Humboldt’s Gift won the Pulitzer Prize in 1976 and contributed to Bellow’s winning the Nobel Prize for Literature in the same year. This novel takes place in Chicago, like many of Bellow’s works, and is widely recognized as a roman à clef -- a fictional story about real events -- concerning Bellow’s friend, Delmore Schwartz, a Jewish-American poet who lived and died in New York City. Humboldt’s infamous life of brilliant success and crashing failure closely parallels that of Schwartz. His name appears to be a reference to Alexander von Humboldt, a famous nineteenth-century Prussian naturalist and explorer. At its heart, Humboldt’s Gift is less about Humboldt and more about the narrator, Charlie Citrine, who is a dear friend to Humboldt and strongly contrasts with the poet’s personality. Charlie drifts through life, lost in his own thoughts, which are often philosophical and high-minded. He is an accidental success and now preyed upon by any who wish to use him or his money in the twilight of his literary career. Humboldt’s Gift is a novel about transformation: bereft of his fortune, Charlie finally finds the strength of spirit -- which Humboldt said he had -- to stand up to his users and do exactly what he wants to with his life. While it seems clear that Humboldt was in fact modelled after Delmore Schwartz, one cannot definitively state that Charlie Citrine’s character reflects Bellow’s own life in an autobiographical way. Malcolm Bradbury discloses this about the hero in Bellow’s novels:

He is always a man and often a Jew, and often a writer or intellectual; he is anxious about ‘self,’ concerned with exploring its
inward claim, and about ‘mind,’ [. . .] Around such battles [within relations with others] certain prime reminders occur: man is mortal, and death must be weighed; man is biologically in process, part of nature, and must find his measure in it; man is consciousness, and consciousness is indeed in history; man is real, but so is the world in its historical evolution [. . .] So we are drawn toward thoughts of extreme alienation, urgent romantic selfhood, apocalyptic awareness, while at the same time we know ourselves to be in a post-romantic universe.¹

_Humboldt's Gift_ is a slice-of-life novel with undertones of dark comedy. From the perspective of Charlie Citrine, a poet and essayist of considerable success, it examines life in America from the 1930s to the mid-1970s. Much of the novel consists of Charlie's memories of his childhood in Chicago and his days in Greenwich Village with his mentor, Von Humboldt Fleischer, who has already descended into madness and death at the time of the telling. Charlie is driven throughout the novel by memories and recriminations of Humboldt. He uses his relationship with the doomed poet as a springboard for meditations on the relationship between the artist and society in America, on women, on marriage, on contemporary life, on pretty much anything, in effect, that interests or obsesses his creator, Saul Bellow.

_Humboldt's Gift_ is, indeed, the story of artistic friendship and rivalry. Citrine, when he first meets Humboldt, is filled with spunk and ambition. He
travels from the Midwest to New York to gain access to literature and to try to take the world by the throat; by the time, many years later, that he sits down, or rather, lies down (on a couch) to reconstruct Humboldt's life, Citrine has written a Broadway hit and a host of books. He's dined in the White House and flown in a helicopter with Bobby Kennedy above the gleaming towers of Manhattan. Yet the success for which he yearned, and achieved, has now turned to ashes. He's in disarray. His wife is divorcing him, and he feels himself to be merely a "higher-thought clown"(378). Further reality instruction is arriving in the shape of a low-level Chicago gangster and a poker debt.

As some critics observe:

The novel's here-comes-everybody quality can indeed be trying: skeins of plot and character unravel on every page, like text messages adding up on an airplane passenger's phone upon landing. Charlie meditates on the author's place in postwar America, on Chicago's vanishing ethnic neighbourhoods, on the nation's decaying cities. He grapples with the costs of affluence and notoriety. He's hassled by a mobster, sued by his ex-wife, teased by his mistress. He dabbles in Rudolf Steiner's theosophical teachings and briefly tags along with Robert Kennedy, the senator's "foxy head high with hair." One wonders if Bellow needed to include summaries of not one but two film treatments; Charlie's late travels to Texas and Madrid feel hurried
and appended, and the literary allusions ("So spoke old Dr. Samuel Johnson, and added in the same speech, that the French writers were superficial…") creak wearily by the book's end.

Yet it's thanks to all this motion that the novel now seems prescient.²

As mentioned above, juxtaposition between the artist and capitalist society is an issue that is frequently addressed and Charlie struggles to come to terms with his success and sense of self-worth. Furthermore, the role of the poet in contemporary society is no longer considered prestigious, nor is it highly valued as a lucrative or profession that contributes much to society:

The country is proud of its dead poets. It takes terrific satisfaction in the poets' testimony that the USA is too tough, too big, too much, too rugged, that American reality is overpowering. And to be a poet is a school thing, a skirt thing, a church thing. The weakness of the spiritual powers is proved in the childishness, madness, drunkenness, and despair of these martyrs. Orpheus moved stones and trees. But a poet can't perform a hysterectomy or send a vehicle out of the solar system. Miracle and power no longer belong to him. So poets are loved, but loved because they just can't make it here. (119)

_Humboldt's Gift_ begins with an introduction to Von Humboldt Fleisher, who published a popular avant-garde poetry book in the 1930s. Charlie
Citrine, fresh out of college and in love with literature, is so moved by this work that he relocates to New York City in 1938 and becomes friends with Humboldt. Humboldt is a famous talker and manic depressive. In the 1940s, Humboldt marries Kathleen, and they move from Greenwich Village to rural New Jersey. Charlie spends a weekend with Humboldt and Kathleen in September 1952 when Humboldt's mania is in full swing. Humboldt's success is dissipating just as Charlie hits it big with a Broadway play a couple years later. They are estranged, and Humboldt pickets his show, arguing that real intellectuals do not make money.

Humboldt dies of a heart attack at a hotel in the early 1960s. Charlie reads his friend’s obituary in the paper and is deeply moved. Humboldt is one of the few people Charlie loves, and he dreams of him often. In the present day, ten years later, Charlie's life is not going well. He has a beautiful girlfriend and is physically fit, but his ex-wife and the IRS are taking all of his money, and he is mentally unchallenged. But it is all about to change, thanks to Humboldt.

Charlie leaves for an appointment and finds his Mercedes-Benz 280 SL smashed up. He is stunned. He knows Rinaldo Cantabile did it because he has been harassing Charlie with late night phone calls. Charlie lost to Cantabile in a poker game but stopped the check he paid him with when he found out that Cantabile was cheating. Charlie asks his doorman, Roland, to flag down a cop and returns to his apartment. Charlie is overwhelmed by the
mess this has made of his day. He thinks on his past success; most of his money is gone, the money that came between him and Humboldt. The cops show up and seem amused by Charlie’s smashed up car. They also hint that it is mob-related, but Charlie plays dumb.

Around noon, Cantabile calls Charlie, and they set a time and place to meet for Charlie to pay him back in cash. Charlie manages to drive his wrecked car to the bank and from there calls to make an appointment with the dealership. Charlie leaves a message for George, asking him to stay away from the Russian Bath today. He is worried Cantabile will go after George for telling Charlie to stop the check. George set up the poker game to give Charlie a chance to hang out with “real people” (Stevenson and Kennedy, literary types like Philip Rahv and Lionel Abel). Cantabile and his brother Emil crashed the party and openly cheated; everyone noticed, except Charlie. Charlie thinks about asking his gentleman hoodlum friend, Vito Langobardi, at the Downtown Club what he thinks of Cantabile. But at the last minute, Charlie changes his mind because he does not want Vito to think less of him for mixing business and pleasure.

Charlie takes a taxi to the Russian Bath. Inside, Mickey, who runs the concession, assures Charlie that George has already paid his weekly visit. Cantabile pulls up in a white Thunderbird, and Charlie tries to pay him but Cantabile has other plans. They get into the Thunderbird. As Cantabile is driving, Charlie remembers visiting his birth home in Appleton, Wisconsin.
Charlie knocked on the door but no one answered so he peeked into the bedroom where he was born. He saw an old fat woman in her underwear. Her husband accosted Charlie, who managed to talk his way out of a beating.

Cantabile takes Charlie to the Playboy Club. They sit at a table with Mike Schneiderman, a gossip columnist, and Bill Latkin, who owes Cantabile a favour. Charlie is supposed to pay Cantabile back publicly, but he fumbles the cue, angering Cantabile. Their next stop is a jewellery dealer's apartment in the Hancock Building. Charlie successfully pays Cantabile this time. They go to a construction site, and Cantabile flies all but two of the fifties from a girder high off the ground. They have dinner at a steakhouse, and Cantabile asks Charlie to help his wife Lucy with her doctoral thesis on Humboldt. Charlie refuses.

Charlie takes the next morning off to recuperate. His latest big work is a series of essays on boredom. He is also increasingly fascinated with Dr. Rudolph Steiner's anthroposophy philosophy. Charlie takes out all of his Humboldt papers and lies down on his green sofa to think. He now knows that Humboldt was sane at the end of his life and regrets that he ran away that day on 46th Street. He recalls how the Times published a two-page obituary for Humboldt. Humboldt lived like Americans expect their poets to live: his great work was followed by personal decay and decline. Americans see poets as essentially useless; however, Humboldt would have been pleased to see his prominence temporarily renewed with such a long obituary.
In November 1952, Humboldt is depressed that Stevenson lost the presidential election. He reveals a scheme to get himself a chair in modern literature at Princeton. Humboldt needs this stability because he is off-balance and cannot write poetry. Charlie agrees to help, and at Humboldt's insistence, they form a blood-brother pact by exchanging blank checks.

Charlie makes the pitch to Professor Ricketts for Humboldt to be given a chair. Ricketts agrees wholeheartedly but says that there is no money. Defeated, Charlie reports this answer to Humboldt. Humboldt is inexplicably elated and leaves immediately for New York City. He visits Wilmoore Longstaff, head of the very rich Belisha Foundation. Longstaff likes Humboldt's plan and promises him the money. Humboldt's chair lasts a few months before the trustees of the Belisha Foundation reject Longstaff's budget. Ricketts offers to find money to keep Humboldt on staff, but Humboldt resigns.

A month later, in March, Humboldt tries to run Kathleen down on a back road in New Jersey. They had all been at a party, and Humboldt became insanely jealous and beat up Kathleen and tossed her into the car. At a stoplight, Kathleen jumped out and then had to leap into a ditch to avoid being run over by her husband. No one yet knew, except Humboldt and Ricketts, that Humboldt was losing his chair.

In May, Humboldt and Kathleen visit Charlie at the cottage where he is rewriting his play, Von Trenck, for production. Humboldt warns Charlie not be
taken in by the glamour and money. He is extraordinarily paranoid about Kathleen and will not let her out of his sight. Kathleen soon disappears from a restaurant, and Humboldt goes crazy. Just before Labor Day, Humboldt is hauled off to Bellevue Hospital for psychiatric treatment. He accuses Charlie of breaking his blood oath. Meanwhile, *Von Trenck* is a Broadway hit. Just before Christmas, Demmie and her father die in a plane crash in Colombia, and Charlie spends months looking for her body. Humboldt cashes his blood-brother check, while Charlie is gone and grieving.

In the present day, Cantabile shows up at Charlie's apartment with a woman named Polly Palomino. Cantabile and Polly check out Charlie's apartment and ask about a movie he and Humboldt wrote at Princeton. While they are in the bathroom shaving, Cantabile offers Charlie help with his money and divorce problems, but Charlie is appalled at his suggestions of threats and kidnapping. Polly privately warns Charlie that Cantabile's investments are failing.

Renata picks up Charlie in an old yellow Pontiac. While she drives, Charlie remembers Doris Scheldt, a woman he dated while Renata was mad at him. Though he is attracted to Renata, Charlie knows that she is a gold-digger and her mother is a schemer. His friend George encourages him to settle down with Renata. She lets him off at the county courthouse building for his meeting.
Charlie remembers how he and Renata met in this building while serving jury duty. Charlie's friend and Renata's divorce lawyer, Alec Szathmar, set them up. On their first date, at a hotel bar, Charlie runs into Naomi Lutz and her father, Doc Lutz. Charlie is sentimental with Naomi, but she says, with affection, that he was too cerebral for her. Renata drinks too much and passes out.

At the courthouse, Charlie meets his legal team, Tomchek and Srole. Charlie insists that he will not give in to Denise anymore. He goes to an empty courtroom to work on his meditation. After a while, Denise appears. They are "dear enemies." She thinks she can fix Charlie and so asks him to marry her again, for the children's sake. Charlie is astonished. Denise gives him an opened letter from Kathleen.

Tomchek, Srole, and Charlie meet Judge Urbanovich in his chambers. Urbanovich says to Charlie, "Now you've had a taste of marriage, the family, middle-class institutions, and you want to drop out. But we can't allow you to dabble like that"(227). The judge threatens to put a bond on Charlie's money. When the meeting is over, Charlie wishes he could take a vow of poverty. But Renata would leave him. Charlie escapes to the bathroom to read Kathleen's letter.

Kathleen writes to tell Charlie about the death of her second husband, Frank Tigler. She also tells him that the executor of Humboldt's estate is looking for him because Humboldt left him a gift. Charlie meets Pierre Thaxter
outside the Art Institute, and they are accosted by Cantabile who forces Charlie into his car. Thaxter goes along for fun. They go to see Stronson who has been caught defrauding the Mafia. Cantabile threatens Stronson's life. An undercover cop arrests Cantabile and Charlie, but Stronson's receptionist, who happens to be Naomi's daughter Maggie, gets Charlie's charges dropped.

Before leaving town, Charlie visits his anthroposophist mentor, Dr. Scheldt, and they talk about the Exousiai, spirits of form in Jewish mysticism. He takes his daughters to see *Rip Van Winkle*, which he finds very moving. Lish gives her father a note from her mother—Denise has been threatened. Charlie hopes Cantabile gets killed in prison. Lastly, Charlie visits Naomi. They reminisce and catch up. Naomi asks Charlie to help her son, who has no good male role models.

Renata and Charlie stop over in New York City to pick up Humboldt's gift. Renata thinks that this is a prank. But Charlie declares his affection for Humboldt and the poetry he wrote; he comments, "Some say that failure is the only real success in America"(311). They stay at the elegant Plaza Hotel, but Renata can only complain -- about their room, about being unmarried, about Humboldt's gift. Charlie arranges to meet Huggins, the executor, at a gallery opening. Huggins tells Charlie that Humboldt's uncle Waldemar has all the papers and that Waldemar is cranky, but Charlie understands that he is just holding out for a visit.
Charlie makes Renata go with him to Coney Island. She is sore at him for a lot of reasons, mostly for not marrying her. At the retirement home, Charlie is unexpectedly reunited with Menasha Klinger, his family's boarder from the 1920s. Waldemar is glad to have visitors. He is hoping Humboldt's papers are valuable so that he can afford to reburial Humboldt properly and rent a flat. Charlie's gift from Humboldt constitutes a personal letter and two sealed envelopes.

Humboldt's letter is sane and affectionate. In the letter, Humboldt declares, "For you are, at one and the same time, no good at all and a darling man"(345). He says that he wronged Charlie when he cashed the blood-brother check. His gift is a copyrighted screenplay treatment for a movie about a character loosely based on Charlie's personality. He has also included a copyrighted version of their Princeton idea. Humboldt believes these are worth a lot of money.

Over lunch, Renata picks on Charlie for being sentimental. She still thinks Humboldt's gift is a joke. He is thrilled that Humboldt still cared for him. The waiter brings Charlie a telephone. Szathmar is calling to warn Charlie that Urbanovich is impounding Charlie's money and that Julius is going to have open-heart surgery soon. Charlie tells Renata that he has to go to Texas. He gives her one thousand dollars to keep her happy in Milan for a week. They go to meet Thaxter in the hotel lobby. Thaxter and Charlie talk about their
projects and agree to meet in Madrid. Renata goes to see a movie, and Thaxter leaves for a party.

Kathleen visits Charlie in the hotel lobby. They discuss the movie treatments that Humboldt has left each of them and realize that they have the same treatment, the one written by Humboldt. Charlie wonders to himself if Humboldt did this to bring them together. Kathleen has already been paid an option for first movie scenario, and she wants to split the money with Charlie.

In Houston, Charlie sees that Julius does not look well and eats too much. He is a very successful real estate investor. Julius is appalled that Charlie does not have any money hidden away. Julius takes Charlie on an excursion to look at some new property he is planning to buy and develop. When they return, Julius says goodbye until after the surgery. He tells Charlie to marry his wife, Hortense, if he dies. After the surgery, Hortense calls to tell Charlie that Julius is fine. Charlie goes to visit him, and Julius asks Charlie to buy him a seascape while in Europe, which is his way of offering money to help his brother. Charlie tells Julius he will be working on his own projects again soon. Hortense and Julius agree to take care of Charlie.

Charlie is troubled by what Renata might be up to in Milan. They agree to meet in Madrid. When Charlie arrives at the Ritz Hotel, he is very eager to reunite with Renata. She is not there. Señora and Roger arrive unannounced to stay with him, while Renata is nowhere to be found. Charlie spends Christmas caring for Roger, who has the flu. After a few days, Señora leaves
without warning, and Roger remains in his care. Unable to afford the hotel any longer, Charlie moves with Roger to a pensión and pretends to be a widower. Renata has disappeared from Milan, and Charlie is heartbroken by her silent rejection.

Charlie and Roger settle into life at the pensión where they get a lot of help and sympathy because they are pretending to grieve. A Danish woman named Rebecca takes a liking to Charlie and tries to convince him to sleep with her. Renata writes to officially tell Charlie that she and Flonzaley married in Milan and are now on their honeymoon. Her letter is both affectionate and scathing. No word is given as to how long he is expected to watch her son.

Charlie sends a letter to Kathleen, hoping she will remember her promise to give him his share of the movie option she sold. His finances in Chicago have worsened to the point that debtors are coming after him. He writes to George asking for help. While he waits, Charlie spends a lot of time alone in his room experimenting with his ability to communicate with the dead, especially his parents, Demmie, and Humboldt. He hopes that Renata will change her mind and return to him, but she only sends postcards to her son. Kathleen replies that she will be stopping in Madrid on her way to Almería. George writes to Charlie from Africa in mid-February. He has not received Charlie's letter yet. George says the Africa trip was miserable. He took Naomi's son, Louie, who whined the whole time. Also, the beryllium deal fell through because there is no mine.
Cantabile shows up at the *pensión*. He tells Charlie about a current movie hit, *Caldofreddo*, which seems to be made from the idea that Charlie and Humboldt wrote at Princeton. Cantabile wants Charlie to sue the producers. Charlie refuses until Cantabile reminds him of Uncle Waldemar. Charlie and Cantabile go to see *Caldofreddo* in Paris, and Charlie affirms that it is his and Humboldt's movie idea. Charlie presents his evidence to lawyers the next morning. Charlie offers them an option on the second movie scenario. Cantabile wants it in this deal too, but Charlie refuses him.

Charlie learns that Thaxter was kidnapped in Buenos Aires. He writes to Carl Stewart, Thaxter's editor, stating that he will pay to free his friend. Back in Madrid, the Señora finally picks up Roger.

Kathleen arrives in Madrid. She is on her way to Almería to shoot a historical film. Stewart writes back, informing Charlie that Thaxter is not in danger. Kathleen urges Charlie to choose what he really wants to do now that he does not have any pressing worries. He says that he wants to spend time at the Goetheanum, a centre for anthroposophical study in Switzerland. The *Caldofreddo* settlement is eighty thousand dollars plus five thousand dollars to read the other movie treatment. Charlie turns down a lucrative script-writing job to pursue a different life.

In April, Charlie, Waldemar, and Menasha attend the reburial of Humboldt and his mother at Valhalla Cemetery. Waldemar and Menasha now live in a flat on the Upper West Side because of the *Caldofreddo* settlement.
Bellow renders Charlie's graveside thoughts with muted poignancy. Humboldt, he reflects, "...had opened his mouth and uttered some delightful verses. But then his heart failed him. Ah, Humboldt, how sorry I am. Humboldt, Humboldt -- and this is what becomes of us" (486). Both alive and dead Humboldt determines Citrine's relations with artistic America and with the inner being that strives to "rise above the accidental, the phenomenal, the wastefully and randomly human and be fit to enter higher worlds" (291).

This summary of the novel shows that it is a story of ideas, primarily dealing with the large philosophical questions about the human soul and death. Another major theme laments the state of culture, or lack thereof, particularly in America, and specifically in the big city. Alongside this theme, Bellow portrays the struggle necessary for an artist of principle to express his/her Art in the midst of living Life.

The plot revolves around a gift that the dead poet, Von Humboldt Fleisher bequeathed to the protagonist, Charlie Citrine. Charlie narrates the story about the impact of Humboldt's legacy-gift by first providing the reader with a comprehensive background about Humboldt's life and Charlie's involvement with him. Throughout the story Charlie reflects upon Humboldt while he carries on his chaotic life amid a cast of seamy characters. Early on, Bellow sets the tone for Charlie's angst by having Charlie describe his sense of destiny to do something important: "I said I had a funny feeling sometimes, as if I had been stamped and posted and they were waiting for me to be
delivered at an important address. I may contain unusual information"(19). But the narrator, Charlie, must move out of reflective discourse and take action: "I shall have to lay aside these emotional data. At the moment money, checks, hoodlums, automobiles preoccupied me"(74). When Humboldt's ex-wife informs Charlie that Humboldt had left something for him, the gift, Charlie embarks on a journey that takes twists and turns.

Charlie is the narrator and only he can disclose his prolonged bouts of self reflection -- meditations -- while he is trying to bring clarity to his ideas about "determining what a human being is"(89) and what happens at death's door. Charlie has credibility with the reader in discussing poets, poetry and Art because he is a double Pulitzer Prize winner. Bellow gives us plenty of insight into Charlie's character by having him concisely record "a little ontogeny and phylogeny" on himself (65). Charlie is an excellent narrator because he pays attention to detail: “Often I sat at the end of the day remembering everything that had happened, in minute detail, all that had been seen and done and said” (117). So we trust that his observations and memory about Humboldt are genuine.

Charlie takes solace in meditation, to free the mind from all external influences in order to achieve an enlightened state of being. He refers to this activity as an "exercise in contemplation or Spirit-recollection (the purpose of which was to penetrate into the depths of the soul and to recognize the connection between the self and the divine powers)" (143-144). Religious
connotations aside, Charlie spends the first half of the novel engaged in his own therapy session; stretched out on the sofa, he attempts to make sense of his entire life that is spinning out of control through this intellectual exercise of deep contemplation. His rambling thoughts whirl in every direction as he reflects on the past, his adolescence, former girlfriends, the money grubbing ex-wife, his capricious girlfriend Renata, his tenuous relationship with Humboldt. Additionally, he tackles a great deal of complex issues and ideas, including art, history, pop-culture, philosophy, literature, science, religion, sociology.

If we observe Humboldt's hold on Charlie, we notice that Humboldt has such power over Charlie, in death as much as in life, that he appears to be embedded in Charlie's psyche as an alter ego. In the very beginning of the story Charlie declares: "I always loved him"(2). But Charlie soon realized just how susceptible he was to Humboldt's influence: Like Kathleen, Humboldt's wife, "I too was supposed to go along, and in another fashion I too was to hold still. Humboldt had plans also for me"(23). However, when Charlie's play, and thus Charlie himself, became a success, Humboldt was fanatical in his attacks against Charlie's character. In a rather stoic attitude, Charlie judges: "To be loused up by Humboldt was really a kind of privilege. It was like being the subject of a two-nosed portrait by Picasso"(4). Charlie's love for Humboldt is unflinching, indicated by the emotional affects of his frequent dreams of Humboldt.
Once Humboldt was dead, Charlie was forever linked to him as his former friend. People seek him out to discuss the late poet Von Humboldt Fleisher. Beyond what others want from him about Humboldt, Charlie feels an impulse to carry on Humboldt's work, as he does with others who are deceased. But with Humboldt the task seems insurmountable: "Carry on for Humboldt? Humboldt wanted to drape the world in radiance, but he didn't have enough material"(107). Nevertheless, in remembrance, Charlie feels shame and remorse for not approaching Humboldt when he last saw him, utterly destroyed, in the streets of New York. Then Charlie receives Humboldt's gift and he goes through a gamut of emotions and he comprehends that Humboldt is bearing down on him, again, but this time with blessings; blessings given in affectionate love. Charlie sums up his relationship with Humboldt: "It's been an ecstatic connection. The hope of having poetry -- the joy of knowing the kind of man that created poetry"(477). Daniel Marin points out that through the comic coincidences plaguing Charlie, which are within the "ascendancy of 'pragmatic America,'" Charlie wants to "rise above all this stuff . . . and be fit to enter higher worlds."³ As Charlie expresses his concern in his typically flamboyant manner:

The greatest things, the things most necessary for life, have recoiled and retreated. People are actually dying of this, losing all personal life and the inner being of millions, many many millions, is missing.
...Mankind must recover its imaginative powers, recover living thought and real being, no longer accept these insults to the soul and do it soon. Or else! (241)
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