

of those dark ages that visits mankind between millenia, between the death and rebirth of gods, when there is nothing to steer by but sex and stoicism and the stars" (p. 411).

NOTES

- ¹John Updike, *Couples* (Harmondsworth: Penguin Books, 1970), p. 217. All subsequent references are to this ed.
- ²The term is Lionel Trilling's though he acknowledges that he is adapting a phrase of Hegel on the prime characteristic of the modern age (*The Opposing Self*, London: Secker and Warburg, 1955), p. 228.
- ³Ernest Hemingway, *A Farewell to Arms* (Harmondsworth: Penguin Books, 1970), p. 181. All subsequent references are to this ed.
- ⁴Epigraph to *Another Time* (London: Faber, 1940).
- ⁵Cf.: ". . . quand quelqu'un parle, c'est son refus de parler qui devient alors sensible; son discours est son silence: renfermé, violent, ne disant rien que lui-même, sa massivité abrupte, sa volonté d'émettre des mots plutôt que de parler, Ou simplement, comme il arrive chez Hemingway, cette manière exquise de s'exprimer un peu au-dessous de zéro est une ruse pour nous faire croire à quelque haut degré de vie, d'émotion ou de pensée, ruse honnête et classique qui réussit souvent et à laquelle, chez Hemingway, un talent mélancolique prête des ressources variées." Maurice Blanchot, *Le livre à venir* (Paris: Gallimard, 1959), p. 187

Modern Imagery

As Mr. Eliot has said, the days of
Vegetable voluntarism are over; melons no longer
Snare us, nor do plums fall in our parched mouths;
Mr. Auden said shocking things (dead
Men on tennis courts and defaced busts), but
Said them very well, or take Macleish's
Ever-rising night or Empson's waste
Remaining, there's wisdom for you!
These images suit, but don't we feel
Cleaner washed out with a hose like
Mr. Jarrell's ball-turret gunner?

HUGH MILLER