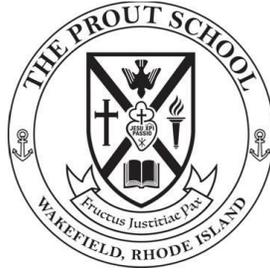




## Prout School Summer Reading 2017



Dear Parent/Guardian,

The Prout School encourages students and families to continue reading during the summer months. Literacy research has shown that students often tend to experience the “summer slide” which is a slowing down in reading abilities, vocabulary, comprehension, and focus. This phenomenon is a tendency for students to lose some of the achievement gains they made the previous school year by not reading over the summer. This summer slide will frequently cause students to be less prepared for the academic expectations for the next school year. We want ALL students to have the same chance for academic success from the very first day of school!

Summer reading matters in other ways, too. “Reading empowers critical thinking skills. It can enhance empathy and lead to greater understanding of people who are different from ourselves, and it can help us appreciate other points of view”. (California Library Association) When parents/guardians are able to read the books their children have been assigned for summer reading, the experience can foster wonderful family discussions and build great reading memories. Familial modeling the importance of year round reading will encourage teenagers in becoming lifelong readers.

Reading is an important part of everyday life! The more our students read, the better readers they will be. If you have any questions pertaining to the summer reading, please feel free to contact Miss Mary Hoyt: [mhoyt@theproutschool.org](mailto:mhoyt@theproutschool.org).

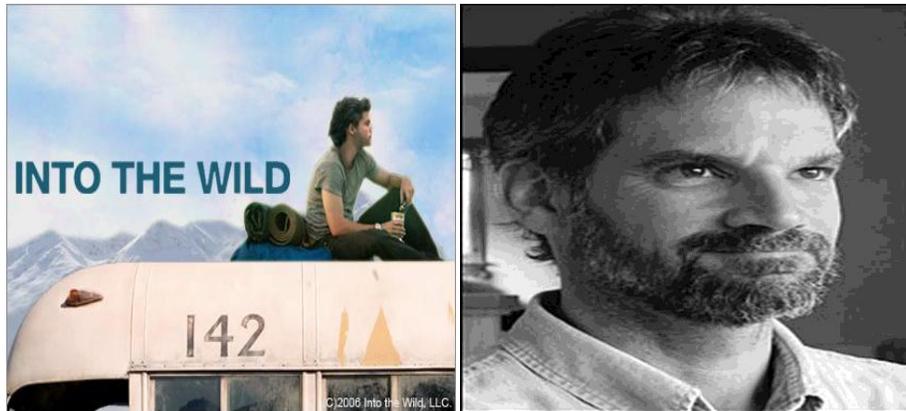


## SUMMER READING 2017 HONORS ENGLISH 12

All students will read *Into the Wild* By Jon Krakauer, and *Cat's Cradle* by Kurt Vonnegut

Assignment: All study questions for each novel are due on the first day of school.

### *Into the Wild* Summary



In April 1992 a young man from a well-to-do family hitchhiked to Alaska and walked alone into the wilderness north of Mt. McKinley. His name was Christopher Johnson McCandless. He had given \$25,000 in savings to charity, abandoned his car and most of his possessions, burned all the cash in his wallet, and invented a new life for himself. Four months later, his decomposed body was found by a moose hunter. How McCandless came to die is the unforgettable story of *Into the Wild*.

Immediately after graduating from college in 1991, McCandless had roamed through the West and Southwest on a vision quest like those made by his heroes Jack London and John Muir. In the Mojave Desert he abandoned his car, stripped it of its license plates, and burned all of his cash. He would give himself a new name, Alexander Supertramp, and, unencumbered by money and belongings, he would be free to wallow in the raw, unfiltered experiences that nature presented. Craving a blank spot on the map, McCandless simply threw the maps away. Leaving behind his desperate parents and sister, he vanished into the wild.

Jon Krakauer constructs a clarifying prism through which he reassembles the disquieting facts of McCandless's short life. Admitting an interest that borders on obsession, he searches for the clues to the drives and desires that propelled McCandless. Digging deeply, he takes an inherently compelling mystery and unravels the larger riddles it holds: the profound pull of the American wilderness on our imagination; the allure of high-risk activities to young men of a certain cast of mind; the complex, charged bond between fathers and sons.

When McCandless's innocent mistakes turn out to be irreversible and fatal, he becomes the stuff of tabloid headlines and is dismissed for his naiveté, pretensions, and hubris. He is said to have had a death wish but wanting to die is a very different thing from being compelled to look over the edge. Krakauer brings McCandless's uncompromising pilgrimage out of the shadows, and the peril, adversity, and renunciation sought by this enigmatic young man are illuminated with a rare understanding--and not an ounce of sentimentality. Mesmerizing, heartbreaking, *Into the Wild* is a *tour de force*. The power and luminosity of Jon Krakauer's storytelling blaze through every page.

**Into the Wild Study Questions: All questions are due day one of class.**

**Each chapter opens with 1**

**-2 epigraphs (quotes/excerpts from other sources, interviews, or Chris's writings). What do these epigraphs do to focus our reading?**

**We learn immediately that Chris dies during his journey, and the anecdotes and interviews are told in retrospective. Krakauer also presents the information about Chris in a non-chronological order. What is the effect of this narrative choice?**

**Krakauer admits to not being "an impartial biographer" (ii). What do you think about his presence in the text (personal comments and opinions, work as a reporter learning about Chris's story, etc.)?**

**What is the effect of the "extra" materials included with the story (photos & maps of Chris' journey)? In what way do they shape our reading of the book and understanding of Chris's adventure?**

**"God it is great to be alive. Thank you. Thank you," said Chris about his life on the road (37). Have you ever experienced such joy in life? Was Chris' journey a spiritual one?**

**"For these were a life in conformity to higher principles" (47). What do you think Thoreau meant by this? What is it to lead a life that conforms to higher principles?**

**Wayne Westerberg's mother said that, "there was something fascinating about (Chris)," and that he "insisted on living out his beliefs" (67). Everett Ruess "went out and did the things he dreamed about" (90). Why do you think people found these men appealing?**

**Henry David Thoreau wrote, "rather than love, than money, than fame, give me truth" (117). Chris highlighted this passage and wrote "truth" above it. Why do you think McCandless identified with this quote?**

**What are your impressions of Chris? Was he noble? Reckless? Selfish? Courageous? A pilgrim (85)?**

Chris McCandless recorded his adventures through photos, a journal, in books he read, and on the belt he wore. How do you record your life? What is the value of reflection and preserving experiences?

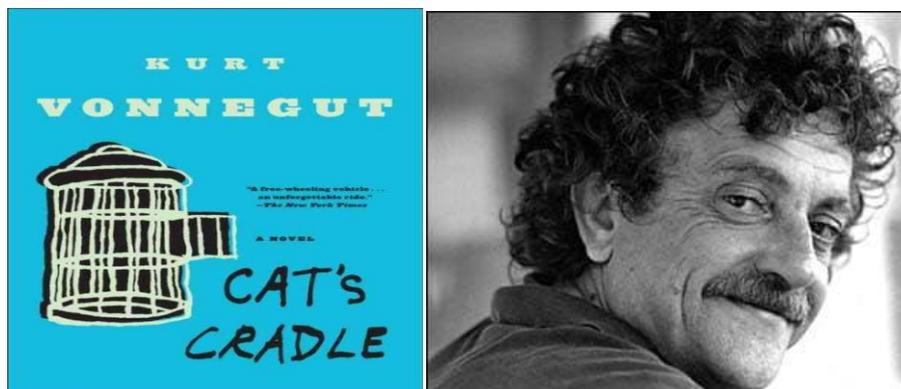
On August 18, 1992, Chris passed away. Krakauer notes that, “one of his last acts was to take a picture of himself, standing near the bus under the high Alaska sky, one hand holding his final note toward the camera lens, the other raised in a brave, beatific farewell. His face is horribly emaciated, almost skeletal. But if he pitied himself in those last difficult hours, because he was so young, because he was alone, because his body had betrayed him and his will had let him down—it’s not apparent from the photograph. He is smiling in the picture, and there is no mistaking the look in his eyes: Chris McCandless was at peace, serene as a monk gone to God” (199). Do you think Chris died at peace?

Many readers find it hard to have sympathy for Chris McCandless. His stubborn idealism and lack of preparedness, as some have pointed out, amount to arrogance. Yet to others he is seen as a hero. Critics point to Krakauer's power as a writer to evoke sympathy for the young man. Where do you stand?

Chris McCandless attempted to leave his outpost in Alaska. Why do you think Chris attempted to leave Alaska? What do you think Chris would have done once he left the wild?

Chris McCandless' story is still talked about today. What do you think his legacy is? What will yours be?

### *Cat's Cradle Summary*



Cat's Cradle is Kurt Vonnegut's satirical commentary on modern man and his madness. An apocalyptic tale of this planet's ultimate fate, it features a midget as the protagonist, a complete, original theology created by a calypso singer, and a vision of the future that is at once blackly fatalistic and hilariously funny. A book that left an indelible mark on an entire generation of readers, Cat's Cradle is one of the twentieth century's most important works—and Vonnegut at his very best.

## Study Guide to Chapters 1-96 of Cat's Cradle

### Indexing convention for this study guide

Each main question unit begins with a decimal number. The first number (i.e., on the left of the point) refers to the chapter of the book in which the question is anchored. The second number (i.e., to the right of the point) places the question in the entire series of questions emerging from that chapter. The third number (in parentheses) indicates the page in the Bantam Doubleday Dell Publishing Group paperback edition of the text (1988).

Thus 1.3 indicated the third question concerning Chapter 1, and 2.5 points to the fifth question in the series of questions over Chapter 2.

Well, of course, even before we read the novel, it would make sense to be curious about the title. Here are some ideas we might keep in mind at the outset, remembering that not all of them might end up being confirmed as relevant to what we have before us.

Webster's Third New International Dictionary Unabridged, Chicago, 1981) has this to say: cat's cradle

**1:** a game in which an endless string looped in a cradlelike pattern on the fingers of one person's hands is transferred to the hands of another in such a way as to form a different symmetrical figure at each transfer — compare — string figure

**2a:** any of the figures formed with string in the game of cat's cradle.

**2b:** something resembling one of these figures esp. in intricacy. <trees...latticed and knitted and strung together by a cat's cradle of lianas and creepers — Nadine Gordimer.>

cat's-cradle, pl cat's-cradles: -- ribgrass

### string figure

a figure representing any of various objects that is made by passing a string around the fingers of both hands sometimes with the help of a second person <anthropologists find the making of string figures common in many simple cultures>— compare cat's cradle

**1.1** Who was Jonah in the Bible? What does the narrator say made him "a Jonah"?

Whenever you notice something happen in the story that seems to square with this idea, make a point of writing a "J" in the margin.

Are there some additional elements in the life of the Biblical Jonah that you notice showing up in the course of the narrative -- even if the narrator himself doesn't explicitly point them out as such?

What might Vonnegut (the creator of this character) be getting at by constructing his protagonist's life in this fashion?

1.2 The way Cat's Cradle starts out may strike us as a "novelistic" move, since it recalls the first sentence of Herman Melville's *Moby Dick*: "Call me Ishmael."

Are we to take this as a move on the part of the narrator, who also consciously wants us to seek for analogies between himself (in what he is presenting as his real life situation) and the protagonist/narrator of Melville's famous novel? Or is this something we are to take as a sign from Vonnegut, the creator of the novel and of the narrator/protagonist, that we are not to forget that this is a novel, and as a nudge to us to be on the lookout for analogies between his narrator's story and the Ishmael's story (in Melville's novel)?

What, by the way, was Melville's purpose (there may have been more than one point) in naming his protagonist/narrator "Ishmael"? (The original Ishmael, like Jonah, is a Biblical figure.)

1.3 The narrator says that he was a Christian when he set out to write a book called *The Day the World Ended*. Then he tells us what the particular focus of that book was to be.

(a) Of course the world must have ended for the people who were killed in Hiroshima. But the title of the book must have been meant figuratively? Why? How do you imagine the would-be author intended it to be taken?

(b) Why might a person be motivated as a Christian to write such a book?

(c) The narrator also tells us that he is no longer a Christian. What (as we read further in his narrative) do we figure might have led him to reject certain beliefs (and which, specifically?) that are definitive of what he means by "Christianity"?

(d) He tells us that he has since become a "Bokanist." What (as we learn more) does "Bokanism" consist in?

(e) Bokanism and Christianity are both described, by the narrator, as "religions." What do we figure he means by this term?

(f) Apart from the fact that Christianity and Bokanism share whatever features are sufficient to qualify them both to be regarded as "religions," are there any other particular beliefs and practices that these two religions have in common?

**(g) In how many distinct respects do they diverge?**

**(h) What factors might have played a role in inducing the narrator to become a Bokonist?**

**(i) The narrator measures the distance between when he set out as a Christian to write *The Day the World Ended* and the present in which he is addressing in terms that will not fail to strike us: "two wives ago, 250,000 cigarettes ago, 3,000 quarts of booze ago." Where, in this span of time, are we to locate his abandonment of Christianity? How about his becoming a Bokonist? (These might of course turn out to be the same moment, but is conceivable -- for us, as readers, at the beginning of the novel -- that they are not.)**

**1.4 The narrator says he never did finish the book *The Day the World Ended*. Where, as the novel unfolds, do we discover pieces of an overall explanation as to why this was?**

**When you have finished reading a work of literature, it is often useful to return back to the beginning to see if it might have been so designed as now to appear in some interesting new light. (If it does, the question is then on the table as to why the author might have been interested in arranging for whatever issues this new light brings into prominence to be put before us with such emphasis.)**

**2.1 Apart from strange idea it articulates, the Bokonon's "Fifty-third Calypso" might strike us a pretty pretty banal set of lyrics. But we know that it often happens that quite effective songs can be made out of words that, printed on a page, come across as pretty flat or sappy.**

**Could you imagine a Calypso setting that would make these lyrics into a song catchy enough that, if you were to hear it over the radio, you might find yourself singing along?**

**What possibilities are open, in tone of voice, for handling the three successive occurrences of the apparently bland line "Nice, nice, very nice"?**

**3.1 The narrator describes the theme of Bokonon's autobiographical parable as "the folly of trying to discover, to understand." Does the parable in your view signify the futility of trying to discover anything at all, to understand "in general"? Or is it concerned with a particular sort of discovery or understanding?**

**4.1 What does the title of this chapter refer to?**

**4.2 In light of the conclusion of Bokonon's parable (in Chapter 3), how do we make sense of the narrator's determination to use what he calls "this book" to "examine all strong hints as to what on Earth we [the members of his karass] have been up to"? Why undertake something that you've just characterized as senseless? (Or is this what the narrator has done? Does the characterization of his project as "senseless" leave out of account something important that he said in the previous chapter?)**

**4.3 What is the narrator referring to as "this book"? It's not the book that he intended to write but never finished, since that was in the past, and he speaks of "this book" as one he "intend[s]" to write. For the same reason, it's not The Book of Bokonon, referred to just before, in Chapter 3.**

**But is it the book we are reading? That is, does it consist of the narration he is right now presenting to us?**

**Or are we to understand the voice addressing us now to be in the preparatory stages of gathering the material for some book that**

**4.4 How are we to understand the first sentence in The Book of Bokonon? Is there any way to construe it so that it doesn't end up being a senseless contradiction, like "Yesterday I drew a quadrilateral triangle"?**

**4.5 The narrator declares that "[a]nyone unable to understand how a useful religion can be founded on lies will not understand this book."**

**In what ways might a religion founded upon lies be "useful"? Useful to whom? To what ends? What are we to think of these ends: is "useful" always the same as "good"?**

**13.1(29) Why does the story of George Minor Moakley get introduced at exactly the point in which it does? How are we to understand the tone of the narrator's comment, "The mind reels"?**

**15.1 What are we to make of Miss Pefko? Note that this question breaks down into several distinct issues.**

**What do we take to be her leading traits? To conform a conception of this, we have not only to take stock of her behavior and make some guesses about the dispositions that might underlie it. We want to indulge our curiosity as to how these dispositions might have come to be formed. To do all this, we'll need not merely to notice her acts, but to notice whether there are patterns among them. That is: we have to generalize -- to see x and y as behaviors "of the same kind." More: we need at least tentatively to be forming some causal hypotheses.**

**What might her characteristic mannerisms and acts have to do with the situation she is in - in her place of work, in the surrounding community (including her family), and in recent world history.**

**What are we to think of her being the sort of person we take her to be? (This is a question of evaluation.)**

**What might be Vonnegut's purpose in arranging to confront us with a person like this at this juncture in his novel? For example:**

**What issues does her behavior raise?**

**Why might these issues be important in the novel as a whole?**

**Note that a key element of the scene in which we encounter Miss Pefko is Dr. Asa Breed. Consider that Vonnegut may be using Breed not only as a causal factor in Miss Pefko's behavior, but using the two to clarify each other by contrast. That is: we want to exploit the possibility that the two are constructed to relate to each other as foils.**

**15.2 When you return to the title of this chapter after reaching the end of it, what do you take to be the spirit in which Vonnegut attached this title to the chapter? (We could rephrase this question this way: what do we take to be the "tone" of the title to be?)**

**18.1 What does the title of this chapter end up being made to refer to?**

**Why does the narrator say, at the end, that "[h]ad I been a Bokononist then, that statement would have made me howl?"**

**22.1(48-50): What point does this chapter make about the kind of thinking at work in Dr. Breed's anecdote?**

**Is Dr. Breed justified in his reaction to the narrator's line of inquiry?**

**23.1(50): How should we take the phrase "just reward" in ¶3?**

**24.1(52): A coherence question: the paragraph begins, "Which brings me to the concept of a wampeter." What is being referred to by the pronoun "which," and how does it bring the narrator to this subject?**

**24.2(51-2): The narrator resorts to a series of distinct metaphors here (a wampeter "blooming"; a "gem"; a "seed of doom"; a "chip off the old block").**

**One of these, by the way, is closer to being literal than the others, which are "more" metaphorical. Can you see which?**

**What is the metaphorical force of each?**

**Keep an eye out for the possibility that one or more of these ideas might develop into motif. If you see them turning up, set a mark in the margin of the text.**

**Is there anything else you think it might be worth tracing in connection with the ideas associated with the phrase "a chip off the old block"?**

**25.1(55): What issues are raised for us by the questions Dr. Hoenikker posed to Miss Faust's proposal in their bet?**

**Does Dr. Hoenikker's behavior here remind us of something we've seen before? [Cf. 6(17).]**

**Will we encounter this "move" again in the novel?**

**27.1(56): Dr. Hoenikker's laboratory, Miss Faust points out, is just as he left it, "except that there were rubber bands all over one counter." This fact then gets highlighted in virtue of the brief dialogue that ensues.**

**Why, specifically, might Vonnegut have worked this in? (With what ideas of possible importance to which we've been introduced so far might you be able to imagine a possible connection?)**

**"The old man had left the laboratory a mess."**

**"Mess" will turn out to be something of a motif in the novel. This is not something a reader will probably notice until much later, but I'm putting you on notice now.**

**Actually, we might notice that we have already encountered one idea of a "mess" in Chapter 19, when the Marine general seeks help with his problem. Notice the way Dr. Breed ends his triumphant demonstration with his anecdote 21(48:last sentence).**

**Make a point of marking any point at which you notice that this idea is (explicitly) or might be (implicitly) at work.**

**Here's a question that might occur to us even now, on a first reading: are there other respects in which Felix Hoenikker might be said to have "left things in a mess"?**

**27.2(57): Why might F.H. have been so interested in cannonballs stacked on courthouse lawns?**

**What other issues, not apparently of much interest to FH, might occur to us in connection with such objects? (Why do such things get placed on courthouse lawns? What additional thoughts might they prompt in us?)**

**31.1(63-4): How does the title of this chapter strike us, on reflection, as a clever pun?**

**How are the two Breed brothers alike?**

**How are they different?**

**What might Vonnegut be using Avram Breed for (Chapters 31-33)?**

**34.1(74): The narrator has a visionary moment at the end of this chapter. Pay careful attention to the language in which this moment is described. What seem to be the implications of the following notions?**

**Tunnels wandering**

**The narrator describes this vision as "Bokononist." Since we don't yet know enough about Bokononism, this is one more fragment that we are being goaded into holding in our mind until we have enough at our disposal so that it can start to "fall in place."**

We'll also want to stay open to the question of evaluation. Once we know what this vision supposedly means — what it implicitly asserts to be the case — we'll want to ask whether this is to be taken as sound, within the story as a whole. Is it, within the story as it turns out, supposed to represent an insight into how things are? a delusion that some characters are subject to?

How about beyond the story — in the world as you understand it to be constructed? Does Vonnegut mean to assert this vision to hold outside the boundaries of his novel? Or is he inviting us to dismiss it as insane? Or is he asserting it metaphorically but not literally — so that its truth, within the novel, is supposed to be taken symbolically, but not straightforwardly, as true of the world we live in?

Revelatory moments that stand out as “node points” in a story's plot are sometimes termed epiphanies. This is an idea that eventually you will want to become thoroughly familiar with.

**35.1(74-77):** How many details reported by the narrator in connection with Jack, the owner of the hobby shop, suggest a possible parallel between him and the narrator himself?

**35.2(74):** At one point, Jack explains the unkempt appearance of his apartment: a week ago his wife left him, and “I'm still trying to pull the strings of my life back together.” The phrase “pulling the strings of one's life back together” is what we call a dead metaphor: it is so clichéd that we often don't stop to take stock of how, figuratively, it originally meant what it does. Could you explicate it to someone who has never heard it before?

It might occur to us, though, that Vonnegut might have more than one reason for working in this particular phrase. For example: what seemingly important ideas have we already been introduced to that might be brushed up against here by the idea of “strings” being “pulled”?

**35.3(74):** “And then he turned on a switch, and the far end of the basement was filled with a blinding light.” How does what follows throw light in turn on Frank?

How might this connect up with anything specific we already know about Frank?

Consider the business about “bug killing.” Can we tie this in, in some possibly insightful way, with what we learn in the present chapter —aside, that is, from via the vague and general idea we've heard before from various folks that the Hoenikker kids are “weird”?

**35.4(75):** “And everywhere ran a spaghetti pattern of railroad tracks.”

One function of the metaphor here (“spaghetti pattern”) is surely simply vividness of physical description: it enables us to appreciate the immense complexity, and attention to detail, of the kid who built the system.

But is there anything else suggestive about the idea of a spaghetti pattern of tracks,” given what we have encountered in the story so far?

**42.1(92): Can you interpret the couplet Bokonon invites us to sing along with him?**

**43.1(92-3): How does H. Lowe Crosby's "approach to what people were really supposed to do with their time on Earth" connect with his opinion of the hook?**

**44.1(96-97), 45.1(98-99): What are we to make of the titles Vonnegut affixes to these two chapters? What might be his point in designing this history for the Mintons?**

**The first step in getting a handle on a question like this is to be on the lookout for situations and scenes elsewhere in the novel that might strike a resonance with this history.**

**The theme of "pessimism" is one. Where have we already seen this? What other ideas connect up with it, in turn?**

**But don't stop with this. What are some other issues raised by the experiences the Mintons report here (and by Crosby's reaction to them)? (How, by the way, does this reaction on Crosby's part tie up with the rest of our conception of his character?)**

**47.1(title): Be on the lookout for how the ideas developed in this chapter ("Dynamic Tension") get developed later in the novel.**

**47.2(last paragraph: 109): The legend mentioned here is described as "made up" by Bokonon. So we shouldn't expect anything to come of it, in the future — or should we?**

**By now you will be on to the fact that the idea of "the end of the world" is functioning as a motif in the story. If you haven't been keeping track of this (with, say, a note like "OdtW" in the margin), you might look back and do this now.**

**Here are some helps: 1(1), 5(9), 12(26), 22(50). Be on the lookout for possible future instances.**

**48.1(104): Re: Saint Augustine's youth. In his Confessions (397), Augustine of Hippo (354-430) relates the history of his dissolute youth, his study of pagan philosophy, his passage through the Persian teachings of Manichaeism, up through his conversion to Christianity.**

**Augustine subsequently played a key role in the establishment of orthodoxy within Christianity. In his City of God (413-426), for example, he lays out a comprehensive picture of history according to the fundamental principles of Christian theology according to his understanding of them. These are, principally: (1) the utter depravity of human nature since the fall of the original parents in the Garden of Eden (hence the slavery of the natural human will to sin), (2) the complete dependence of personal regeneration, and thus salvation, upon the issuance of divine grace (hence, predestination, since God knows and wills from eternity to whom he will grant, and from whom he will withhold, his grace), and (3) the perseverance of the saints (the idea that once saved by the action God's grace, a person is unable to bring about his own damnation).**

**In invoking the name of Augustine, Bokonon invites his readers to consider not only the parallels between their careers, but the parallels and divergences between their religious doctrines.**

**We should notice, then, that Vonnegut contrives here to nudge his readers — us — to bring to bear this curiosity from here on in the novel.**

**49.1(107): Bokonon’s account of his arrival on San Lorenzo may strike an echo with something we remember from the opening chapter.**

**49.2(107): “It was a rebirth for him.”**

**How many other instances come to mind in which the idea of “rebirth” shows up within a religious context (i.e., outside, beyond the story we are reading)?**

**Do we see it show up additionally within the novel itself? (Does it even apply to more than one instant or phase in the life of Bokonon himself?)**

**49.3(108): Are there several ways (not just one) in which one might “stay like a baby” all the rest of one’s days?**

**Are some of them better, some worse, than others?**

**Do we see different sorts of the**

**se in the case of different individuals we encounter in the course of the novel?**

**51.1(112): Angela tells the narrator, “Dr. Breed told me I wasn’t supposed to co-operate with you. He said you weren’t interested in giving a fair picture of Father.”**

**What would a full account of Dr. Breed’s motives here include?**

**What, in your opinion, would be a fair picture of Angela’s father?**

**The narrator says he “placated her some by telling her that the book would probably never be done anyway, that I no longer had a clear idea of what it would or should mean.**

**Do we figure the narrator is probably telling the truth here? (What evidence since the beginning of the novel might you point to in support of your conclusion?)**

**If he is, what question that we saw the book raise back in Chapter 1 is now getting at least a partial answer? (How so?)**

**Angela replies, “Well, if you ever do do the book, you better make Father a saint, because that’s what he was.”**

**In what sense or senses might it make sense to say that Felix Hoenikker was “a saint”?**

**In what sense or senses of the term would you be inclined to deny that he qualifies as “a saint”?**

**94.1(210): “It was in the sunrise that the cetacean majesty of the highest mountain on the island, of Mount McCabe, made itself known to me. It was a fearful hump, a blue whale, with one queer stone plug on its back for a peak. In scale with a whale, the plug might**

have been the stump of a snapped harpoon, and it seemed so unrelated to the rest of the mountain that I asked Frank if it had been built by men.

He told me that it was a natural formation. Moreover, he declared that no man, as far as he knew, had ever been to the top of Mount McCabe.”

The description and diction here is certainly striking.

“cetaceous” (a term derived from Latin and used by biologists to refer to the zoological genus of whales)

“made itself known to me” (suggesting a process of gradual revelation, as of some possibly religious truth)

the idea that the mountain/whale here has been left with a broken-off harpoon in its back  
The last (and maybe the first two as well) may remind us of other possible allusions we’ve had to elements of Herman Melville’s novel of a symbolic quest, *Moby Dick*:

1(1): “Call me Jonah” (echoing the opening lines of Melville’s novel: “Call me Ishmael”)

49(107): Bokonon’s description of his coming ashore on San Lorenzo

39(83): “What Frank saw from his sinking pleasure craft was not cruel Fata Morgana, but the peak of Mount McCabe.” (Might turn out, for Frank, to have been both? Wasn’t the whale, for Ahab, a kind of “Fata Morgana” after all?)

“Busy, busy, busy,” [32(65), 79(176)]we may find ourselves thinking, of Vonnegut behind the scenes here!

Or are we just “stretching things”?

(But what if we were stretching things in the way folks do when they make, say, a cat’s cradle?)

