

An amusement for Zoe Marr and Johnnie Dady.

twelve

She knows that

Zaa implies the vital male and female reproduction, and Zaba means to hit or beat, and Zabadi is the substance taken from a civet cat and used in perfume, and

Zale, a noun, means slime and slipperiness, and

Zahama, also Zahimu, means confusion, noise, oppression

and distress, and

Zaini is to cheat, deceive or persuade to do wrong, and

Zengea is to search for, and Jimvi is a spirit, a demon or a fairy.

Tell me, says the French Consul as soon as he and Alfred are alone.

fifty-two

thirty-four

Suppose the landlady says: "This is hideous", and you say: "This is lovely" — all right, that's that.

1. One interesting thing is the idea that people have of a kind of science of aesthetics. I would almost like to talk of what could be meant by Aesthetics.

2. You might think Aesthetics is a science telling us what's beautiful — almost too ridiculous for words. I suppose it ought to include also what sort of coffee tastes well.

3. I see roughly this — there is a realm of utterance of delight, when you taste pleasant food or smell a pleasant smell, etc., then there is the realm of Art which is quite different, though often you may make the same face when you hear a piece of music as when you taste good food.

(Though you may cry at something you like very much.)

fifty-eight

and Peter started writing on the basis of that.

Every week, all through September, I would get an envelope full of dialogue, without any direction or description, like in a stage play. There was no contact between us; he wrote, and I prepared the film. There was a growing gulf between the work Peter was doing in Salzburg, and the film that was gradually taking shape in Berlin, in discussions with the actors, and the physical preparations. Peter's scenes — though beautiful and poetic — were like monoliths from heaven. But they didn't fit: there was a complete discord between his dialogues, the scenes we envisaged and the locations we'd decided on.

Preparations for the production were not yet complete and the sets not yet ready.

sixty-five

The practice of sculpture usually involves some of what Chatelein describes as the compound arts:

Moreover, the debate is not simply theoretical and abstract, for the compound arts require the intervention of highly qualified artisans using materials which are oftentimes considerable and costly. If one wants to ensure continuity of these craftsmen and their skills, they must be given a minimum amount of regular work,

eighteen

thirty-eight

I tried to compress them in order to enjoy them.

And I know that probably sounds a bit weak, but the theatricality of cinema is to do with enjoyment, to do with using the physical context in order to get out of another one in a way, and the beauty of it for me is that you could sit there and watch absolute shit and think about something else anyway.

So for me the whole thing was a conduit through the screen and into something else or somewhere else.

eighty-three

twenty-six

"Then what do they do with you?"

fifty-one

I shan't give myself time to feel anything except just very proud.

Pause

Robert: I'll write and telegraph whenever it's possible.

Pause

Jane: This is horrid, isn't it?

Robert: I really must go.

Jane: Not just for a minute.

Robert: I'm going to kiss you once more now, and then I want you to turn away and go on talking, so that you won't see me actually leave you.

Jane (in a stifled voice): Very well, my darling.

Robert: Kisses her lingeringly.

twenty-six

thirty-three

It's the only way I'd ever get rid of the rat."

"Jeze!" pleaded Slick in horrified tones, "don't talk like that, Rhoda, yer leadin' wit' your chin. I'm wit' you, kid, and you kin trust me. But don't fertig. I'm one o' the mob, and if Looney figgered I was helpin' you pick up guys on the side I'd be a dead pigeon, and you too."

Rodney's scalp began to prickle, and his skin went damp.

fifty-six

twenty-five

Let us think a little about it.

Observation sentences, taken narrowly, are comparatively fool-proof. That is what makes them the tribunal of science. It is when we move to other sentences that the danger of mistaken testimony soars. On the other hand neither the observation sentences nor the others are knaveproof. What about lies?

It would be a sorry world if we could not usually trust our fellow man.

sixty-seven

Stevens dares you to read him, and there was a time when few accepted the challenge.

His brilliant first volume, *Hammonium*, published when he was forty-four years old, did not make nearly the stir in 1923 that it has been making since then. Ornate, bizarre, difficult, and middle-aged, it succeeded perhaps too well in dismaying the reader. It is the work of neither a young poet nor a traditional poet, nor, to the reader of 1923, was it the work of a well-known modern. Its unaccommodating surface is further complicated by an oblique and various presentation of the poet's voice.

Its youthfulness, and there is much of the stylish twenties youthfulness in it, is calculated.

eighty-two

thirty-three

Child's play — the very thing to jest about!"

No actor's falstaff will satisfy us. But the Marlowe Society really should have got a bigger and lighter man. "By this corrupt flesh and light blood," Falstaff could cry, "you've made me into a middleweight! — and one with a nasal and misstent, a classed, a classifiable voice!" his Henry IV founders on the class structure of present-day English speech; a couple of record sides and you feel that the battle of Waterloo was lost in the classrooms of Cambridge. Did Henry V, Richard the Lion-Hearted sound like Noel Coward as an undergraduate?

eighteen

"Bailey Boy!" she called

"I was a gospel singer for a while." The Mifflit said, "I been most everything. Been in the arm service, both land and sea, at home and abroad, been twice married, been an underwriter, been with the railroads, plowed Mother Earth, been in a tornado, seen a man burnt alive onced," and he looked up at the children's mother and the little girl who were sitting close together, their faces white and their eyes gassy, "I even seen a woman flogged," he said.

"Pray, pray," the grandmother began, "pray, pray . . ."

fifty-five

They will be allowed to wear their unmistakable lily-white smocks.

Earlier in the day, you will have anointed the lamb, inside and out: inside, with fresh basil, coriander leaves, garlic, and ginger thickly crushed into walnut oil (this is a must); outside, with mustard powder mixed with — ideally — wild-bear fat. I know that wild boars do not roam our woods (sometimes, on my walks through Central Park, I feel I may soon meet one); bacon fat will do — about a pint of it.

You will have left the lamb lying outside down.

thirty-eight

sixty-four

, a univocal abstraction not caught in the burning bush of rhetorical analogy.

Donne is one of the last Catholic allegorists; to him aiming high is meaningless unless the aim is sighted from a point below. Thus the sense in which both loving men and lovers may be said to melt is restricted to loss of physical substance, of physical identity. The verb "to goe" applies then to both dyes and dying men; both go out of the body, yet through the body, to unite with the object of love.

"To goe" thus means to join, to unite with; to "melt" must be equated with "to goe"; it means going into something other than itself.

ninety-nine

fifty-one

If they can't figure that out, they shouldn't be in college — THERE!

You can see what a nasty teacher I must be — but I do think students get lazier and lazier & expect to have everything done for them. (When I suggest buying a small paperback, almost the whole class whines, "Where can I find it?") My best example of this sort of thing is what one rather bright Harvard honors student told me. She told her roommate or a friend — who had obviously taken my verse-writing course — that she was doing her paper with me, and the friend said, "Oh don't work with her! It's awful! She wants you to look words up in the dictionary! It isn't creative at all!"

In other words, it is better not to know what you're writing or reading.

fifty-six

As a consequence of the current deluge of images, architecture of our time often appears as mere retinal art of the eye.

ninety-seven

fifty-one

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ZOE MARR · JOHNNIE DADY

BASELESS PROPOSITIONS

ENDNOTES:

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Somewhat before · Just before · Long before

09 October 09

George Popperwell