieved the unique progressive society and to
 whom only others are indebted, not vice-versa.
 Nearly every American believes he has superseded
 England by virtue of superior ethical and social
 ideas. American power means for the puritan
 worldly reward for patient virtue. To them,
 world virtue, of course, it means a financial
 empire with greedy and ~~unscrupulous~~ ^{irrepressible} men.
 Thanks to the Republican party, and American
 army-men, they managed, by means of the
 biggest publicity-programme the world has
 ever seen, to put a halo round the business
 tycoon's head and sell him, not only outside
 America, which is understandable, but also to
 Americans, especially the young, and especially
 the intelligent, (for you will find a book that
 doesn't talk the familiar goodly-goodly language

and where (the big ethical advance that everybody
is waiting for), as the angel of life, who
unlike all angels without comes armed with
massive power; that — (the young man) says
in perfect innocence, trying to use his mind —
but it's only a propaganda sink — is typical
'I agree with what America is trying to do,
but disagree on the methods!' Belief of
our ethical responsibility to independent foreign
populations, as if America unlocked the door
for rest of world to liberty. It certainly
was the most ingenious way of creating a
our financial ~~empire~~ empire that had no need
of an army, ~~only a few cynical and hard~~
~~hearted diplomats here & there, ~~and~~~~
and wherever its money poured it created
ultra-conservative, reactionary governments, some-
times domineering murderous tyranny, and riots
are inevitable (India, riots in all lesser
'aid' countries, Japan, Korea, Turkey, etc.)
This so-called ethical superiority which
tried to make super me of Africans, Arabs,

and Asians everywhere, the selfish complacency of the rich; wealth decimated to a fantastic extent all of the war, with the rest of the world lying broken and destitute, England totally ruined by 1 year in war alone, Germany in ruins, Italy starved, Russia crippled - everywhere people tired-out in body and soul and mind, for this new ethical conqueror who had touched it all over with the tips of his fingers to come along and preach pie and love is new life the real way. For that was war America's war is less than anywhere else's; there were no quarrels - trade, capitalism, over population; you can't entice me of all that. Did this wealth was actually maintained at the end of the war, at least three times as high as that of the ~~rest~~ ^{rich} countries inside America. With the best will in the world, it's difficult for an American to see how - when he's landing the money ~~and that~~ way day - his country can be regarded abroad as a kind of carion-crow

which fed on ~~English, Russian~~ ^{foreign dead.} But the people I
fought with in the war, the Americans, could
understand it. A few of those lonely ~~and~~
souls know to still around me here. Doubtless,
to tell the tale one day, perhaps, to the
spoiled, ~~and~~ loved, and piggish sons & daughters
of America. I've watched them pass me here
in their thousands, their vacant, proud faces
staring into those of people who've been through
something, and it wasn't a wonder to me that
the lonely picture built up so carefully, that
America had ~~won~~ ^{won} the war, had done all the
fighting, was now thinking all the ideas,
writing the books, creating the fashions every-
where in the world including Soviet Russia
(Take your men's question, 'Wasn't it
not in England due to copying America?'),
collapsed bit by bit, and now, especially
with the rest of the world recovered, you can't
sell it for ten cents to anybody. The financial
empire's still there, but wavy about that, but
from now on we've got to learn how to live with

4.

the people, or else be squashed flat between South America and Canada. Well, here's to the Democrats! And he drank off his Shisky.

~~He also says, compares 'big, proved' with 'the pressure of women' social concepts in them; the suffragettes~~

America's ~~the biggest~~ political etc ~~the~~ post-war years as 'a sort of women's corporation for the suppression of new ideas all over the world. New ideas meant insight, perhaps revolt.' ~~It was~~ In Italy & Germany, the 'useful year' immediately after the war, least comfortable, but new treaties, people talking, the 'purgings out of Nazism & Fascism', then the flooding in of American money, the sudden ceasing of their early pioneering spirit, the election of 'conservative' official figures, return of status quo governed by women-men. Only in England & France, which received the reviving wind least, did a real recovery, in terms of new ideas, take place, and these were the first to

emerge to alter the Republican status quo
that had run half the world in a grip
which it seemed determined to maintain as long
as possible. ~~There was yearning for~~
~~change as far as the~~ (Reports with Moscow,
and de Gaulle)

Night of the Eclipse Vol. 2

'Dolly,' American girl, says 'if Shakespeare
^{to words} alive & he'd be driving round Hollywood with
Shakespeare Inc. printed on the ~~car~~ ^{car}!'!

Fletcher answers that far from that being the
case, ~~he'd either be mad, or unpublished and~~
he'd not even be published, he'd in even
be regarded as a crank or Bohemian, he'd
be treated as 'an indifferent, nice-enough
guy with rather old-fashioned taste,' &
he'd be hounded, and isolated, and opposed,
until he was mad or half-mad; in any
case, unpublished, mad or half-mad, he'd
be crucified in God's own country, and that's
for sure.

'Stan' says that Fletcher is the only
American he's met whose criticisms of America
aren't 'like a slave cleaning his master's

too much. Americans by and large are shit-
scared of the status quo, and ~~that's the chief~~
~~reason is the idea of getting out of the job -~~
~~is falling out of me~~ which is why you always
always get down to a social justice party in
the end, as a sound man. ~~It's for his own~~
~~life and is satisfied with it,~~ But he's
the real pioneer stuff. It's because he's a Jew.
You've got to have something grand and
moving to look back on if you're an American -
you've got to be a Negro, a Jewish, - have
had a hell of a marvellous mum and dad, -
from Europe! 'Stan' anti-British, but in
a way that perceives the English: their
power, crown etc. Linking Canada to Europe,
Rich will degenerate it just like it did
America. G. says the link prevented it
from going the same way.

Fletcher is 'the Englishman' as seen
by American. It's an American, he says,
with looked up as an Englishman. The New

husbands, for instance. A caricature. An
 hygienic man with Americans must always be a
 caricature of himself — unless he's the
 employer-American, in which case there is no
 difficulty — as such as he's usually a
 wish-fulfiller, but let that go — he's franked it
 at home, and his smallness gets the flattery
 it couldn't get at home — sometimes. You'd be
 surprised, he goes on playing the European — the
 European who comes back to Europe and hates it,
 and really is a complete foreigner, understanding
 as little as the 100% American and perhaps
 less, will go back and happily be regarded
 as 'the European', and live on the reputation in
 America — even let his head & better for it.
 That's what's taught America down. Perhaps we
 can lift it up again. Stop despising the
 people and defensive trust pride. On this
 position, even it will. By a few people
 being alone — that'll be the basis. A few

few lonely souls, like outposts, completely alone,
so that the country's soul is cancelled going
again. It used to have a soul, in the
pioneering days. From all the outlying farms
and prairie, have you didn't see a ~~stranger~~^{stranger} for
a year or more, if that. ~~Of course~~ Of course there
was all that puritan rot. That's where the
American accent came from. An affectation.
That's why Englishmen can't stand it at first.
And Americans can't stand the English accent
because it sounds up stage and intolerant to
them - the caricature again. And ~~English~~^{English}
people like the American accent because it seems
more easy: so than their own, it's like shedding
responsibilities for a moment; and the Americans
like the English because ~~it~~ it reminds me
of a purity at the heart of this one language,
from which they've wandered. The relation we
both bear a sort of all relations with
America. (Anglo-American relations) because that
by offering ~~presenting~~^{revealing} similarities between the 2

3

And, they demonstrate the fantastic differences which are incidentally the differences which divide America from every country in the world.

Fletcher:

Behind English silence is serenity, like that behind the Shakespeare sonnets, golden and peaceful like the island ^(Cape); and behind American silence is thinking, lonely and moral like the pioneer. Thus, the American attributes to the Englishman much more calculation and silent scheming than he has, interpreting him as he would his own countrymen.

Fletcher says he's considering collecting all his observations into a volume called 'Smells and Noises.'

'Fletcher' sequence.

Dignity of the Eclipse vs. 2.

Fletcher says that everybody knows that
~~for nearly every creature in the world there has~~
~~been an attitude to America since~~
the word America means outside America, except
to a small group of greedy and selfish men with
bulging pockets, whom — it means 'tyranny'.
'It's a hard lump of shit to swallow, that, but,
but you'd better start training yourself for it.
Old Uncle Sam's leading to real trouble unless
it starts some real self-criticism, no this
complacent surface-stuff it goes in for, on
all the television networks'.

It says that America represents the world's
'last remaining privileged class. What does this
mean in practical things? Well, for instance,
a pamphlet like this one, — lifts up pamphlets
a 'Africa Today' — worth nothing, can go all
round the world and make money and get

publicity. Now people whose work wouldn't even be considered in the rest of the world can make an international reputation. "comes out of the publicity-fund, which has been selling America so hard since the end of the war that all Americans are seen as kind of travelling salesmen now. we haven't made our mark as serious, you see, and we all know it.") ~~We know these are people~~

~~strongly~~ The serious men don't come into the publicity scheme. The yes-men and (body-foodies) get the scholarships, travel-grants, state-aids and all the other ~~things that~~ perquisites of a ~~partly~~ privileged class. The profound moral dilemma of America, that little worm of shame and self-disgust that rides nearly every American you meet, is the old middle-class dilemma isolated in a word of its own (Just's) (Granville) - that of believing in the ~~abolition~~ abolition of privilege, and inheriting it. This is

2. Plutocrats.

Why they're always trying to show they've got
so much money, & wear casual clothes, & pay a
low rent, & live not with the lower (his
gang in Geneva), it's the classic middle-class
son. Another point that makes America a
primitive society compared with the rest of
the world, & even Europe: everywhere else
this middle-class struggle of conscience has
been absorbed and almost forgotten; it is
Europe in the Thirties. ^{Spain & Portugal} America, I reckon, is
always thirty years behind European ideas,
and, Christ, what a few people I knew in
Washington, D.C., and how I stand the side of
they heard me say "it!" In Europe the middle
class's authority, tho' not its power - which
perhaps has been kept alive by American money? -
has collapsed.

Age of the Eclipse 1912.

Fletcher.

America changes every 2 decades so.
The ^{first} decade after the war dedicated to
reconstructing Europe as an armed barrier
to protect the U.S.A from Russia eastward;
and the undermining of British influence
wherever possible.

The major psychological disaster for
America was that she was in cotton wool while
most of the rest of the world were being bombed,
starved, terrorised. This accounted for the
piggishness (e.g. —) attitude, 'Gait even
England, people look as if they've just walked
from under a stone'; in her country, he says,
she has it anything like a privileged position,
but here nearly everything she says opens for
privilege; hence, pos. of astute person talking like
(her.)

Night of the Eclipse 2.

Fletcher.

Fletcher: America 'that reserves 7 nineteenth century attitudes!'

'American empire now stupendous act of deception in history. The President sends Galt a dozen white medical outfits to a British colony as its independence - Uncle Sam put his gun on the back, liberty and plenty of money behind it, 100 - by the expedient, all this high moral tone, of artificially keeping the exchange rate to America's advantage, which means either keeping America safe for democracy, or bleeding the rest of the world, whichever way you want to look at it.'

Granville: the anti-Americanism existed in
movements oddly and casually - a glance
then America or American mentioned might be
enough to convey that you understand each other -
you hate them. ~~But this is the~~ But this is the
it never stopped at this hatred - which was more
a decision of rejection: the problem was in fact
to take way as when the American said bitterly
to hated Europe. It means that he must know
Europe quite well, and so have something to love
as well: it was the same the other way. In the
hatred, both ways, there was much self-hatred
compounded. They were the internal struggles of
the same civilization, trying to restore itself into
a new epoch which would cover it with one
identity.

Fletcher.

Further American expressions, English is
largely absent in England.

'regular', meaning 'proper'. A regular guy.

Found until end of 19.

It wouldn't be regular. Now rarely heard.

~~It means just 'regular'.~~

~~Wilson's Memoirs.~~

'Truly': Something being 'Truly great',

etc. ~~A very much~~ Much in Harriet

Wilson's Memoirs.

'Sherriff'. For county-justice. In

Under Times - the man who put you under guard,

as in the States was.

FLETCHER

The idea has actually grown up that America has caused modernity: the young have been so doped and paralysed with nationalistic propaganda that when they come to Europe and see factories, four-lane highways and gas-pumps, they think these came in through American influences, believe it or not. The fact that the railway, the steam-engine, the combustion engine, gas, electricity, radio, television, jet-propulsion, radar and the splitting of the atom all came from Europe, is closed to them. From childhood they are taught that America was always the massive concern in a usually hostile way: the fact that the 'army' of George II (?) was shot a Catholic strong is kept nicely hidden, as also the fact that George was completely uninterested in the fate of the American colonies, and refused reinforcements.

The use of the word 'dollar', 'half a dollar',

which I've heard in England, in Steptoe, was the
put down to American ~~Association~~ influence, and
tho' the expression has been used, to my knowledge,
in stamp for a hundred and fifty years or more,
to mean 5/- and 2/6, and always was used
of the German shilling, from which the word comes.

But except any little piece of grain is given to
the American post-war dope-bill, which has turned
out more helpless ^{in 20 years} paralytic than ~~a million~~
any communist propaganda could in a millennium.

High wages, welfare, giving, increased
education, the lessening of class distinctions, nationalisation
in colonial territories, all these things that are
natural developments and have been foreboded,
and in existence, for over a century, are put down
to the great American light that began to shine
forth after 1918 - namely, after the first war
fought and won by America; after the second war
fought and won by America, the influence was not
only unchallengeable but represented a renaissance
unparalleled since the sixteenth century. A tall
story, you may think, considering the facts. But
dope-minded dopes of publicity want chiefly
also what they believe so long as it lays an
protective fat.

FLETCHER.

America 'reservoir of Victorian attitudes' N.B.

Victorian attitude that straight line of moral development ~~continued~~ from the end of the Middle Ages culminating in themselves (an example, Wickham's Early Stages - Victorian scholarship all based on that assumption - the Renaissance suddenly comes in and changes everything).

America has 'last safe hide-out of the middle-class.' Cornville: where you have somebody saying that our civilization comes from Greece, Rome and Christ in equal parts you have a middle-class person; because only a middle-class person - as in your sense 'an American' - can be divorced in this way from a sense of his own civilization and its ~~own~~ development, the struggles behind its development'. For -

Development in middle-class eyes is always

moral. One generation displaces another: the Victorian represented moral culmination, in world of backwardness; ~~the~~ and 'America' represents the same, only the Victorian world ('Empire', 'class' etc.) ~~represents~~ is now world of backwardness; this involves the continual cancellation of history while middle classes are in power.

Word when 'scientific' has come to mean
'unimaginative'. Dressed refusal to face
mystery is misuse. Deadly practicality
which misses the important facts.

FLETCHER:

The best way for an American to understand the Englishman, which means the European, or rather, it's a doorway into the European, is to think of his country as having in the same place the consciousness of North America and the consciousness of the plantation South; and, especially, the existence of these 2 consciousnesses in the same person. Thus the element of silence comes in again: the northern silence, a tense absence of speech, and the southern, a dreamy ~~state~~ state of being. 'American' reserves his understanding of the latter silence ^{for} the South, Italy, Spain, Kentucky, Africa, but doesn't dream that it could apply to the north of Europe, least of all to people in the industrial towns of England, ^{industrial towns} which in so many respects are like ~~America~~ America in America.

(Fletcher writing 'The Education of a
Modern American')

FLETCHER.

The 'fallacy' of the 'American' that life and society is made by a deliberate act of will, and his ignorance of what he has inherited from the past, and the weight of this which makes only the smallest amount of deliberation possible, even in America, is only in the so-called 'old' societies of the world. America as a 'new' world at all is a fallacy: it is, of course, the 'old' world put in a new place, and this led the modern America, armed with cannon-power from two world wars, into believing that it has been made by deliberate act. But the funniest thing is inherited — take the theatre, the highest ^{priced} seats in the stalls, the galleries and boxes, all originating in the mediæval spectacle, the street-puppet perhaps since the king is important visitors was addressed issued in front of the stage, and the best seats after the king's retinue were in the windows of the houses (boxes), and the lowest in the roof-tops (gallery); everything from the use of the knife and fork to the curtaining of shoes in the front and

wearing a long hair in women, short in men, all has a
minute history inside it which the American, having
cut himself off from history morally, and feeling
disgusted at the idea of being inside it himself,
is unaware of. The American idea of having achieved
a higher moral society is the most cruel and
preposterous idea that has ever had millions and
millions of money ~~hunched into~~ ^{behind it in} publicity. One
million of people inside America swallow it, and so
do millions of people outside — in London, since that
last statement! After 20 years outside the States
I would. America has extraordinarily little influence
on the mass of the people. Nothing, in Coanville days,
really affects them so much except their immediate
concerns and relations: and the same, probably, holds
true in America. It is the middle classes who are
affected. They are the dupes of publicity programmes.

Coanville - Fletcher talk about religious nature
of American society. 'American' sees kings,
nobilities, high classes, as facets of 'old' society:
governing, like 'empires', by absolute power, through
fear and intimidation. The 'new' or 'American'

society would, with its sitting-down and deliberately
 'thinking out' life (the fallacy that life is thought-out
 as a rational study of requirements is a further aspect of
lack of any sense of created and inhabited universe),
 have banished them. However, for the medieval society
 — take the worst society in 'American' eyes —
 King ~~and~~ chosen by God to represent the people
 and to look after them, as well as order them: and
 in the parables the King was often addressed,
 morally, in a kind of sermon, where he would be asked
 for ~~such and such~~ ^{good} ~~kind~~ of government. For, though you
 accept the created world, God's order, you can
influence it: surely this is sanity! Similar
 fallacy American's misunderstanding of monarchy in
 England, and the position of the Pope in Italy: he is
 often told that the English have complete reverence
 for the sovereign — which they often do, genuinely
 enough, when there is an American who is made to
 feel dramatic and thick-blooded, — and the
 Italian's reverence, prayerful awe of the Pope: the last
 thing you should do, as a visitor, is to suggest a
 criticism. Both attitudes have medieval origin — in

England and Italy. There is a familiar, fondling, critical attitude to both powers. You would even imagine it to be more popular: they may last a few months, usually at the beginning of a reign, but after that they settle into routine and become as fixed as the sun. Also, in England, everybody finds the sovereign intolerable, usually. The English royal family is the worst treated family in the world - picked for money and freedom, worked to the bone, and given no thanks for it. The one family in the Anglo-Saxon world beyond the pale of social welfare.

America.

Night of the Eclipse Vol. 2.

American development always wrong write
in national, nationalistic lines, ~~thus the an excess of~~
~~the same of~~ ← " forces it into isolation, and roots
it from inside (frozen since pioneering days). Greater
awareness of rot than elsewhere in Christendom, and
less power to alter it, a know why. Because it is
by birth and creation against nationalism; and ~~is~~
the nationalism must be — like the society — an
ethical basis; a basis of ethical superiority, a vision,
a ideal; and this ethical persuasion is nationalism
concept — belated the use of power — must be in
exactly the same lines as the (19 society it is trying
to supersede. The post war era was an attempt to
salvage and perpetuate (19 concepts. The change (beyond
nationalism = power concept) had actually come about in
Europe before, by means of the war. Changes in America
follow.

Fletcher? America ~~can only~~ - the 'pure ethical society' -
can only be saved by infusion of intimacy of European
organic society (by discovering its new connection again);
and Europe can only be saved by influx of pure ethical
society. (N.B. the 'end of mumbo-jumbo' - Granville). The
artificial prevention of this natural interchange was
the work of the Republicans in the post-war era. The
support and subsidising of mumbo-jumbo in every European
country. (Fletcher - one would naturally expect the Roman
church, being the most stupendous mumbo-jumbo organisation
ever to have existed, to have benefited cooked in; America
maintained itself in virtual power - artificially. (3 times living
standard of rest of world.)

Genoa - British Council 'Mumbo-jumbo Hall' - The man
in Genoa who had applied by letter to (Cambodia?) for
job, and then found months later after no reply that the
letter was sitting in a drawer in British Council. In this way
everything referred to 'paralyser' - official vetting. One was
off a job (in Basrah?) without them, they did for him in the
end - but only a year before the British Consulate was turned
down

Vision of lecturer - a character says 'to want
from ten - see - see to the B. B. C. to a C. B. E.' A
companion of the British Empire is lecturing on - ?

SANATORIUM.

Germany:

The sanatorium - contrasts the middle-class situation of
sanatorium, where memories, desires are put aside, with the
hot kitchen in the pension where cook and daughter
mercilessly feed scraps to the dog, while they talk about
the poor. Husband & cook killed during war, in Russia,
all his possessions sent home; a picture of the grave; the
son died in the age of seventeen and a half of starvation
soon after the war; in 1947. In Eastern zone. Daughter
worked in factory sewing clothes, each seam had to have
exactly the same number of stitches, and if there was
any discrepancy, superintendent wd. come along and
rip the seam apart. Bread with salt and ^{mayonnaise} ~~margarine~~
the only diet. v. S. the cheerful case of these women
confronted with (Humboldt lady) the visits; pride is in
them; the pride is intact so that the pain has
been absorbed in the own proud possession - it marks
them apart from other people and above them. Ⓞ

The shoemaker (Berchtesgarden): To say common people
waking up to face that the divisions (between people of one
country and another) they were laid down but exist;
was always made and denied along their heads; now
they are beginning to travel and see each other; they see

as better-off than ever before, take himself. Now he has
improved his dog - take 1 x am. in Munich in the
speedy, and has constant orders from doctors. His goodness
has proved itself. Crumille thinks by contrast of middle-
-class scheme-thinking: the German camp killed 27 million
people. the German tolerated and welcomed Nazism as long
as it lasted; the brain is treated in such reflections,
and the bear begins to determine attitude to people. It
is living from a scheme all the time; A. B. his watching
men working taking grass in a row, in a field. and
perceives at a distance that one of the men is a
holiday-maker from a town; as he draws nearer he
asks himself why he should think this; he sees from
the gait of the man, and his glasses, the pull of his
skin, his ^{hair} being in bedclothes like the others, that it is so,
he could have seen this at a distance; he sees the
reason in the man's movements, which are quick and
more deliberate, he watches him to see it is straight,
fulfilling a scheme in his mind, which the peasant is
doing.

Crumille takes comfort in discovery of provincial power in
Germany (the vast farms, in Hottstein, and here in Bechtelsgaden
the bedclothes, rigging); the pride - Kulturmission; the
hair embracing of Nazism - the provincial status of strong

Germany 2/

arms, demom~~strations~~ of war, joyful of dirt underneath; the provincial impatience with Christianity - aristocracy. (Hawking lady's) saying that of course she is weak person of same form she will hardly be able to imagine he is such a fine doctor, but he is; he feels certain that she is weak person he will be a person of stature - the inner calm like a wave coming into the room, resolved req. peace - ; for what has so provincial manipulations for her (as ancient Roman wd. be the same - the un-Christian) has so meaning (no loud voice, commanding manner, brisk tone, authoritative comments, decision etc.); he sees and hears emptiness - what are they doing just standing there, the other herself? No else of inner life. The perfect rational days. The path maybe be up in that philosophy exclusively. h.B. also provincial pride is sanatorium (the purification; the high chin; the air of seriousness; always the frightened provincial of which was once (not Granville of all Germany.) Hence also (Mormon men) at loose-party wanting to be all things because he felt he was none; nothing that he could see. Hight etc.

Granville's sense after talking to the shoe-maker of

~~middle-class~~ German middle-class's crime parallel to
 English in early 19th century German middle-class / having perpetrated
 through religion

similar crime is bygone in the 19th: a damage to the human
form as such — in the concentration camps. In England a
massive industrial distortion — this the chief wound; in
France it was in the murders of the revolution — after
which, in the 19th, the French had the same deplorable reputation
as the Germans after the last war; in Germany by the
protégé and distorted dream of a new race — while
Germany had essentially remained the greatest country in
Europe — a childish simplicity of life observed in 19th —
its grotesque Nazi dream contrast with its provincial culture.
The movement against inheritance; for the making of new
in whom habit is broken: the new active heaven
made; in which men realise their capacities by means of
system. The realisation of middle-class life in pure
form — its end-product, the fruit of these experiments —
is America: as a place, a world-wide concept and an
attitude. Europe, as the point of Christian civilisation,
in possessing of rejecting this, leaving middle-class
history as one of pure function, and America — its universal
of power? ~~the~~

*¹ W.B. Italy numbered by presence of church historically: no
specific Italian middle-class possible, though lasting effects
of post-Reformation. Italian life changes, since it does
change, by foreign influence; it represents the unchanging
human and religious element of Europe, i.e., the one
naturally un-middle-class reality.

Germany

N.B. in sanatorium the young men whose nerves are torn and exposed by weeks of silence and dieting, the way to stand chin pushed up and eyes proud, ~~was~~ ^{was} Covarrille Ester de Lin, reminding G. of the way the Lincoln looked in the army - parade, his chin up in the same way, ~~the~~ ^{the} to be afraid of being seen as lonely and broken.

~~10~~

* ② The English middle-class wasn't brought to account for its crime; for the crime was against England itself; it brought into being the modern industrial world, and for its first experiments used the bodies of the mass of the English people. The popular riots of indignation of 1830 and 1848 failed; the country was held together by the aristocracy, whose influence was not at that time dead.

The middle-classes of the three countries each made its assault on the essential sacred element in ~~each~~ ^{people} present society ~~the~~ ^{the} present society. ~~the~~ ^{the} present society has only the un-sacred appetites, i.e. the public ones, are acknowledged; but in trying to achieve the perfect un-sacred, or free, society they, having always worked with the Christian model, arrive only at a society whose lack of the natural order is a glaring and obvious absence; with this middle-class achieves its own dismissal.

America = industrial society + liberty, equality, fraternity +

belief in new ethical race of mankind (i.e. the 3 European middle-
-class blood-brothers) ~~exists~~ in a vacuum, namely without
the image of life, or history, the dramatic face of the
single human creature, which is European civilization; it is
Christian ethics without Christ; a society which cannot
mentally project itself, and is which any organic development,
or true life-image, as opposed to ethical concept, is impossible;
it substitutes the ethical concept for the living image which
is embodied in European countryside, in the Black Forest, and
the morning streams and hills of Bavaria, or in the craggy
vineyards of Tuscany, the wayside shrines in the Austrian
woods, the ~~charter~~ ^{wood} wood houses with their wooden balconies,
the ~~large stone~~ ^{fine} country ~~patios~~ ^{terraces} of Wiltshire and the
Cotswolds which depends on no thinking or planning,
but has come out of a slow dawning of an image, nearly
unconscious, ~~that is to~~ ^{that is to} say, from — the ^{(young American) said to} ~~most~~ ^{most} feared ~~word,~~ ^{word,}
^{perhaps,} of the American vocabulary, meaning 'stick-in-
-the-mud,' ^{reposition} and 'wilfully retrograde', 'tradition'.

Thoughts in the clinic.

THE CLINIC.

The chronic middle-class suppression, that early in life the flow of talk, above all, talk, which is the first means of release, is interrupted. The natural flow, the child sees early, produces irritation, and loses the sympathy of others.

Discussion of rate of adrenalin. Adrenalin stimulates sympathetic nerves — comes from upper, fear above all; the state of fear that is given the child: anything cannot be said, it is better to prepare what we say with an eye to keeping the sympathy and friendship of those round you. Because otherwise they will leave you, they will desert you with their tears and smiles.

The loss of flowing speech, with (when now appears) reckless and wild statements, given for the benefit of the moment, which (variable

finds after he writes his letter (two letters) to the
West Germans, and receives poster of talk (the
invisible accusation from which because it is invisible
and unspoken you are never free).

Inference: statements have to be prepared
so as not to hurt people.

The inner flow of life rejected, and
willed relations of interest substituted. Other
people are alone: no shared feelings.

The result is divided life; ~~that is~~

~~public statements~~, ① what is admitted to the brain and
directed by it, and ② the turbulent life underneath

which would if natural 'behave like an Italian.'

The Italian, Gramscian says, is the only healthy
man in ~~Western~~ Christian society.

Working class life, he says, preserves
same sanity as Italian: he has had same
upbringing. 'The question is how whether all that is
broken and thrown away by the spread of middle-class values.'

2.

into the library and all you find is American books, just American propaganda. They should have Italian books, Less, Russian books, translations, hats: why you go in there and you see hardly anybody. all you see is Americans looking something up. The Italians are loved, there's nothing to attract them! On these people do sit around in their jinky little circles drinking and talking about color. they see fabulous salaries, allowances for everything you can think of, and the result of their work is they make people hate the U.S. and they present an image people ought to hate, too.

Mercury: It's an attitude I had to break down gradually up in Bologna, when I raised people ^{an old} thought. American was a guy ~~who~~ ^{with} his teeth filed, and did gold wolf-links and all the rest. where I live. They wouldn't see a woman: an American. They didn't want to see 'em! They're communists. And all these diplomatic guys help them think where they want

15. They do have their teeth filed, and they do go around in Cadillacs! And so they stay unemployed, they say look at how the capitalists live. The Russians are dead right! I'll give you a story. When I first got there, in the poor quarter, they began to notice me. They saw I didn't have a Cadillac, & I didn't even have a decent suit, you know. I just walked around like I was a sort of human being, and piano piano we started to talk. I began to tell them about America. I told them that the people with the highest salaries were the workers. They had a car —

The job: And a house of their own.

Mercenary: And a house of their own. Sometimes 2 cars. The workers. And piano piano they started listening. Now I kept saying, I'm not selling for anything, I'm only answering your questions. But I was selling something. I was selling America. And I was selling it better than these guys in the embassies. Because these people started knowing

3.

you that course to American students, they started
 write a journal, letting a room to an American student.
 I said to one of the embassy guys in Rome. I said,
 look, why did you send people like me just to live in
 the places where you know there's a 100% commission,
 all right, not necessarily me. The people who can talk
 Italian, there are hundreds of Ital's - Americans
 around who could do the job and do it gladly!

The job: (Ever heard ^{another name} Tom Dewey (easily puffing his
 cigarette)? He — worked among the — he had
 no money — he took with doctor's advice, tools,
 etc. When he thought it helped, he was respected
 and loved — and now there are hospital ships
 going all over the world in his name. Now
that's the heart of the American people, that's the
 sort of guy who should represent America! ~~but~~

~~these factors~~ →

THE SANATORIUM.

Night of the Eclipse Vol 2.

Memoirs of Lady Hester Stanhope, by her doctor, at Joon, near Beirut.

November 18.---I had taken some physic without consulting her, upon which she launched out into the tirade against English doctors. Impoverishment of the blood is a favourite theme among people who are well off, and who shut their eyes to the robust health of many a labourer, whose whole sustenance amounts not to the offals of their table.

(This on the theme that I) people have now begun to live as only the rich and noble did before, and keep much the same hours as well, and I) the added difficulty that the food is mostly rubbish as it wasn't in their day.

A doctor (from England) tells him that the dentists find the teeth of people brought up during the war are mostly good, due to the brown bread that was eaten then. Granville asks him why the doctors can't get together and make this known, so that what could become a kind of national collapse of the nerves and organs would be prevented, and he says, 'Because of the terrific interests against it. These interests would cripple us from the state, through some of the top doctors whose interest is largely cutting a social figure. It's like a small baker who refuses to steam his bread, and would prepare wholemeal bread for the customers who asked for it--the big combines push him out, and if they don't do that the big flour producers see that he doesn't get his flour. Bad food is such a tremendous racket nowadays that it would need a kind of revolution to undo, this will probably come about through the people themselves putting two and two together, as you've done. These big concerns knock the germ and husk out of the wheat, then seal it separately as health giving food or cereal, and thus make two or three times as much money as they would otherwise. If you weigh a normal loaf, even a so-called brown loaf with

a real wholemeal one you will have the impression that it is made of air:

When Granville asks him what he eats himself he says to his astonishment 'White bread, my wife prefers it'; and when Granville says but doesn't he follow his own rules he answers with a laugh 'No, didn't you know doctors never did? Besides, I don't think it makes all that difference.'

The lecture which describes most doctors as governed by nineteenth century science which was an inadequate description of the human system and tried to make of it what it tried to make of all life --- a kind of mathematical plan. The idea is, the professor says, that the body is more or less fixed and doesn't change; the organs are provided in much the same way as the parts of a machine are; they just need fuel to produce energy, and things will be all right. In my day, when I was student, these energy giving things were sugar, meat and butter. The vitamin idea came out of it, though it is a valid idea which as you know I use every day, but only a part of the whole. And of course, treating the body as a machine, you usually had to patch the machine up in some way when it broke down, by surgery, or by giving the fuel a chemical boost of some sort. Even the knowledge of the previous century, which would have kept us in much better health, was pushed out. Nearly everything I practise here was practised by at least a few doctors, and some of it by all of them, over two hundred years ago. (Refer book by Cheyne, 1730s). It can be demonstrated that the body isn't a machine, because of one fundamental difference, that it grows, unlike a machine, and develops and changes; and it develops and changes largely on account of the elements you provide it with---the air it breathes, the exercise, the food, above all the food. If this element is wrong, everything will be wrong, because the cells will cease to be renewed, the circulation will be sluggish, the organs will not secrete efficiently, the nerves will be tense and drawn, and complication will follow complication in such a way that chemical first-aid to the symptoms will be useless and even harmful. Most modern medicine is only a system of first-aid, once the disease is under way, and an inefficient system of first-aid at that. 'The worst medicine is that of the people who pride themselves on having the best, by which I suppose they mean shining apparatus, and an atmosphere of hygiene, I mean the English and Americans.' I have known people, especially Americans, prefer to get treatment

which will kill them so long as it is done in a kind of schoolboy atmosphere of modern science, with a 'streamline' effect everywhere, and masked nurses, than slow treatment which they can give themselves in their own homes, and which will save their lives.' 'I have had ~~many~~ young people, especially cancer patients, who would have been killed in a short time by ordinary doctors, and though the facts are there for ordinary doctors to learn they will do everything they can to prevent me even practising.' 'Once a patient has been given a concept of health he is out of the hands of the ordinary doctor for ever. He won't accept his drugs or his advice; he will look for someone who talks in my terms.' 'The ordinary doctor can't teach health because he has no concept of health himself. In most cases he doesn't know what it feels like, and therefore he can't have an instinctive appreciation of what the patient is doing wrong. Whereas you will find when you leave here that you will be able to see at a glance wherever you go what ~~prep~~ damage people do to themselves, and which you use to do to yourself, and I used to, through ignorance, and through the long childhood habit of accepting the grotesque and disastrous society round them as a rule of conduct.'

Night of the Eclipse Vol. 2.

The doctor he and older man visit (the reference
of doctor is 'old-fashioned' methods; the sense of progressing
new advances rather like a new, shining type of car that
was forward as a trail). He reflects that the older man
has to satisfy himself as to the status of the doctor, his
consulting room, his manner over the telephone, his style of
speech (he is won over suddenly - to the astonishment of
Coxville - by the doctor saying, 'But this all theory!
We have statistics which we can consult!' it made
him swirl his body in a strange way, as if the doctor
had uttered something magical - ^{the} magic of the nineteenth
century); and Coxville wants to see it so he has peace,
and finds a jagged sense of conflict and hard striving,
with great pleasure and blindness. He finds, after
doctors give a different story: essentially this doctor has
put him on the right road, but he can only proceed in physical,
nineteenth-century way.

Night of the Eclipse

The doctor: 'But we know these things! We have statistics! These are figures!' On being asked of possible side-effects of drug.

An argument with someone else, who is subject of lung-cancer & smoking, says it is exclusively proved: the agent in the middle is missing; also it is found the matter will be finished. A scientific statement, the man says, is only a 'hypothesis' based on 'probability' when the virus isn't there; ~~the presence of the virus is the sign of something else that caused it, and that in any case is fixed~~ physical cause isn't conclusive this G. calls (19) certainty; the mind can penetrate mysterious fabric of life to its reality; whereas G. says the mind can penetrate to the point where it can achieve an effect, but that this isn't understanding; the mystery always lies

Legend - the 20 is the recognition that the mystery has
been touched; its power and recognition of the mysterious
influences that have to be created, and the recognition of
the penetration of the mind; the resolution of a contradiction.

SANATORIUM.

Night of the Eclipse 1871

The Americans must have everything clear and mathematical, says the ^{British} doctor from New York: therefore they resist the idea of — 'injections', which simply have the desired result, without in knowing how quite it comes about (Nichols' 'cellular injections'); for them the body is known; the geometrical system, so to speak, in which it is supposed to operate is known, and the new knowledge cannot be seen in terms of this system; thus a whole scale of diseases beyond its grasp. Whole sense of 'inner doctor' in the 'modern' medicine — that goes according to the definition of modernity, as systematization of reality — lacking.

See chapter on secondary school in Night of the Eclipse 1871, and recall it; its discussion of system coming first, and then facts to illustrate them.

Americans have 'middle-class education' in extremes: the education to abolish sense of locality,

and replace with a system of ideas of which all experiences,
places, people will only be illustrations; the superstitions
clinging to systematic life, compared with which
all other life ('Europe', 'history', 'Old age') is seen as
dirty.

Night of the Eclipse Vol. 2.

GENOVA.

The visitor Coramille meets; who tells him that those were the people to read his work; he has just done a book of a thousand pages, and two publishers have turned it down in 10 days, each of them; and he knows it is quite impossible to read this book, much less to understand it, at the rate of 100 pages a day; these were the people available, he says, to give serious work leisure and time; they were all social figures; they use the work to give themselves social position - as 'judges' of literature: whom authors make their timid social positions - men and women (like the one who wrecked his play) who have never been able to arrive at a sense of the true place of their lives, who rely on the sense of being entitled to a position by unspecified gifts; at the time, he tells Coramille, he found every publisher there was a man who sat in a room with books all round the wall and paper all over his table, he coughed, sucked up, smoking a pipe, untidy and desiccated, often a writer himself, who lived in the world of his work, and was no more a social figure than the men who gave him the work; and even a publisher was like that sometimes; the people, like these at present, who run round with social appointments, take envelopes, write affected business letters in the same formal

language every day, and an expense account, can't read books; they can only skim through them waiting for the sentence to be excited, passively; this is a worse time for a serious writer, he says, than ever before in Christian civilization; because his words aren't heard; if they were opposed it wd. be no thing, but he isn't even heard; and intimacy, from which he springs, is feared and shunned, necessarily, in a world of social events.

The story of the book-agent or publisher who's possession is to return to the office after dark with the man and take his skirt off, sitting at his desk with bare below his lips for a time, then to speculate long on the desk with manuscripts all over it; they would discuss the merits of these MS, and preferably have fresh, young, hesitant writers from unpublicized authors. It had been discovered by a night watchman.

Does Dick threaten to sue this writer for libel, and Crumille break for him on that account? A stunning officialdom Dick betrays: under the other side of his nature seen merely decoration - his 'freedom'. Afterwards, he hears (from ~~Tomlinson~~ Tomlinson, in Middle East?), that Dick 'understands' his wanting 'to back up a buddy of his', but got annoyed at his 'attitude'; understanding Crumille's attitude is to be no of angry resentment at the treatment of his friend; a lack of real morality in Dick clear. Quite from Vol 1?

The actress and writer: latter says it is if she ^{is} is apprentice to her, and she surveys his work as if he's serving an apprenticeship.

Genoa (connected with Sanatorium).

The man with named 'Cells.' or the 'Celli-group.' Young as 70 and 75. They do moral drive seems absent. But clarity and enjoyment. I imagine that his high spirits and youthful optimism 'belong to some wretched monkey' (The Michaux incident). Will lengthened eye bring back the story of life, a journey into the sky being back the story of the sky, of long contemplation? Instead of the sudden curtain of death after a life rarely-fulfilled, the understanding only partly gained, a long period of contemplation, and a slow falling-away from the world, so that the frontier between life and death is now more seen as fragile — in the mountains and sky, so to speak — and thus more light and under felt in life: the return of the bequest into daily life. ~~But~~ Release from the sense of the sudden curtain releases among young the sense of glory which dies early in our present epoch: it is only the energies of youth against alien outside world where glory not reflected. (Man at sanatorium says life-capacity of body 120.

The Sanatorium

White bread (steamed out of all value) needed
of cities, because whole bread doesn't keep. Hence, also
the many preservatives in food. The imp to repair the
damage. The loss of sense of total life in medicine, and
of the essential relevance of diet and early sleep and
the minimum movement (the things emphasized in Sanatorium
lectures); the loss of any sense that all life is a distorted
level, and how the human creature is distorted with it.
The circulation difficulties - highest in America. The mal-
function of the glands whose normal pressure ~~is~~ of life
too high: whose the natural human frame pressed and
distorted into a false performance, whose (in aspect of
the chronic persistence growing steadily) it has sense of
inadequacy to meet outside demands, has sense of self
distortion, and finally loses sight of lack of natural
reflection outside - of what the self is.

Cornille's meaning of his thoughts in Meadham, when
he traces things back to industrialization. The belief has
sprung up that only through the plan can life be managed and
made safe, because at the beginning of industrialization there

was the only way; another aspect in which we were still revolving in the problems of the nineteenth century, and had not woken up yet to the existence — sustained by (19) — of natural men in us, the silent guide.

Wagner of the Belgians vol II is partly challenge and exposure of middle-class knowledge; a false 'science' that fails its own concepts by leaving most of life unexamined; the future melting of this ~~science~~ 'science' into other knowledge. Refers SANATORIUM — his first sense of medicine which is not departure from life; his interview, — proposed to days in dinner when Jean presented medical encyclopedia to him. The fast: diseases, the doctor says, 'walk out backwards' during fast, showing later symptoms first. Is there a parallel in 'miracles', sainthood, fasts etc.? Portia says sign of fast religions, and without an intention — that is, the presence of the moral will — it is impossible to sustain. The Lent fast. A fast would better equipped to live than ourselves. We have to learn again how to eat, sleep, eat, use our bodies, think; which means learning once more the past, after the middle-class distortion of the (19). The role of Europe is 'to tell the story ~~to the rest of the~~ of the past'; while rest of world scheming false spectacles of (19).

Germany.

N.B. ^{Tapscott's} ^{inconsistent} ^{heretic?}
Lord Howe's
reminis of George II

He constantly stresses how certain people's face
change so much; not in expression, but in that form, it
seems, so that they might be different people at different
moments. This he refers to provincial world, in which
gifted or outstanding people are always alone, and have
no settled form in which to grow and mature, as in
France or England where there has been a national
organic history, with a settled metropolitan form; this
has always been lacking in Germany; when they talk, also,
he notices they tend to declaim; and it explained the fact
that ~~outstanding~~ they were capable of extraordinary change of
position, and had not a consistent world in life growing out
of history. European reminders:
France the reminder of civilization. Germany
the reminder of mind. Italy the reminder of creativity
England the reminder of experience. France, classical,
Germany, philosophical, Italy, ~~religious~~?, England, empirical.

Night of the Eclipse Vol. 2.

'Sanatorium' as against 'middle-class medicine'. Latter sees body as un-created; simply mechanical phenomenon; 'a motor-car'. 'Sanatorium' talks about the 'inner doctor'. This connected with recognition of God - the created - that which is beyond men, with a system of its own, founded before men and - in its living breath - beyond their understanding. The 2 solutions of blood-pressure: the blood-vessels for some reason - passing food and oxygen to the cells - not functioning properly, and require extra pressure; the 'mechanical' medicine says reduce blood-pressure by force; the 'whole' medicine says make the vessels better by different life - new sleeping, eating and working arrangements. The first accepts the public life, the second doesn't; this is always the anti-religious, essentially middle class, as against the religious. Science has been starved of its proper fields by this strict historical etc of the middle class.

Night of the Eclipse V.1.2.

As the interview with the doctor (the magistrate?) Both trying to establish themselves, in the other's eyes, as men of affairs; the magistrate as the expense of Granville, at his side. Coramille's sense for the first time that they are duped by social status, whereas working people are duped by people: thus, he has an immediate sense of the doctor, and doubt of him, while the magistrate is in a socially duped state in which immediate perception of the people is dead.

Verse of the Eclipse vs. 2.

Middle-class evolution-dominated thought.

Evolution = thinking. Thinking = evolution's organization
of life-data.

E.g. He says, the doctor said in his lecture
(the sanatorium) that sleep from six o'clock onwards
fill midnight of higher values, diminishing
progressively; it restores the cells. After mid-
night, it simply keeps the cells alive.

Anous (the girl) (wife of ^{T.I.M.} man at Geneva - ?).

But that's ridiculous! Who can go to bed at
six o'clock? In the modern world!

(Saratovium)

Night of the Eclipse 15. 2.

instead of leading to numbness of belief,
to mechanics, to loss of belief in God,
science should have led to the opposite:
Granville thinks in connection with the
body, its marvellous subtle created world,
the 'inner doctor', moving with intelligence
and thoughtful and careful balance; it
leads to inconsistent assertion, more than
'belief', ⁱⁿ God. It is there, already,
and he wonders at the dogged, heavy,
dark weight of the usual human mind,
that the doctors have been able to make
ugliness and mechanics use of it.

Nizam of the Eclipse Vol. 2.

The late 'limer' and late nights come in with the middle classes. The evening after a day's schedule of work can be allowed to fade & soon that is one thing — and the example of anocracy in its pleasure master; pleasure and work — the management of life by the will — become the 2 principal elements. At first this doesn't show in its effects; it is made on the basis of peace — in a strong institution, in anocracy's pleasures are only for a season and ended in total county-life. But effects slowly show. A man's running-down of power; people lose stature; passions are stoned.

Now, since the war, the middle class has extended its power beyond all the previous frontiers. It has infiltrated the homes of working people, which before lived on some principle of regularity, with early nights, dinner at mid-day as it had always been before the epoch of the middle-class, and a light supper in

in the evening. Now television breaks in and
establishes the middle-class will-routine of
late nights. Inadequate sex - bad nerves -
disturbed organs - a growing pale and thoughtful
dread of men, with energies and passions all
low ebb.

He begins to see difference between
early and late nights. Difficult to realize he
has always lived with late nights. After early
nights he may feel sleepy or tired but his
organs are rested. After late night his organs
feel disturbed - in a strange way, unrested
and strained - though he may feel quite un-
-sleepy, and have had 10 hours sound sleep. He
begins to lose sense of body as himself and
yet beyond him; to obtain unity with it he
has first to comply with its natural rhythm;
and there is a natural rhythm; and this is what
the history of middle-class has always gone against -
the idea of a natural and permanent level of
harmony in things which the ~~mind with its~~ driving
will can do nothing about; the idea of God.

The SANATORIUM.

Notes of the Eclipse Vol. 2.

The doctor tells him that the most 'pathetic' cause of continuing sickness in his patients is their not being able to believe that the whole of society' can go wrong; the actions of most people, of the talked - value people, have a 'fictive natural authority' and it takes us years to fight through it until we see the 'pulse rhythm' which has been completed 'isolated and half - ruined' since the nineteenth century. And 'they have to be intelligent' to get anything out of this clinic, he says. They have to have enough of the 'dead world' in them to wait for their bodies to make their escape; if they were all 'modern will' they can't get - whole today however they try - ~~in fact~~ they can only try mentally, that's the only way they know;

that's the only thing they've been taught, and they're
like the shocked victims of a concentration camp;
nothing can be done for them; they are help-
lessly patched up - by drugs. But for the stress, who
can learn, the body gives its information; it
does the job of conversion; not the mind.

Granville's symptoms 'going up backwards';
piles, sinus, liver + gastric trouble, i.e. spleen.
Nightmares.

The SANATORIUM section

means

- i) Conversations with doctor.
- ii) Realization, through doctor, and the clinic, of new life. The death of the intellectual in himself; no longer a brain fighting to be clear in a separate, disturbed body. Discovery of violence.
- iii) Visits to local inn. The wild pride of war-generation. The familiar clenched chin, as in Italy. (The secret accusation, 'weak, corrupt, criminal.') The Magistrate's daughter? The son of the inn-keeper. Mild, deliberately polite; total disbelief in elders. The cracked, broken world of youth.
- iv) The Christian doubtance of (shoe-maker).

Night of the Eclipse vs. 2.

The Sanatorium.

(The doctor tells Graumille he always reads novels to find out how people live, in this intimacy; record of the other life'

It's the only intimate survey

we have of human creature.

(doctor so far generality).

Exp. is an epoch important. The

only second doctor have of the

daily change and reaction of

organs.

for he goes to bed at ten and is up at six; is 'a kind of rope engine' for other people's

troubles and sorrows; and they only tell him their less intimate

symptoms — esp., 'they being German; they are (rip things)

period of pride, due to collapse of reputation; Nayon's exalted pride,

he says. Was a Nayon himself. 2.1.0.

The doctor talks about Hitler; his own 'belief in the world'; the 'lonely provincial'; the gifted man in Germany always 'truly' alone, and half a madman. This is why 'the faces change' and they seem to be different people every minute.

Sanatorium.

Doctors: that at last the Mount Olive Institute (?)
in America has discovered by means of the approved nine-
teenth century methods that cancer is a condition of the
whole organism, and not confined to the cell.

[Handwritten scribble]

PLOT

PLOT.

Night of the Eclipse Vol. 2.

Cranville at end of book goes to fortune teller who tells him about his future life, when he will meet his 'soul-mate', with whom he will live as a recluse, and cease to live 'after the flesh'. He had to wait all this time, the fortune-teller says, in order to gain his health, and to be ready for the prize. 'I see one is dark, perhaps an Arab, perhaps Jewish - I see the Semitic features - she is wise - she is good and will answer strong heart with strong heart. That is all I can tell you.'

And the words ring in his brain afterwards - 'will answer strong heart with strong heart.'

A few weeks later there is a note for him. (Saying she has been to his room & found him out)
Book ends with him asking (who?) if he knows

of this person — perhaps writer and actor — is she friends? —
English — American? (perhaps American) — and asks
'Is she dark?' And the reply is, Yes.

Plot.

NIGHT OF THE ECLIPSE Vol. 2.

1) BASRAH.

2) After knowing of his job, living with Italian family outside NAPLES. Here he faces the test: will not give in; will not go into other men's schedule; after all, something different must happen, people don't starve to death nowadays.

3) The job in GENOA.

4) His buying small vineyard and trade with help of Italian friend in Genoa: his unexpected success ~~and~~ as first-class Italian wine for export, and his buying more land with help from ~~that~~ German wine-merchant. Lives there.

Black with sun. In visit to England (second?) doesn't say what he is doing, where his money comes from: notices excessive concern with what job is - as if there lay the real identity; and of people. His friend of disfranchisement, so to speak.

The Christ-chapters: Sheu talking about
the Vatican (leading to Reformation) in the (16-
Covarrille remembered the story of the Cenci, the
old man whose daughter tired of his debauchery
& incestuous desire for her, conspired with another
in law & brother to murder him, though - gentle
person. Pope has them put to death, although
the old man has bought his pardon of the Pope for
100,000 crowns for unpardonable crimes repeatedly;
perhaps for loss of revenue. This is the
'Christian' church.