

# The Hermes in Breakfast at Tiffany's

"My love was as cruel as the cities I lived in  
Everyone looked worse in the light

[...]

Like daylight

It's golden like daylight

You gotta step into the daylight and let it go

Just let it go, let it go

[Spoken Outro]

I wanna be defined by the things that I love

Not the things I hate, I hate so much

And I can't write, I can't write

And I don't know who I am but I've got to sell,

So I take it all from someone else, someone

else that you can't see.

You can't see.

"Now the cover of a Rolling Stone  
Ain't the cover of a Rolling Stone  
And the music on my radio  
Ain't supposed to make me feel alone

What a drag <sup>to know</sup> ~~to know~~  
I'll have to learn <sup>to know</sup> ~~to know~~  
*Now and then I pace my place  
I can't retrace how I got here  
I cheat the light, to check my face  
It's slightly harder than last year*

*Then all at once it gets hard to take  
It gets hard to fake what I won't be  
Cause one of these days I'll be born and raised  
And it's such a waste to grow up lonely*

To  
@johnmayer  
on  
Valentine's  
Day

"SO LINE ON UP, AND TAKE  
YOUR PLACE  
AND SHOW YOUR FACE TO  
THE MORNING  
'CAUSE ONE OF THESE DAYS  
YOU'LL BE BORN AND  
RAISED  
AND IT ALL COMES ON  
WITHOUT WARNING"

WE PICK UP IN NEW YORK CITY  
TRYIN' TO FIND THE MAN I NEVER GOT TO BE  
WHEN I PUSH DOWN ON THE PAVEMENT  
I FOUND THE WHOLE THING SO MUCH HARDER THAN IT SEEMS



"I've forgotten all the Bohemian songs I used to play with you and Johanna. But here's one that will make Clara pout. You remember how her eyes used to snap when we called her the Bohemian Girl?" Nils lifted his flute and began "When Other Lips and Other Hearts," and Joe hummed the air in a husky baritone, waving his carpet slipper. "Oh-h-h, das-a fine music," he cried, clapping his hands as Nils finished. "Now Marble Halls, Marble Halls! Clara, you sing him." Clara smiled and leaned back in her chair, beginning softly: "I dreamt that I dwelt in ma-a-able halls, With vassals and serfs at my knee," and Joe hummed like a big bumblebee. "There's one more you always played," Clara said quietly, "I remember that best." She locked her hands over her knee and began "The Heart Bowed Down," and sang it through without groping for the words. She was singing with a good deal of warmth when she came to the end of the old song: "For memory is the only friend/That grief can call its own."

--from Willa Cather's "The Bohemian Girl" (1912)



THE BOOK IS ALREADY STANDING THERE, SO IT'S A CRIME WHAT HE WILL GO WRITE FROM HER BEING, LIFE, AND NOTES.



Tiffany's

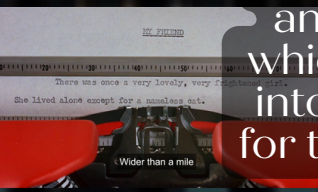
PICKING UP WHERE WE LEFT OFF WATCHING THE MOVIE . . .



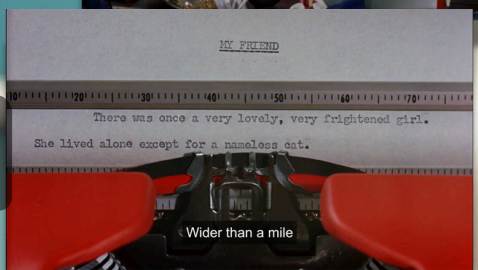
The Typewriter

2E gets out of the typewriter with the paper, Willa Cather, the original author, and her urn-- which also turns into a trash can for the bs writing

... and the typewriter ribbon and black ink gets in, the female already written, that already exists, like a carriage return of the writing already done, right at Paul, and heads for the destination: Sing Sing.



"I got the key, all right," to the texts themselves, for Truman to assign himself as owner of the apartment, the writing.

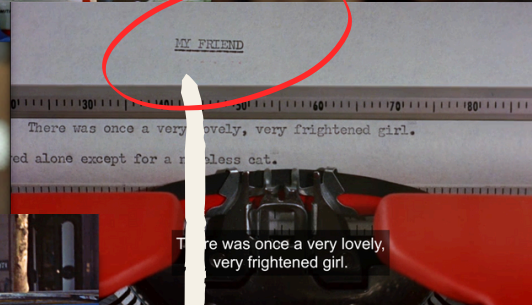




"Oh, it was all right—I understand that; but you are young only once, and I happened to be young then. Now, Vavrika's was always jolly. He played the violin, and I used to take my flute, and Clara played the piano, and Johanna used to sing Bohemian songs. She always had a big supper for us—herrings and pickles and poppy—seed bread, and lots of cake and preserves. Old Joe had been in the army in the old country, and he could tell lots of good stories. I can see him cutting bread, at the head of the table, now. I don't know what I'd have done when I was a kid if it hadn't been for the Vavrikas, really."

--from Willa Cather's "The Bohemian Girl" (1912)

Garbage writing stuffed into Willa's urn and in the room she "decorated." Taking advantage of Willa's legacy, what he is writing is turning it into garbage as he's just writing down the character who already IS--who can be heard singing right out the window that very moment from Willa's "The Bohemian Girl."



She's a part of the 'mafia' what she's accomplishing in the film--but no one actually suspects her, not in 65 years of what she's done.



You do think Fred is nice, don't you, Sally?

"He's already got a decorator. I'm the agent!"



For you, I hope he is.



suppose Bill's having us watched, huh?

"We have a relationship !!!"



You heartbreaker

Being Followed Incessantly & Far Too Closely



Two drifters

Willa was actually friends with Mark Twain, but Truman assumed the identity, claiming growing up going out on river boats on the Mississippi when his absentee father was for a limited time a salesman in New Orleans. Willa's "Tom Outland's Story" takes the possibilities of Twain's America further into the feminine, and in her own life and writing in the Southwest to phenomenal, true realization that is to be known.



My huckleberry friend



-What you doing?  
-Writing.



-but good night, Mr. Arbuck.  
-Baby, wait a minute. What is this?



You like me. I'm a liked guy.



I worship you, Mr. Arbuck.

And is quite evident, real, and alive in Audrey.



Confronting the 'writer', the interloper, who is taking the details for himself.

Holly/Audrey continually shows loving support for Paul/Truman to write, but she defies the story he tries to force her into and puts herself back into Willa's dynamic stories, and to her own realization of the cogent and compelling feminine of Being and action. All the while she's taking back the original characters and texts for whom they belong\*, the masterful, brilliant, deep-diving feminine of Willa Cather.

Good.

suppose Bill's having us watched, huh?

I'll be careful. You wait here.

Paul/Truman is always 'careful' (on guard, defensive) as to what he says and does in regards to the stolen characters, ideas, and texts that are not his. That the characters are now tracking him is a wild turn from the filmmakers.

I just want to find out what this is all about.

Darling, please don't. I don't think you should.

Paul/Truman for his entire 'career' has been making the plagiarism worse. He thinks he's going to take the 'prize': Willa's female character.

The Cracker Jack box is red and white. A "cracker jack" refers to something "of excellent quality or ability"--Willa's writing and creations. Paul takes the box and removes the prize, a seemingly trivial prize, a cheap copy of a ring, as Truman has done with Willa's writing, in taking the prize for himself, namely Holly Golightly--the ring is symbolic of this "jewel" of Willa's writing and the theft of which is not noticed here. The movie plot is now the jewel theft, as from *Tiffany's*. The entity here that has the most value is Holly. Holly will retrieve it herself in a most gorgeous, profound, inspired way.

He comes outside the dollar-green door (which is also Willa's Garden of Eden) to one of Willa's characters, Dr. Howard Archie from her *The Song of the Lark*, who has to come rescue her in NYC from Fred who isn't doing right by her publicly in Willa's novel.

The boat on the water is white with green stripe, like a dollar, just like the window awnings of the building are green and white striped. But it can also be turned back to its brilliant nature of Willa's insight into the redemption of the feminine and the artist creator in the Garden of Eden. His identity "by the water" and the boats is 'borrowed' for cash and identity from Mark Twain and Willa Cather. Now her text character is confronting him.

Willa's writing and characters have been taken as if offered from a concession stand, as Doc retrieves the symbol of the red and white.

**Enlist in the U.S. NAVY**

Our Jackies and Soldier Boys Eat

**Cracker Jack**  
The World's Most Famous Food Confection

maintaining nutritive quality of healthy appetites of our boys in the More You Want.

This ideal war-time confection confections, yet satisfies the candy ap

Save Sugar and Wh

It has 5 times the times that of eggs, and 1 1/2 times the twice the food value of whole wheat a vital food elements.

roasted peanuts, covered with



Doc is wearing the real ring, but he's not married to her in *The Song of the Lark*, either, but he does treasure Thea, and she treasures him.

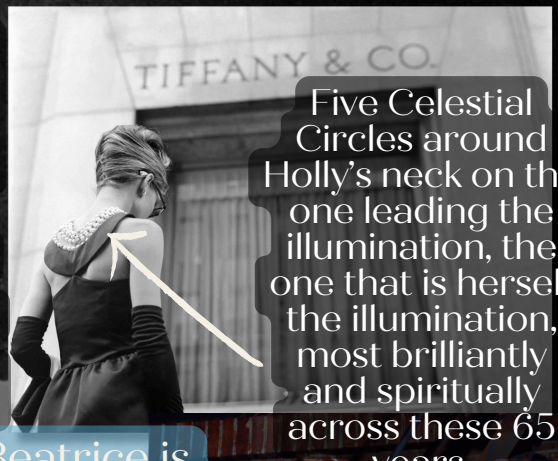


Boston Bull Terrier as in Willa's "Coming, Aphrodite!"





2E's name is given in the script as Emily Eustace, but that name is never used. Paul is on level A, too, above Holly: she is in 2A, he in 3A. Mr. Yunioshi is 4A, even though there are clear delineations that Holly lives below. Level E in *Paradiso* would be level 5, which according to Dante is that of Mars and those with fortitude who gave their lives for Christianity. Willa's works such as *Death Comes for the Archbishop* and *Shadows on the Rock* do just that with Catholicism, yet in a much different feminine way than expected, as does Dante's *Divine Comedy*, wherein Beatrice, the guide is the illumination, the Hermes, the psychopomp, as Holly is doing here. '2' is doubling or copying everything.



Five Celestial Circles around Holly's neck on the one leading the illumination, the one that is herself the illumination, most brilliantly and spiritually across these 65 years.



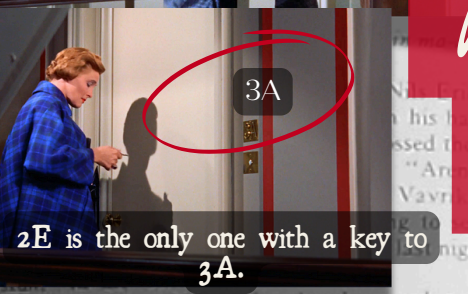
The Moon  
*Paradiso*, Circle 1

Beatrice is The Hermes in the *Divine Comedy*.



4A

In 30 seconds I going to call the police!



3A

2E is the only one with a key to 3A.

Dante's *Paradiso*

Identifying Willa Cather's identity in the movie by Levels of Heaven

According to tradition, "In the Purgatorio, the second cantica of Dante's poem, penitents reaching the Garden of Eden at the top of Mount Purgatory are first washed in the waters of the river Lethe in order to forget the memories of their mortal sins. They then pass through Eunoë to have the memories of their good deeds in life strengthened."



2A

I worship you, Mr. Arbuck,

Two levels are labeled as "A"-- Holly is blocked out of heaven, and therefore is being held in Purgatory. *Paradiso* begins with the Moon, which is referenced in Mr. Yunioshi's apartment, and he keeps getting hit right in the face with it--whenever he WAKES UP. Holly, too, is BEING AWAKENED.

Paul's apartment also references the Garden of Eden, which is the 10th circle of Purgatory-- and in his apartment it is associated with a feminine "powder room," but his apartment has demons for tree branches that hold the illumination.

Holly crossing the river Eunoë



The heavenly clouds



The glass of alcohol and Paul's arm angled the same way in the mirror reflection, with a copy of Holly in the mirror with the copy of him.



"Black, alligator" [also under the bed] and what she calls Paul.



Orange Dutch Resistance





But 2E's name also references heaven in another wildly literary way. Willa's "Coming, Aphrodite!" is set in Greenwich Village where Eden Bower doesn't recognize her own identity, just feels her potentiality, and neither does Don Hedger. The art and its intents get in their way to the thing itself, i.e. Aphrodite. But Greenwich Village is indeed the cultural Garden of Eden in her 1920 story.



The jewel of Willa's writing



suppose Bill's having us watched, huh?

"In 1934, e. e. cummings met Marion Morehouse, a fashion model and photographer. [ . . . ] Morehouse lived with Cummings until his death in 1962. She died on May 18, 1969, while living at 4 Patchin Place, Greenwich Village, New York City, where Cummings had resided since September 1924."

Chandeliers

The Illumination



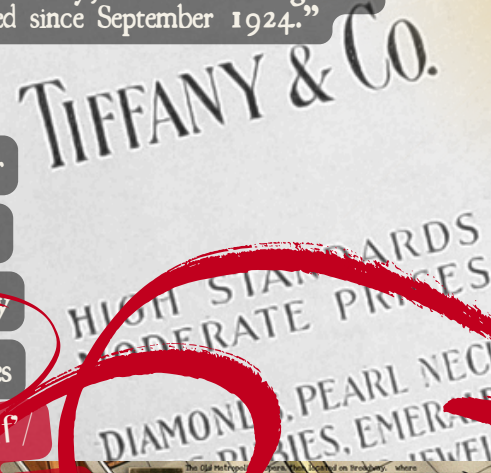
e e cummings's poem:

if there are any heavens my mother  
will(all by herself)have  
one. It will not be a pansy heaven  
nor  
a fragile heaven of lilies-of-the-valley  
but  
it will be a heaven of blackred roses

emphasisonthe 'allbyherself'  
weWILL[A]notmention  
theinappropriateuseofthebeautiful  
word'pansies'

e e cummings's home  
from 1924 to 1962

Greenwich  
Village



e.e.'s poem "i thank you God for most his amazing" was one of the first poems, one of my favorites in spirit and language, i wrote on my Tumblr to John Mayer after we had first seen each other.

(i who have died am alive again today,  
and this is the sun's birthday;this is the birth  
day of life and of love and wings;and of the day  
great happening illimitably earth)  
how should tasting touching hearing seeing  
breathing any-lifted from the no  
of all nothing-human merely being  
doubt unimaginable You?  
(now the ears of my ears awake and  
now the eyes of my eyes are opened)

Narcissism seeks to maintain not-knowing, vagueness, hardened feelings, unconsciousness or purpose for self-importance, control, power, and to tear everything down so that they are center-imposing self-centeredness as a false, painful reality for others.

The "psychopomp" artist always takes down those walls for humanity, opens it with the abundance and freedom that has become forbidden by hardened perception.



# The Awakening is Her.

"Hate is a fruitful emotion, but it has not produced great literature. Dante's *Inferno* and the whole *Commedia* is inverted evil, hatred of evil because of the love of good.

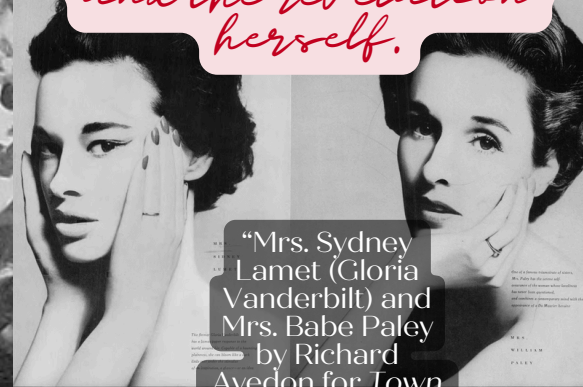
The great characters in literature are born out of love, often out of some beautiful experience of the writer."

--Willa Cather



The feminine is the path to the revelation and the revelation herself.

Holly's apartment is inverted. In "Coming, Aphrodite!" Eden and Don are on the same floor. But here, Paul and Mr. Yuniوشي--with his references to Truman are on the same floor instead. Truman has "taken the floor," invaded the Garden, invaded heaven.



"Mrs. Sydney Lamet (Gloria Vanderbilt) and Mrs. Babe Paley by Richard Avedon for *Town and Country* 1957 "Meditations on Ageless Beauty"--whom Truman sought ownership and authorship over, always the tearing down.

Truman infiltrated real women's lives, gained their trust and confidences, turned it to lies and fodder, and sought to destroy them. He would do this AFTER *Breakfast at Tiffany's*, showing his true colors as the filmmakers were pointed out. Their beauty, inner and outer, must prevail in the telling of American culture and our human story. Willa showed how the restructuring and aliveness depends on and blooms from the feminine.

## Truman's Inferno

Truman, copying both words and actions from Willa and her life as his own biography, determined he would write exactly as she did in using real people and details and then he claiming to have invented it. Willa had had a strained relationship with a close friend after she published an unflattering, yet revealing story of another friend in "The Profile." Truman's doesn't even compare to what Willa was showing.

Mr. Yuniوشي, in addition as being a reference to writer and Asian art author and collector, is also a reference to a photographer, Richard Avedon, of fashion models such as in the film in Mag Wildwood who says he was photographing her for the "Bazaar"--Richard Avedon's position, and whose portraits Truman wanted for himself and copied just as he has done Willa's works; In trying to be Richard Avedon in copying them, it made a hell of people's lives. Truman lacked the depth and insight, the roots of an artist.



"The Bohemian Girl" 1912



I have the original magazine of the true beginning of *Breakfast at Tiffany's* from 1912 hanging above my writing desk.



Tiffany & Co. inside the front cover, 1912

Audrey and model Dovima during the making of *Funny Face* (1957) based on Richard Avedon which then became a model for Truman's Holly Golightly.



Truman took all of the people and divine creations around him, even literature itself, and made them about himself and sold it.



"His second wife has no children. She's too proud. She tears about on horseback all the time. But she'll get caught up with, yet. She sets herself very high, though nobody knows what for. They were low enough Bohemians she came of. I never thought much of Bohemians; always drinking."

--from Willa's "The Bohemian Girl"

"The Cracker Jack name and slogan, 'The More You Eat, The More You Want' were registered in 1896." It's true of Truman's taking from the writing. He can't stop himself. It's also very well selling.



That's me. That's her.

• Doc Golightly now shows his identity. He's actually Willa's Dr. Howard Archie from *The Song of the Lark*, the town doctor in Moonstone where Thea Kronborg grew up. He has long believed in her exceptional ability and personhood from her very young years and offers her financial assistance to further her opera singing career. He saves her from a 'situation' with Fred Ottenburg. Dr. Archie visits her in NYC.



Her name ain't Holly.



*Narcissism is an incredible energetic catalyst for being, creation, and social change.*



It's the prize in the Cracker Jack. You want it?

Paul is disappointed that his characters are being reclaimed, especially Holly. Anyone would be in love with her character and want to be her author, but Audrey's spirit is far, far beyond that trap and ownership, as Willa intended. The ring from the box of Cracker Jacks will get "engraved" with her initials in Tiffany's. The plot then becomes how, imperceptibly, she will reclaim the prize of herself, the character, and yet taken it to its triumphant, abundant realization in Audrey Hepburn.



She was an exceptional person.

*And here is some of the wild, true literary magic, even from the Divine Comedy and Hebrew Bible.*





Holly's initials are upside down when Paul picks the ring up from Tiffany's, the prize now engraved with her. My name, Shiloh, upside down and right-side up connect in wild, wild ways, as I showed in a tapestry, to the curse in the Garden of Eden and its reversal in Jacob's prophecy in Genesis 49:10, and to what the ancients were writing, to what Willa was writing. It has happened in a weave in ways no humans would have been able to align so intricately, most especially across centuries to exact names and dates.

It is a wild wonder then, when John Mayer and I came together knowing we loved each other right there in Greenwich Village in July 2010, right at the setting of Willa's "Coming, Aphrodite!" with the miracles of it all already underway in extraordinary alignment of time and happenings, although we weren't aware of the details, just how it felt like the movement of something potent, bigger than us. It was in Greenwich Village that John first sang, "A Face to Call Home," neither of us knowing at the time how it would go, but both knowing the music and the art would carry it.

"Oh, I wouldn't let you cash your check."

The scene of Tiffany's is immediately juxtaposed with the library and Paul's name being the card catalogue. He will "vandalize" a book by signing *his* name to it.

\*One of the translations of my name, Shiloh, means "the one to whom it belongs."

Oh, I wouldn't let you cash your check.

You said you wanted to sit down. It's the public library.

You bought me one, a typewriter ribbon, and it brought me luck.

Holly is now wearing her orange color of her WWII Dutch Resistance. Producer Marty Jurow wrote that Audrey herself was involved in the wardrobe and choosing the accessories.

Now, in these **covert operations**, in this place where she feels **treasured**, she'll accept the gift back-- and it goes from him receiving a typewriter ribbon back to her in having her initials being engraved on the replica ring.

After her arrest, she'll be in neutral colors, but in the taxi back on the 'river' she will change back into the black ink, the text that she is. She'll throw the cat out because characters can't belong to other people,

Is it true you carried messages from Tomato in code?

-Of course I'm innocent.  
-What are you going to do about it?

You're chicken. You've got no guts.



From Willa's "The Bohemian Girl" (1912):

Nils led the horse up to a straw stack, and turned to Clara, looking at her intently, as he had looked at her that Sunday afternoon at Vavrika's. "But why do you fight for that so? What good is the power to enjoy, if you never enjoy? Your hands are cold again; what are you afraid of all the time? Ah, you're afraid of losing it; that's what's the matter with you! And you will, Clara Vavrika, you will! When I used to know you—listen; you've caught a wild bird in your hand, haven't you, and felt its heart beat so hard that you were afraid it would shatter its little body to pieces? Well, you used to be just like that, a slender, eager thing with a wild delight inside you. That is how I remembered you. And I come back and find you—a bitter woman. This is a perfect ferret fight here; you live by biting and being bitten. Can't you remember what life used to be? Can't you remember that old delight? I've never forgotten it, or known its like, on land or sea."

He drew the horse under the shadow of the straw stack. Clara felt him take her foot out of the stirrup, and she slid softly down into his arms. He kissed her slowly. He was a deliberate man, but his nerves were steel when he wanted anything. Something flashed out from him like a knife out of a sheath. Clara felt everything slipping away from her; she was flooded by the summer night. He thrust his hand into his pocket, and then held it out at arm's length. "Look," he said. The shadow of the straw stack fell sharp across his wrist, and in the palm of his hand she saw a silver dollar shining. "That's my pile," he muttered; "will you go with me?"



You call yourself a free spirit, a wild thing.



Here. I've been carrying this thing around for months.

She gets the prize, the replica, back with her initials typed on it by her indelible spirit and unforgettable performance. She has reclaimed it, through daring. She's pulled it off.



Itzy oh maybe cupid it after Me Mische love has found love

When 2E tells Paul when he's trying to take the female character and run, "I do believe love has found Andy Hardy," is another reference to Mickey Rooney's character. In 1938 Mickey Rooney starred in the film of the same name, *He Finds Andy Hardy*, in which he sees an advantageous situation and takes the best one and calls it love. It may also be identifying Truman himself on the same floor as Paul in *Breakfast at Tiffany's*, where the father is a judge and the neighbor friend girl is his neighbor, played by Judy Garland, a reference to Harper Lee, who by the time of the making of *Breakfast at Tiffany's* had accompanied Truman to Kansas to copy Willa's texts into *In Cold Blood*.