

toms. There's a very limited sense in which people differ from one another and those differences seem to me to be fairly superficial. There are many more ways in which people are similar but the whole accent of this culture has been to stress those differences and understress the similarities. People are encouraged to want their own this and their own that, and led to believe that those external things are all attributes of their individuality and they aren't complete without them. And such is the basis of a consumer culture.²⁸

For the most part, specifically political issues are avoided in Eno interviews, when they come up, Eno is liable to put them into some much broader context, or, occasionally, to take a point of view that is detached almost to the point of being chilling. He showed interviewer Frank Rose a scrapbook of newspaper clippings he had been keeping, one headline read "The War of the Satellites: Pentagon Is Developing Defense Measures Against Soviet Hunter-Killer Spacecraft." This "sets him off," according to Rose, "on a 15-minute discussion in which he terms the idea of ritual wars in space involving unmanned craft 'quite interesting.'"²⁹ Taken out of context, such a remark gives an impression Eno did not likely intend, but it is not difficult to guess what he found intriguing about the prospect of Star Wars: space exploration itself, to which his 1982 album *Apollo: Atmospheres and Soundtracks* is a tribute, the idea of interaction between vast, impersonal, computerized systems, which are likely to produce completely unexpected results, and the idea of ritualized conflict itself, which he had probed, albeit obliquely, in *Taking Tiger Mountain (By Strategy)*. Eno is constantly seeking underlying patterns and principles to gain perspective on the facts and occurrences of human and non-human existence.

Metaphors and Images

In the foregoing I have attempted to sum up some of Eno's ideas on a variety of subjects, in order to demonstrate the broad scope and content of his world-view. The style of his verbal discourse frequently relies on metaphor and simile – and on sometimes fanciful, sometimes profound conceptions of cross-connections between diverse fields of knowledge and experience.

Eno has acknowledged on several occasions that he is more inclined to think in visual or spatial terms than in a strict linear fashion. We have already seen how he thinks of his creative products as ultimately stemming from a few "meta-ideas," which in turn spring from a very few "meta-meta-ideas," in a sort of hierarchical web or matrix. He has been known to doodle incessantly while being interviewed, often producing diagrams that he feels express his thinking better than linearly ordered sentences. He has filled volumes of notebooks with diagrams, sketches, lists, tables, ideas, expressions, and what he calls "amateur mathematics." Reproductions of a number of these notebooks' pages were published in 1986,³⁰ and he has occasionally hinted that he would like to assemble a collection of his sketches, ideas, lectures,

²⁸ McKenna, "Eno," 44.

²⁹ Rose, "Four Conversations with Eno," 70.

³⁰ Eno and Mills, *More Dark than Shark*.