NATIONAL

TUMBLER
UNIVERSITY
NOTEBOOK

EYE-EASE
TRADEMARK REGISTERED
80 sheets
MADE IN U.S.A.

NAME_____ ADDRESS_____ SUBJECT_____

No. 1008T—FAINT RULED

EVA HESSE

Paper no I — End of 19th century
Period of cult of Experience
Romanticism and Romantic decadence

Oscar Wilde - portrait of Dorian grey
Beardsley
William Butler Yeats - early works - symbolism, impressionism
Edwin Dowson
Walter Pater - the renaissance
Pre Raphaelite painters & poets
Dante
Rossetti
Algernon Swinburne
Watts
Hunt
Millet
Shaw
Autobiography of Yeats - Trembling of the veil

Readings
O. Wilde - picture of Dorian Grey
J. Conrad - heart of darkness
Joyce - portrait of a artist as a young man
Bergson - intro. to metaphysics
Shaw - man & superman
Freud - intro. to phychoanalisis
- Wilde - intentions
- E. M. Forester - The ivory tower

Assignment - Conrad. 2 lists showing major char. and sit. showing decadence.
imagery of darkness vs clear, disentegration vs unreason

I Cult of experience 1890's
perversity - shock the Bourgeosie, show the Philistines
art for arts sake

12 5th ave. practical Italian - Palmeri assign. 1st lesson
La Lingua Italiana - Roncari

bene - ~~good~~ well
male - bad
pane
péra
méla

solo - alone
sole
cane
pola
libro - book

finestra
ragazzo
penna
polo - pole
lei - you
io - I

leggere - legga
come sta?
buona sera - evening
buona notte - night
buon giorno - day
cosa vuol dire? What does it mean?
accendere - turn on
spengere - turn off
arrévederla polite form
arrivederci
addio tragic
ciao close friends hello, goodbye
familiar

nouns ~~ending~~ begin con. or vowel o mas. indefinite article
~~ending~~ e fem.

mas.
un
uno

fem.
~~un~~
un'
una

un amico - friend pronounce as one word
un libro

uno zio adj - buono
un soldato

un' entrata gelato ice cream
~~cel~~
cena - supper
cintura - belt

candela - candle
~~calora~~ calore - warmth
~~luce~~ luce
~~cibo~~ cibo - food
~~bocca~~ bocca - mouth
cólle - hill
bianco - white
~~cesta~~ ~~cesto~~ cesto - basket
cavallo - horse
~~cucina~~ cucina - kitchen
cugino - cousin
~~fava~~ fave - beans
baco - worm
~~Bacco~~ - King of Wine
Tobacco -
cartolina - post card
~~caro~~ - dear
cantina - cellar
capo - head (of state)
cima - top

Lesson I

una signora, buona signora – Mrs
un pranzo, buon pranzo – dinner
un anno, buon anno – year
un libro, buon libro – book
un soldato, buon soldato – soldier
uno specchio, buono specchio – mirror
uno zio, buono zio – uncle
una zia, buona zia – aunt
un uomo, buon uomo – man
un'amica, buon'amica – friend
un ragazzo, buon ragazzo – boy
una ragazza, buona ragazza – girl
un articolo, buon articolo – article ?
uno spettacolo, buono spettacolo – play
un pezzo, buon pezzo – piece
una sedia, buona sedia – chair
un giardino, buon giardino – garden
un'anima, buon'anima – soul
una scarpa, buona scarpa – shoe
un uccello, buon uccello – bird

come si chiama How are you called

mi chiamo, la signorina, si chiama soft

c (k, hard) + a, o, u, c e, i (ch)

g a, o, u, g e, i, (j)

g (i) + a o u (palatal) (close, English) bacio - kiss

c (i) a o u ciliegia (cheries) giusto - just (jewsto)

(H)

g (h) e, i chiesa - church segle

chiostro - c gelato - ice cream

c (h) e, i

sounds like j

lei the verb is 3 sing. plural ?

~~i~~ ~~a~~

essère noi siamo we are

io sono I am voi siete you are (pl.)

tu sei you are (bore) loro sono they are

lei è you are

he is (polite)

cosa voi dire ?

Lesson II

verb. to be

lo so I know

non lo so I don't know

di dov'è, signorina where are you from

sono di Lucca I am from

mi piace I like mi piacciono gli

le piace do you like spaghetti (plural)

non, mi dispiace I'm sorry (I don't like)

mi scusi excuse me

bene
dono
salle sale
ogda onda
pera
mela
pesche pesca
pesca
luca luce
chenere cenere
chiasa chiesa
cosa
casa
cesta
arancia
gelo
bianco
occhio
orechio orecchio
pericolo
cavallo
cipole cipolle
cugino
cudina
gato gatto
cane
lago
amico
amici
vicino
vechio vecchio
cena
- sena scena - sea
scuola
cuciano cuscino
giaco ghiaccio
vasca

usio uscio
pesca
chiuso
compito

fem. definite article

	singular	plural
con.	la casa, tavola	le case
vowl	l' amica, l'uscita	amiche
		l' entrate

masc.

con. il libro, soldato, tavolo

vowl l'amico, albergo, orologio (clock, watch) i libri

s z lo scapolo, sposo (bachelor, groom) } s followed by con.

z lo zio, zero } gli - plural

pronouns generally precede the verb

neg, pronoun, verb,

parl-are cant-are impar-are

signorina, scusi signore c'è una salone de bellezza qui vicino
signore, scusi, signorina non capisco. Parli adagio per favore.
signorina. Il salone di bellezza, Dove è il salone de bellezza? Capisce ora?
signore. Si, capisco. Qui diritto.
signorina. A che distanza?
signore. Qui non che distanza. È qui vicino.
signorina. Grazie, signore, Arrivederla.
signore. Prego, arrivederla.

to speak		to find		to look	
parlo	I	trovo	I	guardo	I
parli	you	trovi	you	guardi	you
parla	he	trova	he	guarda	he
parliamo	we	troviamo	we	guardiamo	we
parlate	you	trovate	you	guardate	you
parlano	they	trovano	they	guardano	they

B

Page 22 – II a) al ristorante — voltare to turn
b) al signore — volto I
c) alla signorina — volti you
d) alla farmacia — volta he
e) all' albergo — voltiamo we
f) al sarto — voltate you
g) alle signore — voltano they
h) ai signori
i) alle farmacie
j) alla lavandia
k) alla pensione
l) alle pensioni
m) alla cantonata
n) ai sarti
o) alla sartoria

e) I turn to the right — I speak to the tailor
we speak Italian — he speaks to the laundress
they find the tailorshop — Do you speak Italian?
I look at the young lady — I don't find the rest.
did you look at the young lady? — we speak to the barber.
you find the boarding house — he speaks to the gentlemen
you speak well — They speak to the young ladies.
he turns left — He does not look at the signal.
we find the restaurant — We look at the gentlemen
they look at the animals

Il volta a sinistra
parlano alla signorina
non guarda alla signorina
parli italiano?
sì, parlo italiano.
trovano la sartoria.
parla al barbiere
Roberto parlo al signore
Parlano italiano?
Parlano bene italiano.

sometimes
qualche volta
verso about
all'Italiano - It
way

Lesson VI

a) Che ora è? - What time is it?
b) È l'una - It is one o'clock.
c) È l'una e cinque - It is five after one.
d) È l'una e un quarto - It is a quarter after one.
e) È l'una e mezzo - It is half past one
f) È l'una meno dieci - It is ten minutes to one.
g) È l'una meno un quarto - It is a quarter to one
h) Sono le due (le tre, etc.) - It is two (three), etc. o'clock
i) Sono le sette in punto - It is seven o'clock sharp.
j) È mezzogiorno - It is twelve noon.
k) È mezzanotte - It is twelve midnight.
l) A che ora? - (At) what time?
m) parte - leaves, does leave
n) il treno - the train
o) A che ora parte il treno? (At) what time does the train leave?
p) All'una / alle due - at one at two
q) comincia - begins, does begin
r) il cinema (tografo) the movie
s) A che ora comincia il cinema - (at) what time does the movie begin?
t) finisce - finishes, does finish
u) A che ora finisce il cinema? (At) what time does the movie finish?
v) allora - then
w) Vogliamo andare? - Shall we go?
x) Vogliamo andare al cinema? Shall we go to the movie?

LESSON IV

Eva Hesse March 20,

I

1.	2.	3.	4.
un signore	buon signore	il signore	i signori
una signora	buona signora	la signora	le signore
una sera	buona sera	la sera	le sere
un giorno	buon giorno	il giorno	i giorni
uno zio	buono zio	lo zio	gli zii
una zia	buona zia	la zia	le zie
uno scherzo	buono scherzo	lo scherzo	gli scherzi
un amico	buon amico	l'amico	gli amici
un'anima	buon'anima	l'anima	le anime
un ristorante	buon ristorante	il ristorante	i ristoranti
una farmacia	buona farmacia	la farmacia	le farmacie
un padre	buon padre	il padre	i padri
una madre	buona madre	la madre	le madri
una lezione	buona lezione	la lezione	le lezioni
un professore	buon professore	il professore	i professori

5. gli Italiani le entrate

II 1. alla signorina
al ristorante
al barbiere
allo studente
all'automobile

2. alle signorine
ai ristoranti
ai barbieri
agli studenti
alle automobili

III 1. Parlo italiano. Non trovo la pensione.
Parli italiano. Non trovi la pensione.
Parla italiano. Non trova la pensione.
Parliamo italiano. Non troviamo la pensione.
Parlate italiano. Non trovate la pensione.
Parlano italiano. Non trovano la pensione.

2. Due e sei fanno otto.
Tre e sette fanno dieci.
Uno e otto fanno nove.
Sette e cinque fanno dodici.

VI Translation

a) 1- We look at the animals.
2- They don't find the boarding house?
3- You turn to the right.
4- You speak English to the tailor.
5- They look to the left.
6- Don't you speak Italian to the laundress?
7- I speak slowly to the gentlemen.
8- Is there a hotel near here?
9- Yes, there is one at a short distance.
10- I am sorry, I don't know it.

b) 1- Guardi la tabella?
2- Noi voltiamo a sinistra.
3. Io parlo italiano al barbiere.
4. Egli parla molto adagio.
5. Roberto trova un buon ristorante.
6 Egli parla al signore all'angolo.
7. Prima voltate a destra; poi andate a sinistra
8. Dov'è la pensione?
9. Eccola!
10. Tante grazie e arrivederla!

VII 1. Non c'è male.
2. In italiano, please si dice ~~prego~~. "per favore"
3. Qualche volta capisco il professore.
4. Il salone di bellezza è a poca distanza.
5. Sì, è a destra.
6. No, è molto vicino.
7. Ce n'è uno qui vicino.
8. È molto vicino.
9. Alla prossima via.
10. Tre e sei fanno nove.
11. Sì, noi guardiamo il professore.
12. No, noi non parliamo alla signorina.
13. Sì, il professore parla agli studenti.
14. No, non voltate alla cantonata.
15. No, non parlo molto adagio.

bene

1977.52.63B

f) tempo - time
g) Non abbiamo tempo - We haven't time.
Come no! Why not? I shall say so!
Non fa niente! - It doesn't matter
Andiamo - Let's go
Andiamo lo stesso - Let's go anyhow
più di +(numeral) - more than
venti - twenty
ventcinque - twenty-five

1. Il cinema comincia alle sette in punto.
2. Finisce alle dieci e mezzo.
3. Dodici e otto fanno venti.
4. Il treno part all'otto in punto.
5. No, essi parte alle nove e mezzo.
6. Si, noi vogliamo andare al teatro.
7. Si c'è un barbiere in via Garibaldi
8. Si, il ristorante è buono.
9. La farmacia è quiadestra.
10. L'albergo è a dodici metri.
11. Andate di qua, a destra.
12. No è molto vicina.
13. Undici meno sei fanno cinque.
14. Sono le sette in punto.
15. Si, Roberto guarda le signorine.

a) cominciare to begin or start mangiare to eat

comincio	cominciamo	mangio
cominci	cominciate	
comincia	cominciano	

b) we eat I find
you start I eat
they eat we turn
you (pl) start they find
he looks you (pl) speak

	Singular		Plural	
1st per	io	I	noi	we
2nd "	tu	you	voi	you
3rd "	egli	he		
	ella	she		
	esso	it, he	essi	they (m)
	essa	it, she	esse	they (f)
	Lei	you	Loro	you

c) 1. Noi mangiamo alle sei.
2. Si, noi mangiamo al ristorante.
3. Egli mangia a casa.
4. Si, io comincio a parlare italiano.
5. No, la signora non mangia qui.

g) 1. Esso finisce
2. Noi mangiamo
3. Egli volta
4. Lei comincia
5. Ella guarda
6. Lei guarda
7. Lei finisce
8. Voi trovate trovano
9. Essa mangia
10. Io non parlo.

polite sing. – lei
" pl. – voi

porto chena
fiataro funaro — March 20
per que because why
magaria if I could
è vetato l'ingreso — forbidden to enter

da – from by atto — Louisa va da Tina
gia already
ora now adessa — va bene – how goes with you
a presto early
vi via adesso — I'm going on my way now

are	ere	ire
o	ved-o	part-o
i	-i	i
a	-e	e
iamo	-iamo	iamo
ate	-ete	ite
ano	-ono	ono

Che ora è? - What time is it
È l'una. - It is one o'clock
È l'una e cinque - It is five after one
È l'una e un quarto. - It is a quarter after one.
È l'una e un mezzo - It is half past one.
È l'una meno dieci - It is ten minutes to one.
È l'una meno un quarto - It is a quarter to one
Sono le due (le tre le quattro) it is two, three o'clock
Sono le sette in punto - It is 7 o'clock sharp.
È mezzogiorno - It is twelve (noon)
È mezzanotte - It is twelve (midnight)
A che ora? (At) What time?
parte - leaves, does leave
il treno - the train
A che ora parte il treno - (At) what time does the train leave?
All'una (alle due) - At one at two
comincia - begins, does begin

Lesson XII

che? che cosa? - What?
desiderare - to wish, desire
che desidera, signore? - What do you wish sir?
desidera altro? or Do you wish anything else? or
che altro desidera? - What else do you wish?
sigaro - cigar
sigaretto - cigarette
pacchetto - pack, package
un pacchetto di sigarette a package of cigarettes
mi dia un pacchetto di sigarette. Give me a package of cig.

mai - never
ever
centesimi - cent
sciolto - loose

marca - make, brand
Di che marca? (Of) what kind?
tabacco - tobacco
un pacchetto di tabacco - a pack. of tob.
rivendita di tabacchi - cigar store
pipa - pipe
fiammifero - match
scatola - box
una statola di fiammiferi - a box of matches
fumare - to smoke
quanto? - how much?
quanto costa? how much does it cost?
quanto costa questo (questa)? how much does this cost?
quanto costa questo tabacco (questa pipa)?
quanto costano? How much do they cost?
quanto costano questi (queste) How much do these cost?
quanto costano questi sigari, (queste sigarette)?
How much do these cigars (these cigarettes) cost?
cento (invariable) one hundred
cinque - nickel
ecco lo servito - There you are!
ecco qua! Here you are!
piazza - public sq. place
in Piazza Manzoni - in Manzoni Sq.
seguire - follow
seguire questa via - follow the street
fino a - to, as far as
corso - avenue
seguire questa via fino al Corso Garibaldi -
Follow the street to Gar. Ave.
passante - passerby
per - for
mille, duemila, mila - one thousand, etc

c) 1. Sì, la rivendita di tabacchi è in Piazza Manzoni.
2. Sì, fumo.
3. Fumo sigarette e la pipa.
4. No, non desidero una sigaretta ora.
5. Sì, le signorine fumano.
6. Sì, io ho una fiammifero per Lei.
7. Le sigarette costano undici lira.
8. No, non, desidero altro.
9. Otto e dodici fanno venti.
10. L'uno parte all'una.
11. No, Noi vogliamo andare al cinema alle due.
12. Il cinema finisce alle quatro e mezzo

Present Indicative of Second & Third Conjugation Verbs

ere		ire	
vendere - to see.		sentire - to feel or to hear	
vendo	vendiamo	sento	sentiamo
vendi	vendete	senti	sentite
vende	vendono	sente	sentono

spedire mail
finisce finish
obbedire obey
preferire prefer
potere to please to
partire

Roncari C. 18 Ex 5. 1st sing verbs
1" plural

I finish, I am finishing, I do finish

fin - isc - o	fin - iamo
fin - isc - i	fin - ite
fin - isc - e	fin - isc - ono

ricevere - to receive

ricevo	I	riceviamo	we
ricevi	you	ricevete	you
riceve	he, she	ricevono	they

partire - to leave

parto	partiamo
parti	partite
parte	partono

preferire - to prefer

preferisco	preferiamo
preferisci	preferite
preferisce	preferiscono

avere - to have

ho	abbiamo
hai	avete
ha	hanno

e,l) 1. we prefer, we are preferring, we do prefer
2. he receives, we are receiving, we do receive
3. I feel, I am feeling, I do feel
4. they speak, they are speaking, they do speak
5. you leave, you are leaving, you do leave
6. you finish, you are finishing, you do finish

2.) 1. he leaves
2. we do not leave
3. do you feel well?
4. you receive the lady
5. they are not receiving today
6. she is not selling the boarding house

7. Here are the matches.
8. They are receiving the gentlemen.
9. Do you hear well now?
10. We have El Producto brand cigars.
11. Are they leaving?
12. I am sorry, I do not smoke.

3. 1. Noi, non abbiamo
2. Esse hanno.
3. Noi preferiamo
4. Io non ho
5. Tú, vendi Lei vendi
6. Essi partiámo?
7. Ella vende.

4) I. 1. Si, sento bene io.
2. No, io non vendo la pensione la signora.
3. No, noi non riceviamo il signore.
4. Si, io ricevo la signora.
5. Si, esse ricevono le signorine.
6. Roberto ricevi la signora.
7. Si, io ho un fiammifero.
8. Io desidero una sigaretta.
9. No, io non ho una sigaretta.
10. Préferisce io mango a casa.
11. No, io non ho parenti in Italia.

RONCARI ESERCIZIO N. 5.

to read io leggo, noi leggiamo
listen noi ascoltiamo, io ascolto
write - tu scrivi, voi scrivete (loro)
speak - egli parla essi parlano
- voi dettate, tu dettí (lei)
write - esse scrivono essa scrive
ask - io domando noi domandiamo
respond - tu rispondí

APRIL 2, Eva Hesse

to RENCARI ESERCIZIO

read - io leggo, noi leggiamo
listen - noi ascoltiamo, io ascolto
write - tu scrivi, voi scrivete
speak - egli parla, essi parlano
- voi dettate, tu detti (lei)
write - esse scrivono, ella scrive
ask - io domando, noi domaniamo
respond - tu rispondi, voi rispondete
- ella ordina, esse ordinano
" obedient - noi obbediamo, io obbedisco
open - voi aprite, tu apri (lei)
close - essi chiudono, egli chiuda
- io concedo, noi concediamo
prohibit - tu proibisci, voi proibite
- egli loda, essi lodano
blame - noi biasimiamo, io biasimo
accept - esse accettano, ella accetta
- io premio, noi premiamo
punish - tu punisci, voi punite
think - egli riflette, loro essi riflettono
- noi pensiamo, io penso
know - voi conoscete, tu conosci (lei)
understand - essi capiscono, egli capisce
have - io ho, noi abbiamo
be - tu sei, voi siete (loro sono)
- egli intende, essi intendono
- noi ciarliamo, io ciarlo
- voi smarrite, tu smarrisci (lei)
find - esse trovano, ella trova
have - egli ha, essi hanno
be - noi siamo, io sono
remember - voi ricordate, tu ricordi (lei)
forget - essi scordano, egli scorda
- io perdo, noi perdiamo
find - tu trovi, voi trovate
have - voi avete, tu hai (lei)
be - essi sono, egli è

nave

piroscafo – boat

andare to go

io vado (vo) noi andiamo
vai andate
va loro vanno

fare to do

io faccio (fa) noi facciamo
fai voi fate
fa fanno

andare to the al cinema andare al mare
andare to a teatro
andare in chiesa
andare in ufficio
andare in campagna
andare in treno, automobile, in Italia
in before nouns of countries, (large)
a " cities (small)

lesson 8. and two verbs

P. 42. c. conosci et (9)

1. Sì, io lo faccio.
2. Ho fatto perchè io vado a fare colazione.
3. Sì, lo fame.
4. No, non ho molto fame.
5. Lo dò solito fatto colazione a casa mia.
6. Sì, il professore di questa classe ha pazienza.
7. Sì, i professori hanno molta pazienza.
8. Sì, mangia meglio al ristorante.
9. Io preferisco mangiare al ristorante.
10. Sì, si mangia bene al ristorante Trinacria.
11. Sì, Mario ha sete.
12. No, io non ho sete.
13. Sì, ho sonno.

14. No, essi non hanno paura.
15 Sì, il professore ha torto.

D. 1 io ho freddo
2. Essi hanno torto
3. Essa ha ragione
4. noi abbiamo Essi hanno caldo
6 Io bisogno un pacchetto di sigarette
5 Egli ha paura.
7 Egli ha bisogno di un fiammifero
8 noi andiamo a mangiare.
9 io vado a comprare un giornale
10 qualche volta io mango al ristorante.

43. D. 1. of the student
2. of the animals
3. of the automobiles
4. with the professors
5. in the class
6. from (by) the house
7. by the hotel
8. to or at the concerts
9. of the animals
10. with the professor
11. for the young ladies
12. with Alberto
13. the restaurant of the gentleman
14. the cigars of the gentlemen
15. the laundress of the Madam.
16. you are
17. we are
18. they are

e) 1. Nella rivendita di tabacchi
2. sulla tabella
3. dalla pensione
4. alla lavandaia
5. nel ristorante
6. nei ristoranti
7. col barbiere
8. alla farmacia
9. col fiammifero
10. la colazione del signore
11. il santo di Roberto
12. l'automobile delle signorine
13. la tabella della sartoria
14. la pensione delle signore
15. il padre di Alberto parla l'italiano.
16. essi (loro) sono
17. tu (lei) sei
18. noi siamo

idiomatic expressions

andare a piedi - to walk
andare a passeggio - to go for a walk
fare il bagno - to take a bath
fare una visita - to pay a visit
fare un regalo - to give a present
fare gli auguri - to give best wishes
fare una gita - to go for a outing
fare un viaggio to make a trip
fare un piacere - to do a favor
andare una passeggiata - to go for a walk
aver da fare - to have a lot to do

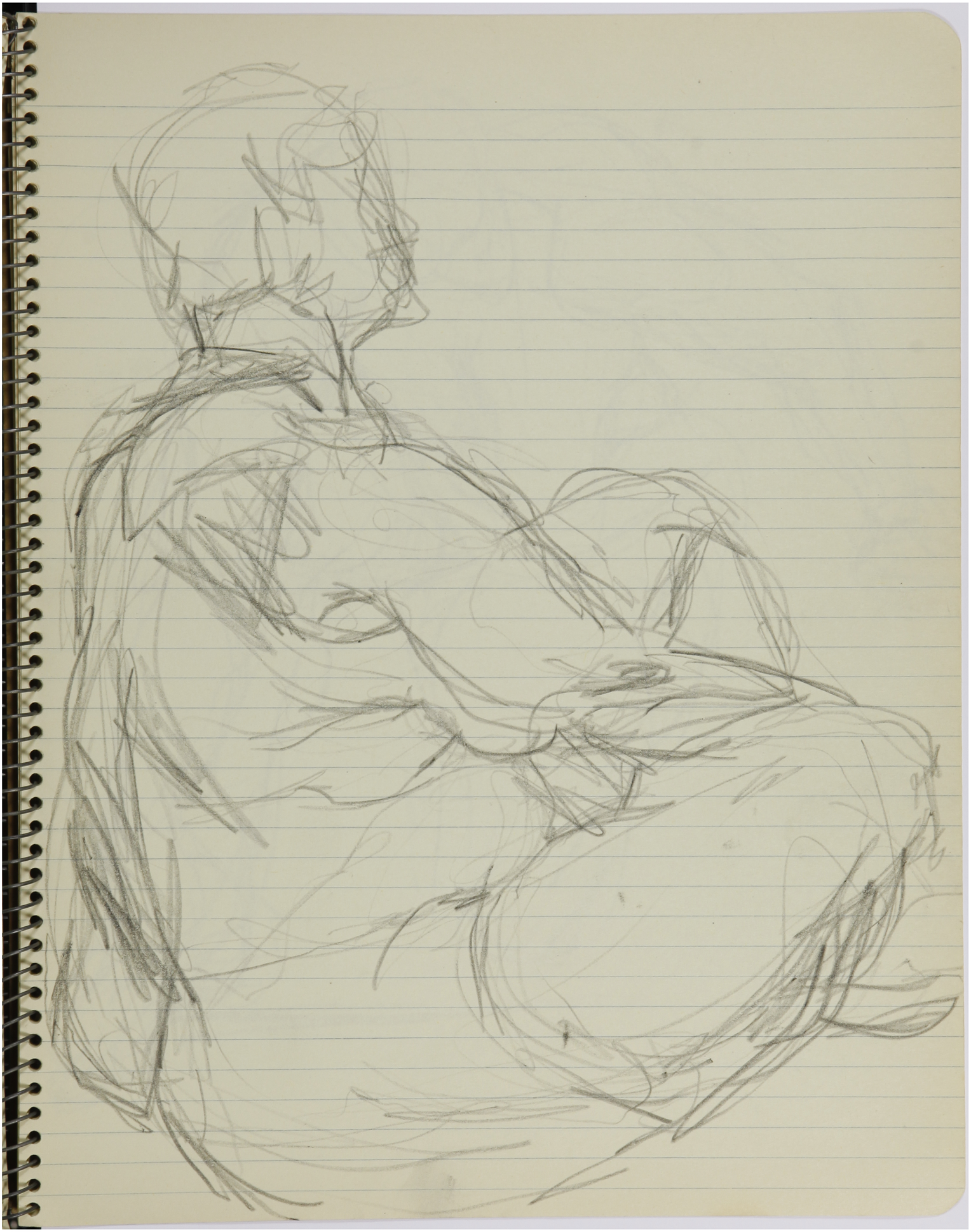
lezione - 6a

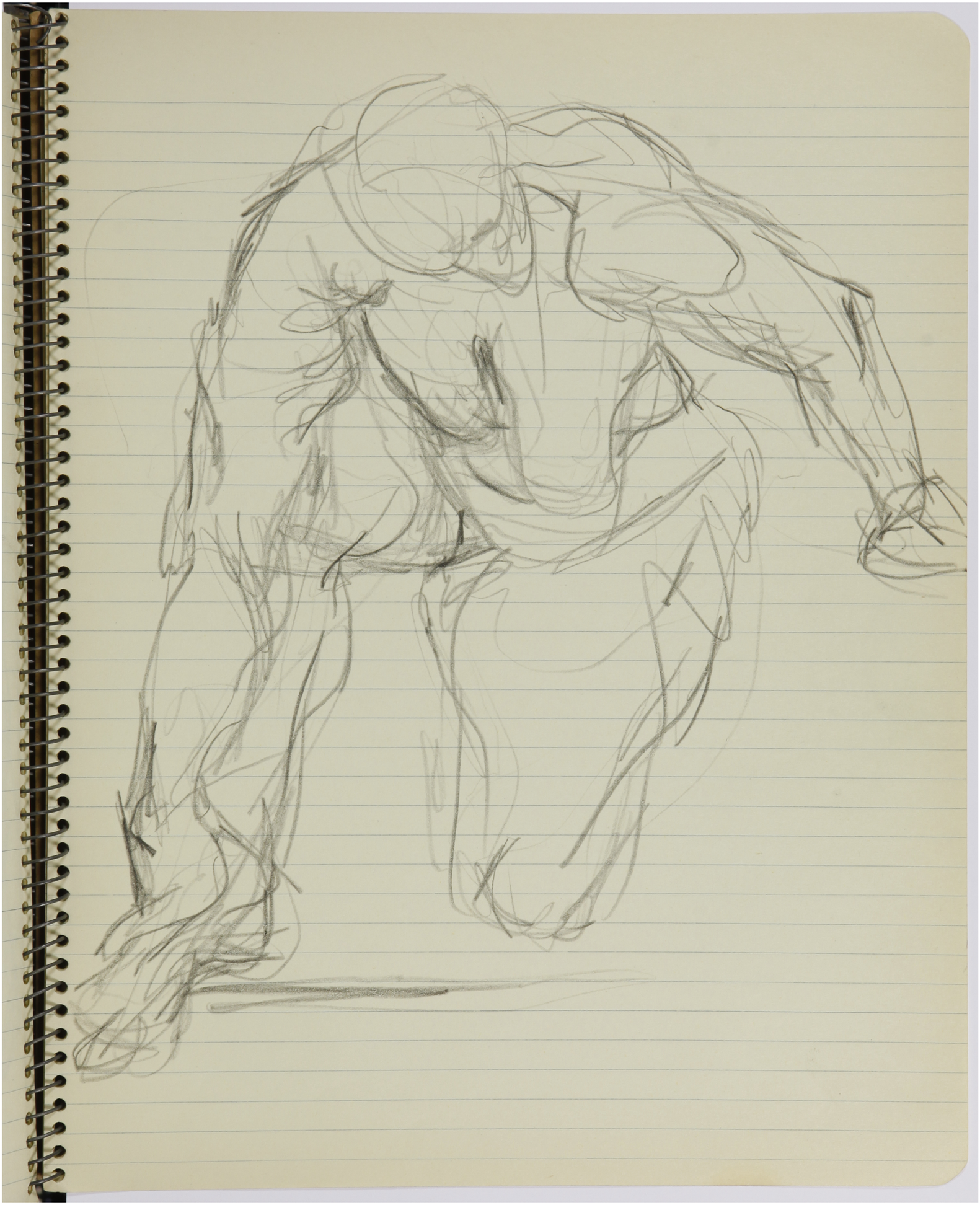
present perfect
amare
I am - ato
II ved - ato
III fin - ito

use to have or to be
transitive - to to have
reflexive verbs
and motion - to be

cameriere
lista
pane
pane tostato
fetta
panino
burro
caffè
latte
cioccolato
sugo (succo) d'arancio
uovo (pl. uova)
affogato
fritto
prosciutto
tazza
bicchiere
momento
un momento dopo
fresco
nero
uva
subito
vecchio
amico (amici)
amica (amiche)
invece
come
come al solito

portare
portatemi
aspettare
aspettate
prendere
vedere
entrare
vedo entrare
la mattina
stamattina
poco
molto
capita che fame
anche a me





Friday nite
dinner
novice –

inhibited, afraid of my insincerity
Bob, he was uncomfortable, peeved and a angry
discuss latter, on the other hand, why all 4 again
we don't get along well as a group yet they persist
certainly Camille wanted to be alone.

1. I'm afraid inhibited
2. party Thur. repose woman 35 breeding, discussion
3. good listener
4. Talk ?
5. ex. glister on the pavement as seen passing
in a car – walking
6. call – Sat. nite party 1. asserting indep.
2. my friends Bob discomfort
7. dinner camilles 3. like someone else
disrespect for us – testing the hand
8. ~~so~~ emotional hot factual, lack of form, textbooks
9. ex. Conrad – submarines
a conviction

limitless

~~Accepting~~ ~~[illegible]~~ Painting ~~is limitless~~, The configurations of form and patterns the possibilities of color, their interaction and how they are perceived in space is. The subtlties ~~of~~ of line creating an ambiguity; thus ~~all~~ allowing a complete different viewing, Giving life to a once white piece of linen stretched on 4 pieces of wood, to create a rich visual experience is indeed a ~~complete~~ ~~[illegible]~~ ~~[illegible]~~ an intriguing complete experience, ~~The~~ The more intensive the concentration ~~[illegible]~~ into the ideas the more it resembles the problem and involvements of ~~a human~~ of human existence,

[illegible]

what has influenced my painting. what will influence changes stage developments.

A painting can only be as much as its creator, a mirror of himself, not merely an outburst of an emotion or mood. This momentary outburst would remain insignificant to an outlooker for app. the time the emotion lasted with the artist creator. The approach of manner and style in which one chooses to paint should be a purely means to derive at an aethetic end.

Ideas about this are limitless, will change at intervals in one's painting experience. prompting my needs at present is further perception to this question to clarify what I am doing and what I intend to direct myself.

Whether the egg in history directed the painter to involve himself with the crucification and madonna or surrounds him with technological mechanization he must transcend these criterias, this transformation in art.

My endeavors are united then, though understand myself, my work, relating to people, understanding their work.

(meaning of Painting)

The essential forces directing me presently are motivated by the desire of being a painter. The word painter connotes significant meaning a way of approaching life, living fully not merely existing. A Painting must be approached with fully awakened eyes and mind. Conscious action determines the actual surface. This comes about after premeditation of ideas which are brought to the canvass. Once a mark is made the canvass presents itself and the painter must deal with it without preconceived ideas. The painting an entity itself, having a structure determined by the painter, must exist as intrigual parts and subdivision creating a unitified whole. By unified whole I means that which is peculiar to a particular canvass and gives it definitation.

The degree to which I become a "painter" is synonomous with what I make of myself as a person. Consequently my search for devolving a mind that thinks. This is a process of development, knowledge being attained which lead the way to further thoughts and ideas.

Endless efforts and search reflect the life work of all the masters in the arts and all scholars in the humanities. If your perspective is narrow you eventually are faced with a dead end.

morandi

complexities existing in a painting although the necessitate order and consistency whether the more or less involved as a single still life or deal with the most involvement as in Picasso's Guernica or the Last Supper by Da Vinci. A concept of order and clarity exists in painting as many levels as in life.

Therefore

I am responsible for the committments I make, thereby obligated as completely as I can, to give what I can feel happy to take the responsibility for.

Therefore ~~feeling~~ responsible for the committment I make,

~~Therefore in becoming~~ Being responsible for the comm. I make, I therefore feel obligated ~~to act~~ ~~with and~~ ~~faith~~ to extend myself, intellectually ~~in the direction which will thereby I can feel happy~~ so that I can feel happy taking the responsibility of my actions,

~~Not~~

~~Therefore~~

~~In effect the person I am admire is a "good" person my ideals are to develop a little more to perceive~~

~~I am striving towards growing intellectually and a development of my and refinement of my capabilities to enable~~

~~the development of a~~

person I am ~~and will be~~ is the result of what I encounter, perceive and learn ~~creating a structure~~ ~~the relationship~~ Insight gained will result in healthy attitudes to people and environment. A Productive ~~thing~~ person, does not exist ~~place~~ ~~times~~ ~~regard~~ place himself ~~in isolation~~ in an ivory tower, isolated from outside influences.

Bob

30 7 E 17

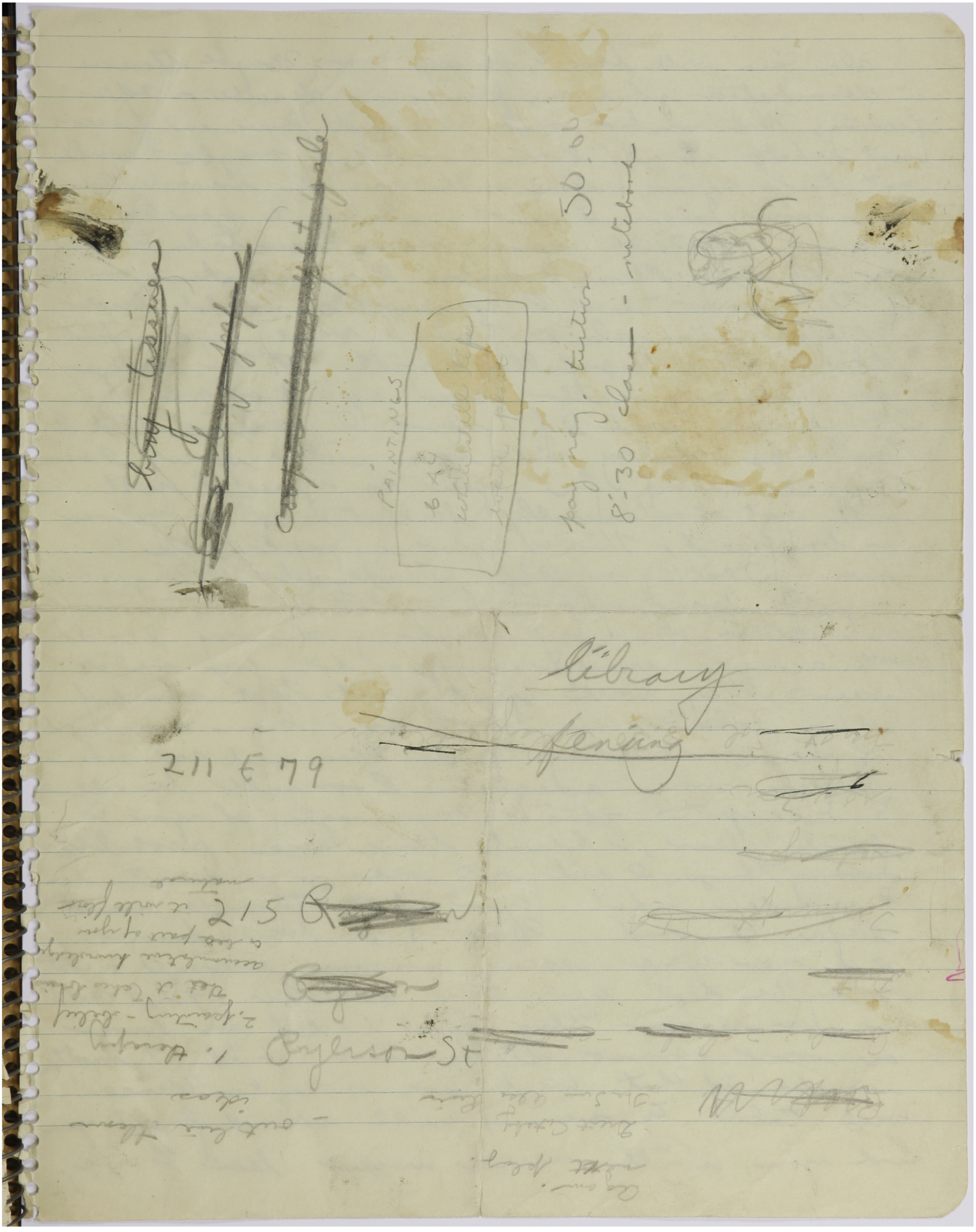
speak of yourself
my choice
painter
not isolation
relating, being useful, creating better person—
better artist

one knows an honest feeling, is the intuitive, instinctive. If one then rationally embraces this occurance of emotion one again uses intellect and all the prejudices involved in the act. This dilemma varies to the occasion one is subject to. Often this situation is avoided, one is afraid to feel and show emotion. I object to this form of escape and believe one must investigate and search out why one is afraid. Then have the strength of conviction to take a stand. React and people react to you and with you. We are aware we do not exist in isolation, so we must assert ourselves and communicate with people this assertion again forms relationships, one to another.

Earlier in my youth I became aware of the many existing wrongs our society exhibits. I felt the responsibility not to superficially believe that I did not commit the same misdemeanors. This again necessitates in first searching within oneself, and establishing a self image; and consequently relating oneself to one's surroundings.

One direct opposite view whose defenders also witness the negative traits of our society are those who only indulge in the purely intellectual and cultural activities but derive from this an attitude of negativism. These skeptics usually are unhappy groups I feel are not to be admired. With exceptions they themselves are miserable; breeding nothing successfully. I cannot accept this at an approach to life.

A person whom I feel is a "good" well rounded person, adjusted and with himself can be a complete person he would be able to lead the good life accepting other people being different and adjusted within our society. He is not judgemental nor skeptical of all other ways of life. Slyrocking others will not change their ways but rather antagonize them against his views.



all this will have to be my own. Maybe there is a demarkation where one person can describe or explain feeling. What we had, make it is just ours and I need not relate it. If I can't now and maybe I would not have again share with you the memories are mine now, alone I can't relate to you but in memory. Thats O.K. there, noone can take them nor destroy them. I ossible I am making more of this now than I conceivable would have if you were alive. Only I must or can find this out. Hopefully I will. The images are there, with me apart of me. It is very sad If now I realize that I too was really in love with you. I never stopped caring for you as you I just did not continuously feel atracted to you as a boyfriend. This is yes unexplainable to me. Testing myself inadequate feelings about myself poor self image led me to seek competition for myself searching striving. I could not accept someone caring a lot for me it meant they were just not that much if they believed in me so. I am convinced I will someday find this out and when I feel more adequate I will be able to accept this. My image of you is fairly clear, I admit there are probable many things I did not see or understand. I wonder what you felt towards me before the end. I do not even know if you were seeing someone engaged or what. Maybe that girl this summer. That could be one reason they didn't let me know or now are so still. It wouldn't matter much if that were so, maybe Vince will talk to me. I will never forget you and you will never mean less to me.

dream nite March 23 to 4

being pursered
very drawn out
circumstances of my sleeping - clothes I wore
how and when I feel asleep
father says I have to be put to death
1st escape Eva 2nd: true I in house trys to save me
help me to escape
many children 5 all out to kill me
with fencing swords ~~[illegible]~~
I don't know reason but am told its
important
younger sisters & brothers, ~~[illegible]~~ faces are
familiar, seem to be acquaintances of
mine not friends
2nd escape taxi he stops to get orange drink
on corner of street they catch me.
3rd es. once Al Soh. had candy card store
all kids with scissors knives are
picking on little bar. This sit. sc.
after I escaped the mansion yet 6 30 Apt
house found to cop he was too
4th es. slow they caught up
Once after Eva helped me, winter
snow seemed Brook. Tante mali
5th Willimsburg got young driver big tale
family in it, kind nice people
cab driver - she took me along the other people
too, they got out waved etc. I
was afraid the women still might
(mini letter) give me away. Tell on me.
(greencamp kulks) Constant escaping, pleading for life
pleading to be accepted, to be given chances, or
an explanation why it must be death

Tender Is The Night - Fitz.
increase length - unlimited

1930's
Ortega - Revolt of the Masses

youth movement salvation & be young to be saved
Scott Fitzgerald - style
What am I - unified self
different roles in various experience
A fundamental self
schizophrenia - splattering of the one - split personality
William James
multiplicity of expanding states
what is real / valuable
youth & despair - vast carelessness - retreat into their money

March - 18

Lawrence antethesis intellectual trying to be earthy, feeling emotion
Wolfe = earthy emotional slave
Web of Earth and struggled for intellectualism
Portrait of a Genius But - Lawrence
To be at one with a flower - a human being
(Mellors) L. Ch. Lover.
Intuit the heart of the thing
Sex - divine source of energy in universe
preoccupation

Wolfe - went to Europe not as an expatriate
contrary longed to return

megalomania - delusions of grandeur
20 cent - figure of cult of experience
do see be everything
wandering search of a Spirit - father

1977.52.63C

Cassett
561214

Cont. Thought

April 1, 1957

paper - Due April 29 Hart Crane - The Bridge
articulate, express something to tell someone
or
1930's
social revolt, era of social readjustment

1933 Roosevelt - CCC workers army
WPA projects new deal
reforms - Soc. sec.
closing of the banks
Europe Totalitarianism
U.S. further Democracy (Beaucratic)
revival of marxism - Das Capitall

31 Jap. invade Manchuria

34 Hitlers Blood Purge
Townsend - old age security
Chase - Socialist "Econ. of Abund."
John Kanes - Philos. basis for Welfare State.
"Common Man" people
Henry Wallace
Clifford Odetts Awake & Sing
Waiting for Lefty (anti

other children of fathers are his robots they insist with no reasons over that father says. Trapped everywhere, death not immediate. point of sword breaks, not sharp enough, ellers, many stairs like Met. Museum!

When Eva helped was after shopping clothes somehow she found me in street father not home took me home, fed me sent me out at father came in. Close squeeze yet I got away I think cop incidence followed. We had bought clothes chino pants I stayed to try one on wrong size yet ran as father entered (I guess they were handicap as were small) (pants)

1977.52.63 D





77.52.63A