

**Flashes of Creative Intuition:
The Unrecognized Aphorisms of Robert Frost**

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CHAPTER 1

INTRODUCTION

“Aphorisms, representing a fragmentary knowledge,
invite men to investigate further...”
Francis Bacon, *The Advancement of Learning*, 1605

“*Per essere perfetto, le mancava solo un difetto.*” My balky brain struggled with the Italian: “To be perfect, one lacks only a defect.” This was the professor’s opening statement in my Italian literature class at the University of Bologna during my study abroad in 2004-2005. It is an aphorism, by Karl Kraus, and has many characteristics of the genre: it is short, definitive, philosophical, and has a humorous twist. Professor Ruozzi began his first lecture with an aphorism because the theoretical part of the class would concentrate on aphoristic literature, an academic topic of interest both to him, as well as to other European scholars.

I suddenly recalled a sentence from Emerson’s essay *Self-Reliance* that had delighted me in high school: “A foolish consistency is the hobgoblin of little minds.” I now realized that this, too, was an aphorism. I became intrigued with this subject while in Bologna and was determined to pursue it further on my return to the United States, but with a focus closer to home, as our class had studied only European aphorisms. What could be said about American aphoristic literature?

The 2006 publication of *The Notebooks of Robert Frost*, edited by Robert Faggen, suggested a topic. A review in the *Times Literary Supplement* first stimulated my interest. The reviewer, Tim Kendall, a professor of English at the University of Exeter in England, writes about the notebooks’ “aphoristic intensity,” and finds them “most usefully approached as a compendium of aphorisms” (Kendall). I discovered that Robert Frost (1874-1962), a winner of four Pulitzer prizes for his work as a poet, wrote hundreds of aphorisms in these notebooks—but

apparently scholars and critics were interested in them only as they might provide insight into Frost's poetry. Instead, I would study these aphorisms and write about them. "Flashes of Creative Intuition: The Unrecognized Aphorisms of Robert Frost" is the outcome. It is intended to show that Frost should be remembered as a great aphorist, as well as a great poet.

However, before going directly to Frost's aphoristic work, we should address the aphorism itself—as genre, as fragment, and how it might originate via the creative process. With a deeper understanding of this topic we could gain a broader perspective on Frost's aphorisms. A literature search was the first step and it soon became clear that there was ongoing academic inquiry in aphoristic literature in several European countries.

In 1994, Gino Ruoizzi, professor at the University of Bologna, edited a definitive two-volume, 2400-page anthology of Italian collections of aphorisms from 1250 to 2000 which includes over one hundred authors (*Scrittori*). In addition to selections from this work, our class in Bologna studied a collection of essays on aphorisms, also edited by Ruoizzi (*Teoria*), the authors of which included the philosopher and novelist Umberto Eco. The bibliography for this collection includes over twenty-nine items from twenty authors; six are in German, five in French, and the rest in Italian.

A few years later, as a result of an academic conference, a collection of twenty-five essays on aphorisms was edited by Professor M. A. Rigoni at the University of Padova. Two of these essays provided the only academic study of American aphorisms that I had yet found (Bacigalupo, Bernardini). And in 2008, there was a daylong conference on aphorisms at the University of London, attended by about fifty people, among them scholars from Finland, France, Germany, Italy, Serbia, the United Kingdom, and the United States.

The point of this information is to demonstrate that the study of aphoristic literature in Europe is quite active. My concern, returning here from Bologna, was to learn more about academic inquiry in this subject in the United States. Networking with a number of American scholars who specialized in American or English literature resulted in a consistent response. All of them knew of European aphorists like Bacon, de la Rochefoucauld, Nietzsche, and others; and all could discuss the sayings in *Poor Richard's Almanac* or aphorisms found in Emerson's essays, and could recall various American aphorists like Samuel Clemens or Ambrose Bierce. However, none of them was aware of any study of aphoristic literature in the United States. Research through the University of Minnesota library system confirmed this—I was able to find only eight authors of journal articles or books on this topic published in the last fifty years (Coyle, Lind, Maddocks, Morson, Pagliaro, Waddell, Wolf, and Yoos). It is also likely that the lack of interest in aphorisms in the United States is one reason why so little of the European study in this field has been translated into English. (This field appears to be somewhat neglected in England as well [Elam]).

There are a few exceptions to this apparent lack of study in this topic in the United States; for instance, the Northeastern Chapter of the Modern Language Association conference in March of 2012, offered a workshop on aphorisms. In addition, there have been a few popular anthologies of aphorisms published in English in the last seventy years, Geary's being the most recent (Auden, Geary, Gross, Smith).

Returning to Frost, the primary source of his aphoristic work is the forty-eight notebooks transcribed by Faggen which contain over one thousand aphorisms (Appendix). While critics and other scholars reviewing *Notebooks* may mention the aphoristic aspect of Frost's writing, their primary focus is on how the notebooks might provide a new perspective on Frost's poetry.

A typical comment came from a leading Frost scholar and biographer, Jay Parini, who was said to feel that “niggling over the exact wording in notebooks Frost never intended for public consumption did not seem as important as, say, settling punctuation disputes about the published poems. The notebooks, Mr. Parini said, are ‘fun to read, but it doesn’t fundamentally alter anything about Robert Frost’” (qtd. in Rich).

Because literary critics and scholars are focused so intently on Frost’s poetry, and because the aphorism is rarely studied in the United States, the extraordinary aphoristic treasure in the notebooks has been completely overlooked. It deserves better. This thesis provides examples of the aphorisms and attempts to characterize them; it shows connections between the aphorisms and the poetry; and it seeks parallels between aphorisms in the notebooks and in Frost’s other work, including his poetry, essays and speeches. In addition, it examines how aphorisms may have come to Frost through his creative process, and why he may have been attracted to them. It is my contention that the hundreds of aphorisms written by Frost create a body of work that appears to be unprecedented in American aphoristic literature, and that is worthy of reading, study, and celebration.

CHAPTER TWO

THE APHORISM AS GENRE - I

“Good things, when short, are twice as good.”
Gracian, *The Art of Worldly Wisdom*, 1647

Introduction and Definitions

Before turning our attention to Robert Frost and his aphorisms, we will conduct a thorough investigation of the aphorism, first as a literary genre in Chapters Two and Three, and then, as a fragment—as seen from the viewpoint of literary theory—in Chapter Four. Both perspectives are essential because the aphorism is more than just a genre; it represents a particular mode of thinking and writing.

As a genre, the aphorism is a short form of literature like the essay, fable, and proverb, as opposed to long forms like the play, epic, and novel. Further, as explained by Gualtiero Calboli in “Aphorismi a Roma,” it comes from what is called the Attic style of short, plain, simple expression using ordinary language, as opposed to the Asiatic, or more ornate style, favored by Cicero (17). Like other genres, the aphorism is distinguished by a set of unique characteristics. First, however, we will attempt to define the aphorism. Despite Guiseppe Pontiggia’s warning, in his preface to Ruozzi’s anthology that “it is impossible to truly define the aphorism” (xvi), by examining several definitions, we will receive different, and valuable, perspectives on this genre.

First, a cautionary note: the aphorism has changed somewhat over the past four hundred years and we need to be clear as to exactly what we are defining. Briefly (see Chapter 3: History), the aphorism began as a more objective form in which the author makes thoughtful and reasoned observations about science and medicine. Beginning with the Enlightenment, however, it slowly evolved into a form that was more personal and subjective in character, sharp and even

provocative, focused more on the philosophy of life and the human condition. Today, both versions of the aphorism coexist, but the modern form is clearly dominant—and it is this form that the following definitions address.

The first definition is brief and objective: “A tersely phrased statement of a truth or opinion” (“Aphorism”). However, a more complex and probing definition, from Timothy Clark’s essay, “Modern Transformation of German Romanticism: Blanchot and Derrida on the Fragment, the Aphorism and the Architectural,” suggests the subtleties of this literary form: “The aphorism is precisely that form of language that claims to speak the truth, prophetically, authoritatively yet asystematically, in an unanswerable and trenchant unity of meaning and expression” (242). Finally, here is one more definition, also an aphorism as well, that appears to be tongue-in-cheek but is instead quite incisive and profound, from Gesualdo Bufalino, a contemporary Italian aphorist: “It is characteristic of the aphorism to express truth that appears to be lies and lies that appear to be truth” (Ruozzi, Lectures 21/10/04).

This last definition directs us to a property central to the genre: aphorisms typically create meaning through the statement of an alternate reality, expressed as the author’s personal and subjective vision of truth—another way of saying, as in our first definition, that the aphorism states a “truth or opinion” of its author. The reader is momentarily disoriented by a surprising perspective, which they would experience as an opinion as opposed to a truth, and which may seem strange or outrageous on its face, causing a reflexive rejection of what has just been read. As Bufalino observes, this “opinion,” or subjective vision of truth would then be seen as a “lie” as stated by the aphorist. In the next moment, however, it is quite possible that the reader may adapt to this point of view and accept this new perspective, deciding that it may reflect his or her

own idea of “truth” after all. (Of course, Bufalino is not defining the lie here in the usual sense as an intentional deception, but rather as the opposite of a subjective version of truth.)

A second possibility is that an aphorism appears “truthful” on first reading—but then, after reflection, the reader sees it as a “lie.” In either case, Bufalino’s seemingly light and humorous observation is shown instead to be quite profound: an aphorism’s truth is not defined by the objective standard of conventional, logical reality, but by the author’s alternate reality, or subjective vision of truth.

Here is an example of this phenomenon from the nineteenth-century philosopher and essayist Ralph Waldo Emerson: “People say law, but they mean wealth” (qtd. in Gross 110). The reader’s view of law and its role in society might significantly influence whether this aphorism is seen as “truth” or “lie.” Emerson’s aphorism might also seem to be outrageous on its face (a “lie”), but might become a “truth” after it is mulled over by the reader and accepted as possibly being in agreement with his or her own personal reality after all.

Thus, aphorisms provide an opportunity for the author to reveal a distinctly personal and subjective truth which may not necessarily correspond to the “real” (that is, “conventional”) truth, or it may go far beyond it, sometimes in a caustic or provocative way, and often the reader may not welcome it. As James Geary, a specialist scholar of the aphorism, observes in *The World in a Phrase: A Brief History of the Aphorism*, this personal aspect “is important because aphorisms are not bits of uplifting text meant for passive consumption. They are challenging statements that demand a response: either the recognition of a shared insight or a rejection and retort” (15).

In other words, the reader, after comprehending the alternate reality expressed by the author, either accepts the author’s personal vision of truth, or dismisses it as too divergent from

his or her own version of the truth. However, we should also note that while Geary's observation may be typically true for the personal and subjective aphorism, the more reflective version is less likely to generate this kind of response. There are also occasions where the subject or statement in question simply doesn't seem relevant or important to the reader, who thus may very well pass over the aphorism without the active response postulated by Geary.

To summarize, an essential characteristic of most modern aphorisms is that they create meaning through the statement of an alternate reality—a reality which is an expression of the author's own personal, subjective truth.

Characteristics

There are a number of characteristics that we will describe to help us further define the aphorism. However, as we will see, there are many exceptions to these elements, and it is quite likely that no one aphorism is likely to include all of them. Rather, if a certain phrase or sentence includes most of these characteristics, we can be reasonably certain that it is indeed an aphorism.

Brevity or succinctness is the property most often attributed to the aphorism and is one of its most important elements, as highlighted in the first definition. Every word matters; there is often a sense of urgency, and there is no extra padding—aphorisms are usually terse and to the point. Here are some examples of aphoristic brevity: again, from Emerson, “Much will have more” (qtd. in Gross 33). From Rene Descartes, seventeenth-century philosopher and mathematician, “I think, therefore I am” (qtd. in “Cogito ergo sum”). And from William Blake (1757-1827, English poet and engraver, “Everything that lives is holy” (qtd. in Geary, *Guide* 157).

However, there are exceptions to even this most basic characteristic. Many critics agree that in addition to the class of short aphorisms described above, there is also a less common class of longer aphorisms, perhaps several sentences or even paragraphs in length, which resemble mini-essays. Geary calls these *pensées*, but other authorities give them no special name (*Guide* 6).

While it is true that the great majority of aphorisms tend to be short, especially those written since the beginning of the twentieth century, many authors have written long-form aphorisms. They include Francesco Guicciardini, the early sixteenth-century Italian statesman and historian, and the first to write an entire collection of aphorisms (*Ricordi*); Giacomo Leopardi, the romantic Italian poet whose collection of aphorisms was published after his death in 1840; Frederic Nietzsche, the nineteenth-century philosopher; Walter Benjamin, the twentieth-century German philosopher and member of the Frankfurt school; as well as Robert Frost. Therefore, the longer aphorism cannot be ignored in a comprehensive investigation of the genre. Here are two twentieth-century examples:

I am not—from birth—a revolutionary. I am a conservationist, or saver, of a very rare species. I have always known that one who wishes to conserve what is essential must relinquish much. A simple saver doesn't reason like this. Or, more likely, doesn't reason at all. He simply suffers from constipation. (Umberto Saba, “Scortiatioe” 833)

All close relationships are lit up by an almost intolerable, piercing clarity in which they are scarcely able to survive. For on the one hand, money stands ruinously at the center of every vital interest, but, on the other, this is the very barrier before which almost all relationships halt; so, more and more, in the natural as in the

moral sphere, unreflecting trust, calm, and health are disappearing. (Walter Benjamin, *One Way Street*, 1926)

Both of these long-form aphorisms not only exceed fifty words but also state a personal, subjective “truth” through the expression of an alternate reality. In the poet Umberto Saba’s case, we get to this in the last sentence: the word “constipation” jars us after reading five short sentences of reasonably conventional logic. This is the author’s own personal reality that makes a clear point between obsessively saving everything on the one hand, and living a simple life through a conscious strategy on the other. As for Benjamin, he somewhat unexpectedly links macroeconomic factors to the intimacy of personal lives: he refers to the era following World War I in Weimar Germany, where he believes that the extreme economic distortions of hyperinflation have a strongly negative effect on personal relationships.

The long-form aphorism often resembles a personal reflection or a mini-essay. Some, such as the two examples above, may develop or summarize a statement of the author’s personal truth over a paragraph or more using conventional logic. Others may resemble the more reasoned, objective aphorism. In any case, although brevity or succinctness is a key characteristic of the short-form aphorism, we should recognize that this criterion is not relevant for the far smaller category of long-form aphorisms.

A side effect of brevity is a strong flavor of authority. We should also note that the Greek word *aphorismos* means definition—and a short definition is by its nature authoritative. Thus short aphorisms, like those above from Emerson, Descartes and Blake, leave little space for qualification or equivocation. We may sometimes resist this aristocratic or sententious quality of the aphorism, as it seems to brook no opposition. As Lind writes in his 1994 essay, “The Aphorism: Wisdom in a Nutshell”: “Aphorisms are essentially an aristocratic genre of writing.

The aphorist does not argue or explain, he asserts; and implicit in his assertion is a conviction that he is wiser or more intelligent than his reader” (311). The Italian poet and aphorist Camillo Sbarbaro writes of this authority differently: “the force of aphorism is in its peremptoriness, like that of an ugly thug” (*Fuochi Fatui*, 1956, qtd. in Ruozzi, “Giano” 140). However, often the aphorism’s authoritativeness may be softened as it beguiles or persuades us with its personal flavor as well as by the surprise created by its unusual or unorthodox take on the subject at hand.

Another hallmark of aphoristic writing is a kind of cleverness or “twist” which may provide a dynamic experience for the reader, sometimes through the use of paradox. It can also be a bit disorienting, often forcing one to search quickly for a meaningful context—either the author’s or one’s own—the result frequently being a different way of thinking, or the acceptance of a different reality, concerning the subject in question. This twist is very often present in modern aphorisms, particularly those that are personal and subjective in nature. It can be thought-provoking, profound, or clever—but wit or humor is very frequently an essential element. As Melvin Maddocks puts it in his essay “The Art of the Aphorism,” it’s as if the aphorist “must amuse—it’s written into his contract” (175). Or, as James Geary describes the twist, “Like a good joke, a good aphorism has a punch line, a quick verbal or psychological flip, a sudden sting in the tail that gives you a jolt” (*World* 17).

The twist is most prevalent in aphoristic writing that follows the example of Francois, Duc de La Rochefoucauld, the brilliant French aphorist. He was much admired by Parisian salon society for his maxims (see Chapter 3) during the late seventeenth century, and whose concise form, focus on human behavior, and pungent wit strongly influenced later writers. La Rochefoucauld’s lively and often caustic work expresses his down-to-earth and highly realistic view of human nature: “Sometimes we think we dislike flattery, but it is only the way it is done

we dislike” (qtd. in Gross 206). And, “The love of justice, for most, is only the fear of supporting injustice” (qtd. in Biason 59).

Further examples of the twist in aphoristic writing include the following: Oscar Wilde (1854-1900), the Irish playwright and poet, one of the masters of the aphorism, writes, “A gentleman is never unintentionally rude” (qtd. in Yoos and Keith, *Style* 39). The surprise in “unintentionally” stops one for an instant and necessitates a re-reading. Or, an example from Karl Kraus, the great Austrian aphorist of the early twentieth century: “To be perfect, one lacks only a defect” (qtd. in Eco 162). In this case, it is a paradox that causes one to pause and re-think exactly what it is that Kraus is trying to say: how can one be perfect if one lacks something? And from Leo Longanesi (1905-1957), Italian journalist and editor: “Mussolini is always right!” (qtd. in Ruozzi, *Scrittori* II:394). Here, the exclamation point acts as a subversive ironic twist—and led to the widespread use of this aphorism as graffiti scrawled on buildings and bridges all over Italy during World War II.

The aphoristic twist often employs a chiasmus, a “rhetorical inversion of the second of two parallel structures as in ‘*Each throat/Was parched, and glazed each eye*’” (“Chiasmus”). The word is derived from the Greek letter *chi*, which resembles “x” except that one leg is straight and the other is twisted at each end. In this case, the aphorism is chiasmatic—that is, A=B, but sometimes B’=A’. The Kraus aphorism above is a perfect example, where, as Ruggero Guarini describes in his essay, “*Psicologia del chiasmo*,” “the relationship between the four conceptual poles of the expression—‘to be’ and ‘lack’ on one side, ‘perfection’ and ‘defect’ on the other—is perfectly chiasmatic” (64).

The reader will thus find many techniques used by authors to achieve an effective aphoristic twist—but the twist will very frequently be humorous in nature, and central to the expression of the author’s personal vision of truth.

Aphorisms are very often philosophical in character, expressing deep moral truths in new ways. Manfred Wolf, in “The Aphorism,” writes that “the best aphorisms are those which attempt to say something memorable about human nature or the human experience” (435). They are part of a long history which, in the Western tradition of wisdom writing, goes back to the Bible; and in the East, to Lao Tzu, the Hindu Vedas and Sutras, and to Buddhist writings. Examples in the Bible include Proverbs and the Wisdom of Solomon, as well as parables from Jesus’ teachings in the Gospels. (“First take the plank out of your own eye, and then you will see clearly to take the speck out of your brother’s” [New English Bible, Matt. 7.5]). In addition, there is a strong tradition of philosophers who write aphorisms: Bacon, Montaigne, Spinoza, Schlegel, Nietzsche, Wittgenstein, and Whitehead are all part of this heritage.

Here are some examples of aphorisms with a more philosophical message: first, from Sir Thomas Browne, English seventeenth-century scientist and philosopher: “Life is a pure flame, and we live by an invisible Sun within us” (qtd. in Smith 61). Another from Oscar Wilde: “Children begin by loving their parents; as they grow older they judge them; sometimes they forgive them” (70). Finally, from George Santayana (1863-1952), philosopher and essayist: “What others think of us would be of little moment did it not, when known, so deeply tinge what we think of ourselves” (qtd. in Auden 22).

However, “something memorable about human nature or the human experience,” does not mean that aphoristic literature is limited only to thoughtful statements about life like those above. As in most genres, topics cover an extraordinary spectrum, and examples range from the

profound to the superficial; for example, Wilde also wrote many light and amusing aphorisms: “Punctuality is the thief of time” (48).

In fact, aphorisms have been written on every subject imaginable. Anthologies, which are often organized by the subject of the aphorism, include topics like “Pleasure and Penalties,” “Death and the Afterlife,” “The Social Fabric” (Gross), or “Religion and God,” “Education,” “Love, Marriage and Friendship” (Auden).

Nevertheless, regardless of the subject, and whether it is deeply philosophical, or light and superficial, there is one consistent element: in almost every modern aphorism the author is expressing a personal and subjective truth.

CHAPTER 3

THE APHORISM AS GENRE - II

A thought must tell at once, or not at all."
William Hazlitt, *Characteristics:
In the Manner of Rochefoucauld's Maxims* (1823)

Two Types of Aphorisms

We now turn our attention to an important element of aphoristic writing: aphorisms are typically divided into two groups according to their origin. First, there are extracted aphorisms, taken from another text; these are found embedded in drama, fiction, essays and poetry. Shakespeare's plays are full of extracted aphorisms: "Time is the old justice that examines all the offenders" (*As You Like It*, 1599, qtd. in Gross 350). Wilde's novel, *The Picture of Dorian Gray*, first serialized in 1890, has well over one hundred aphorisms, most of them spoken in conversation; for instance: "Nowadays, people know the price of everything and the value of nothing" (50). As Emerson wrote naturally in an aphoristic style, his essays are full of aphorisms that can easily be extracted: "A foolish consistency is the hobgoblin of little minds" (qtd. in Geary, *Guide* 84). Poetry, too, is often aphoristic; many know the lines from Frost's *The Death of the Hired Man* that express the two protagonists' different definitions of home: "Home is the place where, when you have to go there/ They have to take you in,"/ "I should have called it/ Something you somehow haven't to deserve" (*Poetry* 38).

The concern here is that these extracted aphorisms have no context at all. As George Yoos and Phillip Keith point out in "Style, Invention and Indirection: Aphorisms," they lack "both the surrounding text, as well as the context of the extracted text within the surrounding text" (238). To be sure, many of them exist without reference quite satisfactorily, but serious reading or study may demand some knowledge of the original text, or at least of its subject, from

which these examples are taken. For example, here is an extracted aphorism of the sixteenth-century French essayist Michel de Montaigne: “The most universal quality is diversity,” which seems a little flat (*Essays*, 1580, qtd. in Gross 51). However, when one reads the title of the essay from which it is extracted—“Of the resemblance of children to their fathers”—Montaigne’s meaning becomes much clearer, and the aphorism gains more power as a result of being placed in its proper context.

The second group consists of aphorisms that are written intentionally as aphorisms. Renzo Tosi, in his essay about Greek aphorisms, notes that the distinction between these two types of aphorisms is not new—the Stoics observed this difference over two millennia ago (11). Typically, aphorisms of this second group are written either to stand entirely alone, or to be part of a collection of aphorisms. The first such collection of aphorisms is *Ricordi* (memories) of Francesco Guicciardini, written between 1512 and 1530, and first published later in the sixteenth century (Ruozzi, *Scrittori* I: 241). This work reflects the author’s experience and insights as a statesman and diplomat during his lengthy career with the Medici in Florence, and is full of practical advice, sometimes from the dark side of statecraft: “Waste no time with revolutions that do not remove the causes of your complaints but that simply change the faces of those in charge” (qtd. in Geary, *Guide*, 333); and “He who does not care to be good, but wants a good reputation, needs to be good, because otherwise it is impossible to be thought good over time” (qtd. in Pasquini 41).

Many other collections of aphorisms followed *Ricordi*: Montaigne’s *Essays* (1571), Pascal’s *Pensées* (1670), Vauvenargues’ *Reflections et maxims* (1746), Leopardi’s *Pensieri* (1845), and Carlo Dossi’s *Note Azzurre* (1910). Then, as we enter the twentieth century, the titles become more creative, as in Jean Toomer’s *Essentials* (1931), Umberto Saba’s *Shortcuts*

(*Scortiatioie*) (1946), Wallace Stevens' *Adagia* (1957, referring back to Erasmus' work), Giuseppe Pontiggia's *The Motionless Sands* (*Le sabbie immobili*, 1991), and Robert Gàl's *Signs and Symptoms* (2003). In collections like these, aphorisms are most often arranged by the authors in intentional sequence or groupings. Many times, however, collections of aphorisms are published posthumously from notebooks or journals, as in the case of Guicciardini, Lichtenberg, Leopardi, Dossi, and Ennio Flaiano, Italian editor and screenwriter, and the order of the included aphorisms may be determined by the editor, and not the author.

In fact, the entire question of posthumous publication, so common in aphoristic literature, is an interesting one. The first thought about this phenomenon might be that perhaps the reading public's interest in a collection of aphorisms would be lukewarm at best, so that publishing would not be profitable. More likely, aphorisms are typically written as a form of personal expression, the author's inmost thoughts, often with no continuity between them—and rarely are intended for publication. (The thinking process involved in creating aphorisms may itself bear on this fact; see Chapter 4) Furthermore, a collection of published aphorisms must necessarily have a beginning and an end, but when does one's thinking process begin or end? For these reasons, it would seem that an author who has recorded aphoristic thoughts in a journal, a diary, or in notebooks, would be unlikely to consider publishing them.

To summarize, the point of distinguishing between aphorisms written uniquely as aphorisms (usually part of a collection), and aphorisms extracted from another text is that, because context is important, the source is relevant in the latter case and should be known by the reader.

The Aphorism and Other Short Forms

We will now review the differences between the aphorism and other short forms of literature, as there is often confusion about them. These include the adage, apothegm, dictum, epigram, maxim, proverb, saw, saying, and sententia.

First, “adage” is synonymous with “saying” or “proverb”—usually a short phrase or sentence that has been around for a long time because it has some wisdom or wit, or a combination of both. However, these three forms are all anonymous and lack the authorship that is essential to the aphorism. “Saw” belongs in this group also, but indicates a phrase that has become tired through overuse.

The “maxim,” a subset of the aphorism made famous by La Rochefoucauld, usually expresses a moral rule or carries a moral message. As noted by Maria Teresa Biason in “L’*aforistica francese a partire da La Rochefoucauld*,” the classic maxim is also written in a more rigid format than the aphorism; there are always two pairs which are compared or contrasted (53-54). Finally, maxims are almost always constructed without any contextual ties (54).

“Dictum” is easier to distinguish, being a very particular and dogmatic rule or proposition that accepts no opposition whatsoever, very different from the relative or personal truth of an aphorism.

The “epigram” is considered very similar to the aphorism in its brevity and wit, but where the aphorism is considered prose, the epigram tends to be more poetic in nature, often taking the form of a rhymed couplet (Ruozzi, Lectures 07/10/04). There is also a history of the use of epigrams as inscriptions, often on gravestones. Finally, “apothegm” and “sententia” are often used as synonymous with aphorism, but are less common, and apothegm is rarely used today.

History and Evolution of the Aphorism

Every genre has a history, and the aphorism in Western literature is no exception; a brief review of aphoristic literature will help further our understanding of the genre. Even though aphorisms have changed somewhat over the centuries, we can still clearly trace their history from earliest antiquity to the present day. There is also a substantial volume of aphoristic work written throughout this period—in Italy alone, over one hundred authors have written entire collections of aphorisms since the late medieval era (Ruozzi *Scrittori*).

It all begins, like so much else, with the ancient Greeks: “Know thyself” is inscribed on the Temple at Delphi (qtd. in Lind 312); Euripedes wrote “Actions are the strength of youth, advice of the old” (qtd. in Tosi 6). However, the best-known aphorisms from this era come from Hippocrates’ writings. Dating from around 400 BCE, they mostly contain medical advice: “Wherever a doctor cannot do good, he must be kept from doing harm” (qtd. in Auden 213). The Romans also wrote aphorisms. The historian and Consul Cato the Censor (234-149 BCE) published a collection of aphorisms among his other works: “A thing is made quickly enough when it is well made.” And, “Hold the argument in hand, the words will follow” (qtd. in Calboli 21, 22).

Although the Medieval era is often portrayed as a cultural lull between the classic and modern eras, there are also records of aphorisms from the late Medieval era (Ruozzi, *Scrittori* I:15). The oldest is a reprinting, in an early version of the vulgar Tuscan language, of Cato’s aphorisms from 1500 years before; others, in the tradition of Hippocrates, are lists of medical prescriptions for good health, one from the school of medicine at Salerno, active from the tenth to the fourteenth century.

In the modern era, one of the most important events in the history of the short forms of literature (which includes aphorisms as well as proverbs, essays, etc.) took place in the Renaissance when the Dutch scholar Erasmus edited *Adagia* (Adages), an anthology of over 4000 adages, or sayings, proverbs, and aphorisms, all of which he collected from his study of classical literature. This hugely popular book—George Williamson in *The Senecan Amble* comments on “the tremendous vogue of the *Adages*”—went through several editions between 1500 and 1520, growing larger with each one as Erasmus’ research covered more ground (180). *Adagia* stimulated interest throughout Europe in short forms, including aphorisms, among the educated of the era; Guicciardini’s *Ricordi* was written shortly afterwards, in the period 1512-1530. Erasmus, fascinated by short forms of literature, also wrote aphorisms of his own: “An idea launched like a javelin in proverbial form strikes with sharper point on the hearer’s mind and leaves implanted barbs for meditation” (qtd. in Geary, *Guide* 329).

The popularity of short forms continued to crescendo through the sixteenth century. In “Conceptions of Style,” Deborah Shuger writes that in the last quarter of the century, a new conception of style “substitutes the figures of thought—aphorism, antithesis, paradox, sententiae—for the rhetorical figures of sound” (177). This shift accentuated the trend begun by Erasmus, and the result was even stronger interest in aphorisms and other short forms moving into the seventeenth century.

Before and during the Renaissance, aphorisms tended to be longer, more serious and reflective, and often featured topics in science and medicine (Ruozzi, *Scrittori* I:xxvii).

Reflecting this fact, in the early 1600s the English philosopher Francis Bacon observed that, “Aphorisms . . . cannot be made but of the pith and heart of sciences” (qtd. in Williamson).

However, two events slowly changed this practice. First, with the dawn of the Enlightenment in

the late seventeenth century, science and medicine became increasingly specialized and thus “the aphorism lost its value in these disciplines” (Ruoizzi, Lectures 07/10/04). As a result, aphorisms moved away from these topics and tended to focus more on moral wisdom and human behavior, where the personal experience of the aphorist became a more significant factor.

The second event took place in France, often considered the modern birthplace of this genre, thanks to the fame of the Renaissance essayist and statesman Michel de Montaigne and particularly that of La Rochefoucauld. Montaigne’s *Essays* came in the late sixteenth century; La Rochefoucauld’s *Réflexions ou sentences et maximes morales* (or simply *Maxims*) were published in 1665. As was mentioned above, this work significantly influenced the future course of aphoristic literature because of La Rochefoucauld’s highly concise style, his shrewd insight into human behavior, and his often brilliant wit. After this era, aphorisms became shorter in length, more humorous, and often focused on the human condition. La Rochefoucauld’s aphorisms were also phenomenally popular, as is evidenced by their having passed through five printings before their author’s death in 1680.

Whereas not every La Rochefoucauld aphorism is written in the strict form of the classic maxim (with its two pairs which are compared or contrasted), here are three that are: “It is harder to hide feelings we have than to feign those we lack” (qtd. in Auden 28); “Absence lessens moderate passions and intensifies great ones, as the wind blows out a candle but fans up a fire” (qtd. in Geary, *Guide* 131); “A sense of one’s own dignity is as admirable when kept to oneself as it is ridiculous when displayed to others” (qtd. in Gross 88).

La Rochefoucauld’s influence in the Paris of the 1660s is hard to imagine today. His career late in life as an author of memoirs and brilliant aphorisms brought him fame, and this was in a culture that eagerly embraced all short forms of literature. Erasmus’ *Adagia* had begun this

movement, but as reported by Bionso, now short forms “had invaded the theater, history, political thought, and civil and religious speech, in the transmission of every kind of knowledge” (47). In Paris, salon society revolved around intelligent and witty conversation, and every young noble in the capitol struggled to create novel maxims in order to make an impression at the salon. La Rochefoucauld’s era is considered the high point of aphoristic literature; it was a period when French culture was particularly receptive to the aphorism.

However, by the eighteenth century, the maxim had lost its power and fallen into decline. There were still authors who wrote aphoristically—Nicolas Chamfort, who lived between 1741 and 1794, wrote more freely and with more flexibility than La Rochefoucauld, and he usually deviated from the strict form of the maxim, as in this prescient example: “Celebrity: the advantage of being known by those that do not know you” (qtd. in Geary, *Guide* 26).

Although aphorists wrote early in Spain (the Jesuit Baltasar Gracian, 1601-1658), in England (Bacon, 1561-1626), and in Italy (the architect and humanist Leon Battista Alberti 1404-1472), Germany is usually considered the other important root in aphoristic history after France. It is not an early source, but is important as a source of literary theory about the aphorism (see Chapter 4). The best-known early German aphorist was Georg Christoff Lichtenberg (1742-1799), a professor of physics at Gottingen University at the beginning of the period of German Romanticism, who also wrote as a satirist. His aphorisms, all from notebooks, were published posthumously: “In each of us there is a little of all of us” (qtd. in Gross 20); “He who is in love with himself has at least this one advantage—he won’t encounter many rivals in his love” (qtd. in Auden 39).

Probably the most famous among the later German aphorists is the philosopher Friedrich Nietzsche (1852-1899). An original thinker and iconoclast, Nietzsche never finished his Ph.D.

thesis and preferred to write in an aphoristic style, often with loosely connected sections (“*haupstucke*”). He liked the unpredictability of aphorisms and what he saw as their subversive nature. Along with other aphorists, Nietzsche, as Alfred Nordmann observes in *Wittgenstein’s Tractatus: An Introduction*, “shares a distrust of the lengthy treatise with its conceit of drawing things together” (116). Nietzsche’s aphorisms are mostly the long-form type, often a page or more, and are highly philosophical, but he wrote shorter ones as well: “The worst readers are those who proceed like plundering soldiers; pick up a few things they can use, soil and confuse the rest, and blaspheme the whole” or, “Whatever is done from love always occurs beyond good and evil” (qtd. in Kaufmann).

The twentieth century is an era of destruction, violence and uncertainty, with two World Wars, the rise of totalitarianism, and the threat of nuclear annihilation. There is a corresponding shift in the aphorism, matching that of art (Picasso, Braque), literature (Joyce, Elliot, Pound) and music (Stravinsky, Schoenberg). Aphoristic language and expression now become more ironic, cynical, and negative. In addition, there is a kind of dualistic split in aphoristic literature, as is described by Ruoizzi in his essay “Giano bifronte” (Two-Faced Janus):

For centuries, reflection had governed the aphoristic genre; in the twentieth century this practice continued, but lived together with the romantic and impulsive idea of fragments, of the incomplete, of sincerity, of instant notation. Impressionistic flashes and wise reflections become the two antithetical and complementary poles of the twentieth-century aphorism. (133)

For examples of these two types, see the exclamative, four-word Longanesi aphorism as compared to the long, reflective Benjamin aphorism (both in the previous chapter).

In the last one hundred years, aphoristic literature appears to have become more widely published. Examining two anthologies of aphorisms (Auden, published in 1966, and Gross, 1983), we find well over four hundred authors included in each. James Geary's anthology (*Guide*) covers slightly fewer authors—346 of them—but adds a brief biography for each aphorist. Aphoristic literature has spread around the globe in the recent past. Using Geary's data, we find that he lists 186 aphorists who are now living or who lived into the 20th century; their careers thus cover approximately the last 160 years. These authors represent 39 different countries ranging from the United States (47 authors), the United Kingdom (25), Germany (17) and France (14), to twenty countries with one author each, including Bulgaria, Mauritius, Paraguay, and Taiwan.

Of course, one anthologist's selection must by nature be somewhat subjective—it is not surprising that Geary, an American who lives in England, finds the most aphorists in those two countries, and lists only seven from Italy; while Ruozzi, in his anthology of Italian aphorists (which includes only those who have written collections of aphorisms, a much narrower universe than Geary's), reports over fifty authors from the same 160-year time period. The point here is not to say that Geary's sample is limited, but rather that the writing of aphorisms appears to be more widespread.

In addition, research and study of this genre during the last thirty to forty years has become significant, at least in Europe. Previously unknown or obscure authors have been researched and rediscovered—for example, Lichtenberg's notebooks, published following his death in 1799, were not published again in complete form until 1968—and scores of scholarly essays and articles have been written, including those edited by Ruozzi, Rigoni, and Gerhard Neumann (*Der Aphorismus*, 1976). Perhaps this movement is due to scholars looking for new

opportunities for research rather than looking for gold in streams that have long been panned out. In any case, the rediscovered aphoristic writings and the research done on them make this an exciting time to study aphoristic literature.

In conclusion, aphoristic literature as a genre contains a number of identifiable characteristics. First of all, most modern aphorisms create meaning through the expression of an alternate reality, the personal and subjective vision of truth of their authors, which often takes shape in a moral or philosophical theme. Aphorisms are typically brief and concise, although there is a small subset that may run a paragraph in length or more. There is often a twist involved, usually humorous, that can surprise, sometimes puzzle, but usually delight the reader. Finally, the reader should be aware of the source of any aphorism, as many are extracted from other texts and lack context when isolated.

Aphoristic literature also has a long history which provides perspective to the genre, and there is a significant body of work in this field. However, to fully understand the aphorism, one must go further than the genre itself and review the aphorism as fragment. The contributions of literary theory help us understand that the aphorism is more than a genre—it is also a unique mode of thinking and writing.

CHAPTER 4

THE APHORISM AS FRAGMENT

“The fragment is neither a whole nor a part...”
Hans-Jost Frey, *Interruptions*

The Fragment

Literary theorists, especially in France and Germany, have written extensively about the aphorism as a fragment. This concept is particularly relevant in the explanation of how the aphorism is created. First, however, let us review some background information relevant to aphoristic theory.

The concept of the literary fragment was first developed in the era of German romanticism at the very end of the eighteenth century. This thinking took place specifically at the University at Jena, a “center of idealistic philosophy and of early romanticism” in the 1798-1804 time period; thus called “Jena Romanticism” (“Jena”). Two members of a group of scholars, the von Schlegel brothers, edited and “laid down the theoretical basis for Romanticism in the circle’s organ, the *Athenäum*, maintaining that the first duty of criticism was to understand and appreciate the right of genius to follow its natural bent” (“Jena Romanticism”).

What was remarkable about the *Athenäum*, despite its short life (1798-1800), is that it included a great deal of writing in fragments; in fact, Philippe Lacoue-Labarthe and Jean-Luc Nancy, in *The Literary Absolute*, report that the fragment “is considered its [Jena Romanticism’s] incarnation, the most distinctive mark of its originality, or the sign of its radical modernity ... indeed, the fragment is the romantic genre *par excellence*” (40). Many of these fragments, written by Friedrich von Schlegel, appear to be brilliant illuminations, but are difficult to classify. However, Lacoue-Labarthe and Nancy attempt to draw some conclusions about these fragments, stating four points:

First, they establish the history of the fragment, with the modern paradigm being Montaigne's *Essays* (1571), followed by the French and English "moralists," among whom are included La Rochefoucauld and Shaftesbury; also Pascal and Chamfort. We should note that their brief history of the fragment does not conflict with the history of the aphorism outlined earlier (Chapter Three); without saying so, Lacoue-Labarthe and Nancy equate "moralists" with "aphorists," showing that they see aphorisms as inevitably possessing a moral dimension (one of the essential characteristics of the aphorisms listed earlier [Chapter Two]).

While it is true that these authors have written fragments, it is exactly these fragments that are considered aphorisms by scholars of the genre. In addition, Lacoue-Labarthe and Nancy have simply chosen different aphorists—early French authors as well as Shaftesbury, one of the more famous English aphorists—from those highlighted earlier, not surprisingly, ignoring Guicciardini, whose importance is not widely known. Lacoue-Labarthe and Nancy go on to say that from these "moralists," the Romantics receive "a tradition," by which is meant a collection of fragments (or aphorisms) as opposed to a single fragment (40).

The authors go on to explain that this tradition has three characteristics: first, the "relative incompleteness" of each piece within the overall collection; second, the "variety and mixture of objects that a single ensemble of pieces can treat," and last, in "the unity of the ensemble" (40).

Second, the Jena fragments (or aphorisms) are "far from homogenous" (and many are anonymous, written by several different authors (40).

Third, Lacoue-Labarthe and Nancy also affirm the importance of fragments being "intended as such," that is, being entirely separate from other text or as part of a collection, as opposed to being extracted from other written material, a distinction also made by other scholars (40).

Finally, the authors observe that the Jena Romantics published a lot more than just fragments, including essays and reviews. Lacoue-Labarthe and Nancy go on to make three further observations from this body of work: they feel it important to note that the fragment is not a ruin, unlike bits of text gleaned from ancient sources which were left behind because the rest of the piece was lost; that it does not “pretend to be exhaustive;” and that it is quite proper to publish a fragment, despite the fact that it is incomplete—a very modern idea in 1800 (42).

The authors next suggest that the fragment is unusual in yet another way:

The fragment is delimited by a twofold difference: if it is not simply a pure piece, neither is it any of the genres-terms employed by the moralists: *pensée*, sentence, maxim, opinion, anecdote, remark. These terms are loosely united by their claim to completion in the very turning of the “piece.” The fragment, on the contrary, involves an essential *incompletion*. (42, emphasis added.)

There are three points to note in this assertion. The first is that for some reason, the term “aphorism,” which I would regard as indeed a key “genre-term employed by the moralists,” is not mentioned. This is not because the other terms are more familiar in the French language; Maurice Blanchot and Jacques Derrida, French philosophers who are contemporaries of Lacoue-Labarthe and Nancy, use the term “aphorism” frequently in their writing (Clark; Derrida).

Second, for some reason, Lacoue-Labarthe and Nancy are intent on seeing the fragment as distinct and separate from the “*pensée*, sentence, maxim” (read: aphorism), despite the fact that they list famous aphorists as key authors in their history of the fragment.

More importantly, there is an inherent contradiction in this assertion. If a key property of the fragment is, as quoted above, the nature of being inherently incomplete, then why do some of the fragments (again, read: aphorisms) suggest otherwise? The authors admit the contradiction

and paradox, but it seems that many fragments fall neatly into the aphoristic genre despite the authors' protestations that fragments are uniquely not part of any genre.

In fact, it is two fragments themselves which capture this paradox; the first is by Friedrich Schlegel (and note that it uses that suppressed name of the genre, "aphorism"): "Aphorisms are coherent fragments," indicating that "one property of the fragment is its lack of completion" (Lacoue-Labarthe and Nancy 43). However, in one of the most famous of the anonymous Jena aphorisms, Fragment 206, we read that, "A fragment, like a small work of art, has to be entirely isolated from the surrounding world and be complete in itself like a hedgehog" (43).

One wonders how an incomplete fragment can be complete in itself, although most scholars of aphoristic literature would agree that an aphorism that is part of a written collection is indeed isolated from its context (of surrounding aphorisms) both above and below by the white space around it—and yet is irretrievably connected by its place in the collection, as long as its location is a result of the author's work.

Other observers, like Hans-Jost Frey, writing in *Interruptions*, agree with the paradoxical quality of the fragment: "The fragment is neither a whole nor a part ... if it were a whole the fragment would not be a fragment anymore; if it were a part it could be completed and made into a whole. Because it is neither a whole nor a part, it remains resistant to closure" (26). Frey then goes on to warn scholars, observing that this paradoxical element makes scholarship difficult as well: "Understanding the fragment thus always means integrating it ... Understanding is precisely the suppression of fragmentariness, since it creates context where every relation breaks off" (26).

Another facet of the paradox is added by Camelia Elias in her book, *The Fragment: Towards a History and Poetic of a Performative Genre*: "Much of the appeal of the fragment relies

on the fact that one can never be sure of what exactly constitutes a fragment” (Elias 2). In addition, she omits consideration of the aphorism from her book, seeing it primarily as a genre, whereas she wants to examine the fragment as a “performative” phenomenon: “in critical discourse the fragment is conceptualized in terms of form ... most often related to the question of function (becoming)” (353).

However, Timothy Clark, in his essay on Blanchot and Derrida, moves the discussion from fragment to aphorism in his writing on essays by the two French literary theorists, and sees no apparent contradiction in this paradox of incompleteness vs. totality:

Neither an affirmation of totality nor of disjunctiveness would be sufficient—the (ensemble or collection of) aphorisms affirm both their separation and their potential seriality without being vulnerable to criticisms of self-contradiction. It is a matter of affirming their interruption of or separation from the ensemble as their very relation to it, their mode of belonging in a “relation without relation,” to employ the peculiar alogical syntax that Derrida takes from Blanchot. (244)

The Aphorism and The Creative Process

Let us move now to consider another aspect of the fragment, that is, how it is first conceived in the mind. Scholars of aphoristic literature typically connect the creation of aphorisms with two German terms of literary theory, *Einfall* and *Klarung*, usually presented as opposite poles of the creative process. Because of the importance of these two concepts, we turn to four different sources for a series of nuanced definitions rather than rely on a dictionary translation: Harold Pagliaro, in “Paradox in the Aphorisms of La Rochefoucauld and Some Representative English Followers,” Alfred Nordmann’s *Wittgenstein’s Tractatus: An Introduction*, J.J. Oversteegen in “Genre: A Modest Proposal,” and Giulia Cantarutti’s “Letture

di Lichtenberg.” *Einfall* is a “flash of insight” (Pagliaro 42), “the idea that occurs to the author” (Nordmann 103), “a sudden vision of total meaning or of a symbol” (Oversteegen 22), or can be explained as “the visual and sudden character of intuition that permits one to grasp, as in a flash, the sense of the whole” (Cantarutti 104).

Klarung, on the other hand, is the “results of gradual clarification” (Pagliaro 42), “the articulation of that idea” (that is, the idea which was transmitted in *Einfall*, [Nordmann 103]), “the final stage of a reflective process, the formulation of a half-conscious intellectual result” (Oversteegen 22), or “the gradual reflective clarification of a problem” (Cantarutti 105).

Lichtenberg (1742-1799) was the first aphorist to make reference to the phenomenon of *Einfall*. He kept notebooks (his *Sudelbücher*, or “waste books”) at his side throughout his life, in which he wrote down everything of importance, although not necessarily in chronological order (unlike his diaries, which carefully followed chronological order [Ruoizzi, Lectures 04/11/04]). He also noted the frequent occurrence of flashes of inspiration which came to him from time to time, which he characterized as impersonal fragments of thought, without any obvious source, “that must immediately be fixed on paper” before they are forgotten, and then become the source of many of his aphorisms (Cantarutti 105). In fact, as was discussed earlier (Chapter Three), many other aphorists also kept notebooks at hand to make sure that they were able to record these sudden, unexpected thoughts as soon as they occurred.

Lichtenberg is aware of the difference between *Einfall*, which brings a sudden inspiration as a fragment of thought to the author, and *Klarung*, the long, reflective process often responsible for a finished literary product. Even though he recognizes the value of editing and polishing, Cantarutti notes that he “abandons himself only and always to the inspiration of the moment ... although one critic states that Lichtenberg’s aphorisms are not as smooth and well-turned as La

Rochefoucauld's, therein lies their value. That which they lose in smoothness they gain in immediacy" (Cantarutti 104). This is indeed a sentiment of the Romantic era, that the best way to write is never to stray far from one's intuitive and/or creative impulse.

My own conclusion about the creation of the aphorism is that the fragment of thought, which comes to an author via the lightning flash of *Einfall*, can be the genesis of an aphorism or an aphorism complete in itself. This is because aphorisms are often so brief that there is no necessity to provide the reflective thought of *Klarung* to elaborate further, to develop the idea or theme in the aphorism beyond the short sentence that takes shape directly from the flash of inspiration. Yet there are other possibilities when considering the creation of the genre: a long-form aphorism is different by nature, its very length requiring a certain amount of reflective thought to develop the idea beyond the brief idea or inspiration delivered by *Einfall*.

In fact, it seems to me that it may be more helpful to see *Einfall* and *Klarung* as part of the same spectrum rather than as irreconcilable opposites. From this perspective, we can posit several possibilities: aphorisms may range from a short sentence that encompasses the entire burst of *Einfall* inspiration; or they may be primarily *Einfall* but include a bit of reflective thought or editing; or, in the case of the long-form aphorism, they may be essay-like, requiring much reflective thought for refinement following the initial *Einfall*; or finally, they may be totally the result of *Klarung*, whether short or long, created through a great deal of hard work and no *Einfall* whatsoever.

Another perspective on this interplay, as noted by Nordmann, is that "the aphorism begins with the occurrence of an idea or *Einfall*, and it is the tentative, hypothetical character of this *Einfall* which prompts a subsequent movement of thought or clarification that may issue in an appreciation, qualification, or abandonment of the hypothesis" (127). In other words, the

initial burst of creative *Einfall* may be edited by subsequent rational analysis, or *Klarung*; the extent of the editing may also depend on how much the author trusts the first intuitive flash of inspiration.

To conclude, literary theory—in this case, the idea of aphorism as fragment—leads us to conceive of the aphorism as the result of a particular and unique mode of thinking and writing, resulting from a sudden, unexpected flash of a fragment of thought, which may or may not be edited or expanded. This concept is central to the modern aphorism, and the modern genre of aphoristic literature springs from this reality.

CHAPTER FIVE

THE NOTEBOOKS OF ROBERT FROST

“The best philosophy is that which accounts for the most realities.”
Robert Frost, *Notebook No. 1*

“No one can imagine a planned poem.”
Robert Frost, *Notebook No. 47*

Introduction

The aphorisms above were virtually unknown until 2006 when Robert Faggen, a Frost scholar and professor of literature at Claremont McKenna College, transcribed all of Frost’s forty-eight notebooks. These were published as *The Notebooks of Robert Frost (Notebooks)*, making them available to the public for the first time, although these notebooks, housed in university libraries at Dartmouth, Boston University, and the University of Virginia, had been available to scholars for many years prior to the publication of the transcriptions.

This project relies heavily on the transcription of the notebooks by Faggen, and before proceeding further, it should be noted that a controversy developed about the transcriptions a year or so after publication. A few critics and Frost scholars (for example, William Logan) felt that Faggen had inaccurately transcribed Frost’s handwriting, seriously compromising the integrity of the work (Logan). However, other scholars responded to these charges, defending Faggen, asserting the difficulty of reading Frost’s often illegible handwriting, and disputing the claims of erroneous transcription. After reviewing the charges and responses, it does not appear that this criticism is worthy of serious consideration or relevant to my work in this thesis (Rich 1). I did find a number of errors in the index—incorrect references, some footnotes inaccurately numbered, etc.—but again, these are not significant to my work or conclusions.

Prior to the publication of the notebooks, Frost's poetry was considered to be aphoristic in character. In fact, William S. Waddell, Jr., reports in his essay, "By Precept and Example: Aphorism in 'The Star Splitter,'" that "many poems representing all phases of Frost's career contain aphorisms" (99), and biographer Jay Parini describes Frost as "one of poetry's great aphorists" (423). Further, according to Massimo Bacigalupo in his essay "America aforistica," even some of Frost's poem titles appear to be aphoristic in nature. For example, "Happiness Makes Up in Height for What It Lacks in Length;" "For Once, Then Something;" and "Neither Far Out Nor in Deep" are "like maxims, with a concise and epigrammatic character with which they sum up the whole situation" (319). In addition, one can find aphorisms in Frost's prose as well, including some of his essays and speeches (Frost, "On Writing" 126). There are also other sources—for instance, in *Bartlett's Familiar Quotations*, there are two and one-half pages of quotations from Frost, some of them aphorisms (668).

Nevertheless, Frost was absent from American aphoristic literature and its 20th century collections, which include *The Devil's Dictionary* (Ambrose Bierce, 1911), *Essentials* (Jean Toomer, 1931), *Cogitations* (Albert Jay Nock, 1970), *Meditations in Wall Street* (Henry Stanley Haskins, 1940), *Adagia* (Wallace Stevens, 1957), *A Neurotic's Notebook* (Mignon McLaughlin, 1963), *Truisms and Essays* (Jenny Holzer, 1983), and *Vectors* (James Richardson, 2000).

Following the publications of *Notebooks*, Frost's aphorisms may now take their place as part of his work. In fact, the nearly 1100 aphorisms written by Frost (as extracted from *Notebooks*—see Appendix) create an extraordinary body of work, perhaps unequalled in twentieth-century American aphoristic literature, and show Frost as being in the mainstream of the aphoristic tradition. Chapter Six will provide examples of Frost's aphorisms and examine them from a number of different perspectives.

The Notebooks

Before exploring the aphorisms, we will review the notebooks themselves, as they contain much more than aphorisms. There are forty-eight notebooks transcribed by Faggen. Two are held by Boston University (Nos. 6 and 7), two by the University of Virginia (Nos. 3 and 8), and the rest are at Dartmouth. These are not formal, hard-bound notebooks, but, as Faggen reports, they:

take a variety of forms including five-cent spiral flip pads and date books (with few appointments recorded) small enough to fit in a shirt pocket. Some are ruled school theme books, others are spiral bound loose-leaf books. And then there are simply solitary sheets of paper, some of them torn out from the notepads and the loose-leaf books. (xiii)

Kay Morrison, Frost's secretary in his later years, makes a similar observation in her "Introduction to Prose Jottings of Robert Frost," an earlier and much briefer transcription of selected Frost notebooks. She describes "small, limp-covered notebooks," as well as "larger black ones in boards or soft leather" (x). In addition, she also testifies as to their ubiquitous presence, where at home the poet was often seated with "his feet surrounded by a cluster of notebooks. Nearby on the floor would lie a small, well-worn, brown leather satchel half-opened, showing more notebooks and many sheets of paper covered with handwriting ... they were such constant companions that he always took one with him whenever he traveled" (x-xi).

The notebooks cover the period of Frost's entire adult life, from the late 1890s into the early 1960s. Although Faggen numbers them in chronological order, he observes that the sequence is actually far more complex. "Though it is possible to date a number of notebooks based on calendars or dates printed inside the covers, or from Frost's infrequent historical

allusions, it is not clear that the entries, even if begun in a particular year, follow each other in sequence” (Faggen xiii).

For example, notebook No. 1 has a headnote written much later by Frost, acknowledging that he first began writing in it in the late 1890s—yet this notebook must have been hidden away somewhere for years, as it also includes a number of entries from 1950 (xxxix). Nos. 4 and 5 also span decades, yet others cover a short and precise period of time—for example, No. 15 covers the academic year 1923-24, when Frost was teaching at Amherst, and includes a list of his students as well as possible exam questions. Finally, the last notebooks (Nos. 42-48) are shown as undated, and No. 47 consists of loose notebook pages. Thus, the sequence and time periods of the notebooks are as varied as the types of notebooks themselves.

Because of the described variations in the size of the notebooks it is difficult to get a sense of the scope of Frost’s notebook writing. However, Faggen’s transcription provides us with a means of measurement. *Notebooks* is a full-size hardbound book (9 ½”H x 7”W); the typeface is not oversize, there is not an excessive amount of white space, and there are nearly 700 pages covered by the transcriptions, a not inconsiderable volume, even over sixty years of writing, especially when we consider that many pages may have been torn out by the poet.

The transcriptions also show that the notebooks vary significantly in their length. Although there are an average of about fourteen transcribed pages per notebook, No. 48 has only two pages, and Nos. 3, 10, 30, 43, 45, and 46 have but three. On the other end of the spectrum, No. 31 goes on for 73 pages and both Nos. 22 and 24 have 41 pages. Also relevant to notebook length are both the torn-out pages missing from some notebooks, as well as the fact that others were left unfinished, with a number of blank pages at the end.

These same factors lead Faggen to a conclusion about how Frost used the notebooks: “Evidence suggests that Frost drafted the poems in the same or similar notebooks to the ones presented here, tore out pages he wanted transcribed, and then destroyed early drafts” (xi). According to Parini, it was also common for Frost to delve into old notebooks and retrieve ideas, drafts of poems, etc., and to use these in his current work (248); the passage of time appears to have meant very little to the poet as he created new works.

Many consider unpublished notebooks like these to be less important or less valuable than published works—in this case, Frost’s poetry. However, Faggen shows that the notebooks were not accidentally found or discovered. Instead, Frost carefully preserved them, whereas he meticulously destroyed many drafts of his poems and other writing which he did not want to be seen by others (xi). It’s clear that Frost found the notebooks invaluable to his creative process, felt that they were crucial to his work, and saved them for posterity.

Moving to the writing itself: how can we describe the sprawling, chaotic character of this work? Extraordinary variety is once again the theme: Faggen finds “phrases, sayings, meditations, stories, topical lists, dialogues, teaching notes and drafts of poems ... teeming with terse thoughts about life, literature, philosophy, religion, politics, and science” (ix). There are also cryptic notes, what seem to be disjointed and sometimes incomplete essays, anecdotes, jokes, lists of students, and more. However, there is nothing of the diary here—no schedules, times, or events—and almost nothing about Frost’s personal life.

Further, the notebooks vary considerably in content. Some consist almost entirely of drafts of poems (Nos. 1, 5, 23, 27, 40, 42); a few are full of dialogue (Nos. 16 and 25); and No. 44 is primarily a stream-of-consciousness essay about poetry and sound. Twelve of the notebooks (including five of the above-listed) have no aphorisms, but eleven (Nos. 4, 6, 7, 8, 9,

12, 13, 14, 19, 24, 45) are dense with aphorisms, Frost's "terse thoughts about life" (see Appendix). Through all of this, "Frost's thoughts often flowed with no discernible logic, and the silences, interstices, and leaps make reading the notebooks an imaginative challenge" (Faggen xiii).

In summary, the notebooks make a major contribution on a number of fronts: for Frost scholars, they provide a new perspective on aspects of his life and work, and for Frost enthusiasts, who are likely to be fascinated by the poet's broad scope of work and range of interests, they offer a wealth of material. As Kendall puts it, in his review for the *Times Literary Supplement*, "page after page offers its delights" (6). However, for those interested in aphoristic literature, the notebooks are truly groundbreaking, as they present a huge body of work with hundreds of aphorisms previously unpublished.

Identifying and Editing The Aphorisms

The aphorisms have been identified following careful readings of the transcribed notebooks. The result—the Appendix—includes a total of 1080 aphorisms which I have extracted from the transcriptions. This number is based on the definitions and characteristics of aphorism discussed in Chapter Two, but could vary in either direction—that is, another reading of *Notebooks* could produce a different total, as the criteria are by no means fixed nor completely objective. In the same way, another reader using the same criteria for aphoristic literature would quite likely produce a different number, as what might seem to be an insightful aphorism to one reader might appear as an incomplete phrase to another. Nevertheless, the most stringent analysis would probably result in at least nine hundred to one thousand aphorisms if not 1080. The Appendix lists the aphorisms in the same chronology used by Faggen; they are identified by

the page numbers from *Notebooks* and by the notebook which contains them, as well as by different categories, as well as their length (short or long).

Faggen himself has made no modifications “to Frost’s spelling or to his punctuation” in the transcriptions (xxxix). The only changes from the original manuscripts are in the line breaks—Frost’s line breaks in the small notebooks were frequent, whereas in the wider pages of the hardbound *Notebooks* the lines have been extended, except in the cases “when they are clearly part of Frost’s emphasis and meaning, or when he is writing verse” (xxxix).

The question of editing is yet another reason for the potential variation in the total number of aphorisms. After reviewing the notebooks, I could fully appreciate the challenges faced by editors of other posthumous aphoristic works. My editing in transcribing the aphorisms has been very light. Frost uses English spelling (e.g., *judgement*, *defence*), and this has been changed to American spelling; I have also corrected his occasional misspellings. More problematically is Frost’s habit of writing in a kind of shorthand throughout the notebooks, often omitting punctuation and articles entirely. Sometimes words of more significance appear to be missing; also, there are verbs which do not always agree with their subjects. Minor edits have been made in these areas, but only where the meaning appears clear, and only with the intent of improving readability and clarity.

Frost himself made numerous insertions and corrections in the notebooks which Faggen indicates, showing where the author wrote above or below the line with these changes, and leaving the words that were struck through in the transcription as well. Occasionally there are redundant words and/or missing words where the poet made these corrections. Again, light editing has been done in these cases, and in every instance where a word or words were inserted or deleted, parentheses or ellipses have been added to indicate these edits.

There are frequent occasions where Faggen finds Frost's handwriting illegible and in these cases, he notes "[illegible]." Where one can read through Faggen's "[illegible]" marking and the entire line or sentence still reads clearly, the "[illegible]" notation has been omitted; where there is a sense of omission, this example has not been included as an aphorism. There is no question that with heavier editing, many more aphorisms could be found in the transcriptions, but this would require a more aggressive editing approach.

Finally, there are quite a few instances where a long aphorism begins with or contains a short, concise sentence which stands on its own quite nicely as an extracted aphorism. In these cases, either the long or the short aphorism could be selected. In a few instances, where both long and short seemed to have particular merit, both are included as separate aphorisms. There are also other places where an aphorism has been extracted from a longer section which did not appear to be an aphorism, and included in the listing in the Appendix

CHAPTER SIX

THE APHORISMS OF ROBERT FROST: CATEGORIES, EXAMPLES, ANALYSIS

“The only free man is the abject slave of virtue.”
Robert Frost, *Notebook No. 8*

“We all like to be the only one.”
Robert Frost, *Notebook No. 8*

Introduction

It is helpful to separate Frost’s aphorisms into several broad categories. This approach allows us to focus on smaller groups of aphorisms rather than to try to make broad generalizations across the entire sample of over a thousand. Of course, the creation of categories may itself be subjective; in this case, however, I created six categories which follow, as closely as possible, the topics of the aphorisms. These include philosophy of life (which might also be called human behavior); poetry, language and thought; teaching, learning and education; government, history and politics; religion; and humor. They are listed, and examined, in decreasing order of frequency.

Two other subjects will also be covered in addition to the categories: Frost’s tendency to write aphorisms that are duplicates of each other, or nearly so, in notebooks that date from many years apart; and aphorisms which give us hints about Frost’s personal life (even though there is nothing of the diary or journal in the notebooks).

However, before proceeding, let us briefly recall Chapter Two, where we discussed how aphoristic literature evolved from a form of objective observation, often with topics in science and medicine, to one where aphorisms become more personal and subjective, focused more on the human condition, and sometimes with a provocative and even confrontational stance. There is also a difference of individual style—for instance, Blake’s aphoristic work tends to the latter

type (“Drive your cart and your plow over the bones of the dead” [qtd. in Smith 252]), whereas Emerson’s tends to the former (“We are always getting ready to live, but never living” [qtd. in Smith 58]). In the twentieth century, the personal and subjective aphorism is far more common, yet there are still many examples of the objective type of aphorism. Frost’s work includes both types, but is in keeping with this trend. Examples: the more observational: “We all like to be the only one” (*Notebooks* 110), and the more personal: “Philosophy is nothing but theology or an attempt to rationalize religion” (636). We will see both types in the different categories below.

Philosophy of Life; Human Behavior

This is by far the largest category, both for Frost as well as for many other aphorists—which is not surprising, as aphoristic literature is characteristically both philosophical and personal (see Chapter Two). This category includes both broad philosophical statements as well as those with a narrower focus that don’t fit in any other grouping. The 638 aphorisms in this category represent about 59% of the total, and are coded PEP in the Appendix.

Within this first category we will examine two major areas:

1. General statements about philosophy of life, both in concise, definitive aphorisms as well as in longer, more expanded ones.

2. More specific topics, but not those which are numerous enough to create a separate category for them. Some of these are broader, like science; others are narrower, like Frost’s thoughts about the English. This is a somewhat arbitrary division but helps break this large category into smaller parts. The alternative is to follow the lead of the anthologies (Auden, Gross, Smith) which create many small categories (love, fear, marriage, etc.); however, this approach seems to be oriented more towards the general reader and less to the scholar of aphoristic literature.

Here are some examples of short aphorisms—less than a line in length—on the general “philosophy of life” topic:

“The only free man is the abject slave of virtue” (*Notebooks* 30).

“It is almost as hard to recover the past as it is to predict the future” (354).

“Discipline is a dose of inharmony” (358).

“Our ruling passion is to mind each other’s business” (33). This is a theme found throughout the notebooks; Frost sometimes calls this passion “*grex*,” from the Latin (group).

“We all like to be the only one” (110).

“The only real freedom is in departure” (591).

In addition to being short and definitive, other hallmarks of aphoristic writing are evident here—for example, we see the use of paradox in the first and fifth aphorisms. Also, even in this small sample, we see Frost’s wide range of interest in different aspects of life.

Next, we turn to examples from the longer and more expansive type of aphorism from the same category:

“Property is anything you fear to lose lest you won’t have more... It may be knowledge acquired. It may be a phrase you pride yourself on having had. Some property is inevitable. Too much property clogs the flow of life. Life finally thickens and comes to rest and death...self-choked in its own properties” (50).

“(There is) no lack of purpose when at war. The aim then is to win. But after the war what? The same as before the war and during the war—to win. To win position, promotion, credit, respect, honor, money, fame—victory or victories little and big” (54).

“A deed being the only judgment—so much is this so that the simplest decision acted on lifts a man higher than the most beautiful and complex decision not acted on” (*Notebooks* 138).

“Better to lose on an uncertainty than to win on certainty. Best of all is to win on an uncertainty. (The) most education of all (is) to lose on a certainty” (237).

“We laugh at our desire in order to save some part of (our)self from the reckless giving of love” (96).

“We look for the line between good and evil and see it only imperfectly for the reason that we are the line ourselves” (169).

These are all typical of the more extended, reflective, or digressive aphorism. Again, one sees a broad spectrum of topics. Whether short or long, the specific subjects of these aphorisms cover a very wide range within “philosophy of life.”

We now move to the second area within the first category which covers more specific topics. Two areas provide sufficient examples. The first speaks to science as a topic:

“Science sticks a poker into nature as into the dark hole of an unknown wild animal that now and then gave a vicious bite to the end of a poker” (63).

For a much narrower and more amusing topic, Frost lived in England from 1913 to 1915 and developed strong feelings about the English:

“The slight querulousness in the English voice. It complains because it is sorry other people (races) are so inferior to the English and do things so badly. The so-called English hypocrisy” (189).

“It's the middle class English that are so unhappy here. They can stand the upper class over them at home. But here they find the middle class over them and they rage” (*Notebooks* 268).

“We ask the English what they think about us. Someday they may ask us what we are going to do about them” (268).

“To the High and Mighty Englishman of this time: Come off it!” (270).

Poetry, Thought and Language

The second most common category for most aphorists is that of aphorisms written about the author's work or career. Of course, many aphorists may not be primarily involved with a literary profession, and the subject of this category may thus vary widely. The diplomat and statesman Francesco Guicciardini (*Ricordi* [Memories], 1528), writes mostly about statecraft and the body politic; for the author and engraver William Blake (*The Marriage of Heaven and Hell*, 1793), aphorisms in the “work” category are about both of his careers, writing and engraving.

As for Frost, who had several careers—as a farmer, teacher, and poet—the most important of these, as judged by his aphoristic output, was his writing career, as he wrote 200, or almost 19% of his aphorisms, on this and related topics. Included in this category (and coded as WPT in the Appendix) are the topics of poetry, thought, and language. I have divided these into four general areas:

1. The definition of a poem and of poetry. These include “a poem is,” “a poem is not,” “poetry is,” etc.; all short, classic aphorisms, plus a few longer ones;
2. The broader aspects of poetry—Frost's work in general, his poems, his overall philosophy about poetry, and more general literary criticism;

3. Specific or technical aspects of poetry—his thoughts on metaphor, sound, tones, the ear, the importance of the sentence, etc.;
4. Creativity in his work, how creative thoughts come to his mind, etc. This topic is covered separately—see Chapter Seven.

There are at least two dozen aphorisms from the first area. Here are two “A poem is/a poem is not” examples from Notebook 4:

“A poem is a triumph of association” (48).

“A poem is not to be looked on as something that can be improved on” (57).

More “poetry is” examples:

“Poetry is prowess” (595).

“Poetry is the renewal of words” (595).

“Poetry is a fresh look and a fresh listen” (644).

“Poetry is synecdoche: the part for the whole” (659).

The aphorisms below, from the last group in this area, define poetry in a more extended way, moving into longer aphorisms; the definitions are less concise and straightforward than above:

“Eloquence and exuberance in the still small voice. Such is poetry” (65).

“Poetry is the root of the matter whether you find you can write it better in prose, free verse or poetry” (211).

“Poetry ... [is] merely the redistribution of a few unchanging elements—limited vocabulary, [a] countable number of things and words” (235).

“Use beauty and wonder often enough, and your reader will know he is in the presence of poetry” (355).

The second area within the career category includes Frost's thoughts about his work, as well as broader definitions of poetry, his philosophy about poetry, and more general thoughts on criticism. We begin with an aphorism which includes perhaps the most memorable image in the whole collection:

“The poems stand in some such loose relation as a ring of flushed girls who have just stopped dancing and let go hands” (*Notebooks* 229).

Another about the poems:

“The object of it all is to get among the poems where they throw light on each other—to get among the ideas, too” (662).

Frost's suggestion about how the “poems throw light on each other” is very much in keeping with his thoughts on how to read poetry:

“A poem is best read in the light of all the other poems that were ever written” (512).

In the very next aphorism, a much longer one, he expands on this thought:

“All a poem asks is that it shall be read in the light of all other poems ever written. A beginning has to be made somewhere. The first poem has to be read more or less like a sacrifice. But let it wait patiently to see how it can be taken care of. We read the first the better to read the second, the second the better to read the third, the third the better to read the fourth, the fourth the better to read the first again if it so happens” (514).

There are more than two dozen aphorisms in the grouping that expands Frost's thoughts on his philosophy about poetry well beyond the concise definition-type aphorisms above. Here are some examples that express a wide range of Frost's thoughts about poetry:

“Suppose we write poetry as we make a dynamo, without ornament—well, only the great poetry can be written that way” (*Notebooks* 119).

“Derivative and Original Poetry. Originality depends on the faculty of noticing” (166).

“Your fist in your hand. A great force strongly held. Poetry is neither the force nor the check. It is the tremor of the deadlock” (265).

“The exquisite sense of how far any figure may be carried is nowhere cultivated as well as in poetry” (653).

“Poetry might be called license to be wrong, wild and foolish, sickly impossible and dangerous. It has supposed to have won ... freedom from all restraints but those of rhyme and meter and from even those lately. The name of poetry covers and excuses any inexactness—oh, poetry, you know. Poetry belongs to the part of human nature that defies organization” (654).

We complete the second area with two aphorisms containing literary criticism. They show Frost’s contempt for contemporary theory, his irascible or dismissive side, and also his sense of humor:

“Adventurous is not experimental. Experimental belongs to the laboratory, adventure to life. Much of recent art has been merely experimental. It tries poetry with first one element, then another omitted. It leaves out the head. Then it is too emotional. It leaves out the heart. Then it is too intellectual. It leaves out the feet. Then it is free verse. Adventure ends in the poorhouse, experiment in the madhouse” (213).

“Much of recent literature, prose and verse, has no intrinsic pleasure for anyone. It is only to be enjoyed by those in on the theory on which it is written” (*Notebooks* 651).

Finally, in the third area within the career category, we come to Frost’s ideas about the more technical aspects of poetry. These include aphorisms about metaphor, the ear and sound, Frost’s “sound of sense,” tones, and the importance of the sentence. We begin with his thoughts on metaphor:

“The strangeness is in thinking two things at once, in being in two places at once. This is all there is to metaphor” (126).

“A poem containing metaphors or a poem that is a metaphor. The latter may be spread thin so that the canvas almost shows through” (173).

“Metaphor (the saying of one thing when you mean another) is the one way permitted by God for going crooked or at least not straight” (435).

Next, we move to the ear. This aphorism is extended, but provides insight into the importance that Frost places on sound:

“It is the imagination of the eye we think oftenest of in connection with poetry. We remember the poet's injunction of poets to write with the eye on the object. We value poetry too much as it makes pictures. The imagination of the ear is more peculiarly poetical than the imaginative eye, since it deals with sound which is what poetry is before it is sight. Write with the ear to the speaking voice. Seek first in poetry concrete images of sound—concrete tone images. Poetry is a dwelling on the fact, a gloating over the fact, a luxuriating in the fact. Its first pleasure is in the facts of the voice” (642).

More on the importance of the ear and of sound:

“Some of the high spots, the most imaginative passages in poetry, are of the eye but more perhaps are of the ear” (*Notebooks* 644).

“The sound is everything. The best means of achieving it are vowels, consonants, verbal accents, meter, but the best of all for variety is meaning. Great thoughts are of value as they supply profound tones” (759).

The next grouping consists of aphorisms which deal with sound, and more specifically to Frost’s “sound of sense.” The two examples are very long, especially the first; in fact, it is about three hundred words, which has been set as a somewhat arbitrary limit to the maximum length of an aphorism in this project. Some aphorisms, especially from earlier centuries, may be longer, but not many exceed this length. However, the lengthy aphorisms allow Frost to explain himself fully on this subject; the first (“Mine enemy”) appears to be a direct response to a critic with whom Frost obviously disagrees:

“Mine enemy has said I have a theory about the sound of sense in poetry. It is a mistake. There is such a thing as a sound of sense over and about the harmony or in harmony of the vowels and consonants that make up a sentence. All would agree a dramatist could exist without the vocal imagination to command it and to involve it not too ambiguously in his context. I have added nothing to this except to confess that for me no one has been a poet or even (a) prose writer who did not command it. In the briefest, the slenderest lyric poem the sentences must spring away from each other and talk to each other like repartee if my interest is to be held. Somewhere in middle life I found on looking back that the literature I had been rejecting had been from discouragement with a monotony that provided me

with nothing to do with my voice but to intone. I speak of my reading rather than my writing. I never got far with a poem that offered the reading voice no escape from the sameness of the meter. I don't care how much meaning it was loaded with. In fact I sometimes doubt if I value meaning except as it throws the sentences into group relations like the characters in a play and makes them act up with spirit ... I have loathed in verse free or regular the rolling sonorousness of straight-on sentences logy with descriptions about nature and the weather. They have the structure and charm of earthworms placed end to end. The tone of (a) matter-of-fact statement is one tone. A whole composition cannot be made out of it. A poem is not a string but a web: it is like (a) sapling. Set it out and watch it ramify and proliferate" (*Notebooks* 288).

"I need no machine to tell me how long this syllable is or that is. The length of syllables for practical purposes is entirely expressional, that is, dependent entirely on the tone of voice of the sentence they occur in. 'Oh' may be as long as prolonged agony or short as slight surprise. We are not considering the sound of vowels and consonants but the sound of sense, tones with a meaning. Some have proposed inventing a notation ... Some have tried to help themselves with adjectives in the margin. But the sentences themselves, whatever else they are, are a context notation for initiating tones of voice. In fact, a good sentence does double duty: it conveys one meaning with words and syntax, another by the tone of voice it indicates. In irony the words may say one thing, the tone of voice the opposite" (645).

Next we move to aphorisms that address the more specific nature of tones. Here are several examples:

“The tone of plain statement is one tone and not to be despised. All the same it has been my great object in poetry to avoid the use of it” (*Notebooks* 190).

“Take the O's and Oh's of a play of Shakespeare. Notice the tones of them and the meaning of the tones. How are the tones indicated unless by the sentences the O's and Oh's are in? The sentences are a notation then for indicating the tones of the Oh's. Omit the O's and the sentences still indicate the tones. All good sentences indicate tones that might be said in Oh's alone or in the Oh's with the same sentences” (*Notebooks* 165).

“Few will dare or deign to dispute that the prime object of composing poetry is to keep any two poems from sounding alike, to keep intonations from being worked down into the beauty ... by intoning. It is neither that rhythm nor that meter, but a distinct tone arising from the one being struck sharply across the other. Witness all the poems that ever survived their age” (308).

“Fool psychologists more systematic than observing have dealt impartially with the five sense elements in poetry. But they are not all equally important and there are more than five of them. The tone of voice element might be regarded as almost the whole thing. It is the continuous flow on which the others are carried along like sticks and leaves and flowers” (644).

The last part of this more technical section addresses the importance of the sentence in more detail:

“Words exist in the mouth not in books. Books can't arrest their change.

Sentences exist in the mouth. A sentence is a sound apart from the sound of the words” (*Notebooks* 121).

“The sentences must spring from each other and talk to each other even when there is only one character speaking” (639).

“Once and for all, the sentence that takes rank as poetry must do double duty. It will not neglect the meaning it can convey in words; but it will succeed chiefly by some meaning it conveys by tone of voice” (641).

“Sentences may have the greatest monotony to the eye in length and structure and yet the greatest variety to the ear in the tones of voice they convey” (644).

Reviewing the examples from this entire category—aphorisms about Frost’s work/career, philosophy of poetry, etc.—we observe that all show a certain unity of perspective despite the fact that they were written over many years. Even though Frost mentions having noticed his dislike for “straight-on” sentences in “middle life” (288), there is still a consistency to his thoughts about poetry and its properties through decades of aphorisms. For this particular category, the aphorisms are taken from twenty-four different notebooks spanning at least fifty years, and although we see some developments in his thought (i.e., the change in perspective after his “middle years”), there appear to be very few inconsistencies in his thought over time.

Teaching, Learning and Education

As mentioned above, Frost actually had two other careers. Most people know that he was a farmer during his twenties and thirties—he raised turkeys on one farm in northeastern

Massachusetts, and on another in southeastern New Hampshire—yet although his rural farm life informed his writing he doesn't write about it directly in the notebooks. However, Frost was also an educator throughout his life, and he expresses strong views in his aphorisms about many aspects of education.

Before Frost was published he taught secondary school for several years while he was also farming. In addition, he and his wife home-schooled their four children at different times during their childhood. Later, after he was published and became famous, he was constantly in demand at colleges and universities, both on the lecture tour as well as for semester-long teaching or “poet-in-residence” positions (a new concept at that time). He held these at Amherst, the University of Michigan, Harvard, and Dartmouth during the years from 1917 to 1960. Reflecting on this experience, he wrote many aphorisms about teaching, learning and education. There are 94 of these in the Appendix, or almost 9% of the total; all are coded TLE.

These are grouped unevenly in the notebooks; for instance, there are very few TLE aphorisms in the first five notebooks, but in No. 6 (the notebook which is most dense with aphorisms), 33 of 40 aphorisms are in this category. This notebook seems to have been written mostly in 1910, when Frost was teaching at the Normal School in Plymouth, NH, but it appears to have been picked up again in 1935 and completed then. As the TLE aphorisms are spread throughout the notebook, they were probably written during both these periods.

Many express his views about the philosophy of teaching both in general and at different levels, from the early grades up to the university classroom. There are also other aphorisms which cover the more technical aspects of teaching or education. His strong feelings about teaching and education would seem to indicate the importance of this career in his life.

The encouragement of creativity appears to be one of Frost's priorities, particularly in the first five examples where he discourages what might be called editorial attempts on the part of the teacher; he also seems to express real affection for the student:

“The will should not be aroused for or against till late in education” (*Notebooks* 86).

“Care not to divert a mind from a thought on which it is running free by much talk about the way it is running” (88).

“Why discourage radicalism in youth any more than mathematics in one who has a natural gift for it” (96).

“He is in little more need of being corrected in his early writing than in his early speech. Why spread the day of self-consciousness?” (87).

“The first state in which a pupil can get a lot done is one of innocence. Keep the pupil there in the long wait for his first accidental success. Make the most of that to make it memorable because the memory is what he has got to live on through succeeding failure” (175).

“If the task should be self-mastered why not also self-set” (97).

And finally, a little doubt: “It is assuming a good deal to assume that writing can be taught—that anything can be taught” (92).

Frost could be highly critical of education and/or the education establishment, as seen in the following examples:

“Poverty and inertness are the result of our teaching thus far” (88).

“(Now we have) manufactured men from schools rather than men who have grown up in apprenticeships” (121).

“One son takes business as an adventure and goes to market. One goes to school and becomes infallible” (*Notebooks* 123).

“Our schools are free. We are free to go to them. We are free not to go to them. And there our freedom ends. We are not free to go to no school at all. That should be all there is to say except that really a considerable number manage to get by without an education” (491).

Frost could also be specific in his philosophy of education:

“‘Aim low enough: As much as we can expect is to get them to write a good business letter.’ All right, aim low enough but why not make it a good friendly letter?—And that lets in everything” (88).

“Dilemma: Spoil (a) good poem to teach love of good poetry. Spoil (a) second-rate poem in hope of teaching love of first-rate” (273).

And finally, why educate?

“At forty you will know what is the matter with everything anyway and why nothing is worth an effort. All education can do is precocize you, bring you to that knowledge at twenty-five thus save you fifteen years at most of your life” (353).

Government, History, and Politics

The one remaining large category of Frost’s aphorisms are those about government, politics, or history, labeled GHP in the Appendix; there are 81 aphorisms in it, or almost 8% of the total. This topic itself is wide-ranging, and Frost addresses subjects within it that are broad, as well as those that are more specific. His outlook in some cases is surprisingly prescient, and in others, highly political. We begin with the larger concerns:

“A great nation in its greatness can afford much” (36).

“Civilization is the opposite of utopia” (*Notebooks* 37).

“The pacifist is sure we need not hurt each other in war. The Marxist goes further: he is sure we need not hurt each other in peace. The Marxist’s is the profounder pacifism” (38).

“A nation is as many people as without too much straining can settle their differences amicably” (42).

“We talk as if society could be saved by this or that government policy. But every society is short-lived” (160). Frost often takes the long view.

“Our kind of government is purposely left ramshackle. The parts of the ram crack almost apart but stay shackled together like an old-time freight train” (485).

“In a country like this of ours, and in the eyes of our admirers, there has never been another quite like it. The great national obligation of course is to encourage the liveliness of life. Limits must be assumed to exist. But how are we...to be sure where the bounds are unless we make bold to try them?” (648).

We move on to aphorisms on more specific issues:

“The way to teach women to vote is to let them vote” (107). (This was probably written about ten years before women’s suffrage was achieved in 1920 in the Nineteenth Amendment.)

“Persuading the American Indian to give up the continent. Explaining our greater need to him. Explaining him into—Indian Territory. Explaining him off the earth. Employ a force of lawyers” (127).

“All the best people pulled out, we are told, and went to live in Canada. There was nothing left in the United States but revolutionary rabble. But all that is

intellectual, artistic, scientific, industrial and political has occurred in the United States, practically nothing in Canada. It proves either that nothing good comes of the best people or that nothing important can happen in a colonial state”

(Notebooks 45).

“Wilson really scorns those whose patriotism he is best able to fight the war with” (160). (Frost is scathing in this and other aphorisms about Woodrow Wilson.)

“The Puritan will be hated but that will only fix him in history” (182).

“On what grounds do you ask for the release of political prisoners—on the grounds that the state has no right to defend itself, or on the ground that the state is too big and safe to take any notice of petty plotters against it” (348).

“Don’t let anyone do you good unless you want him to or you can’t prevent him. Benefaction by force is conquest as by the English in India (or) as by the present government in the United States. Ye proud yeoman stop them” (405).

Frost’s aphorisms in this category show him to be “a democrat with a small ‘d,’ with isolationist and libertarian tendencies,” and this put him very much out of step with the strong liberal philosophy expressed by most intellectuals, especially during the 1930s (Parini 280).

Religion

There are two final and smaller categories of aphorisms that are left to explore. These are Religion and Humor (coded REL and HUM in the Appendix). First, we’ll consider the Religion category; there are 33 aphorisms in this category, about 3% of the total number. Some of these aphorisms show Frost’s contempt for organized religion and the religious hierarchy and some are observations on different aspects of religion and Christianity; in the last aphorism, he expresses his belief in the Christian gospel as a grand summary of the human condition:

“Religion prescribed forms and for its own satisfaction found the reason why”
(*Notebooks* 97).

“First you wish to believe it. Then if you can get someone to say it from the outside the trick is turned: you have your religion” (248).

“What’s wrong with Genesis is the science in it. Let science be called on to answer for it, not religion” (365).

“Ministers. If they were what they pretended to be you wouldn’t always see them in the first cabin pushing for place and provender. Why don’t some of them come across with the poor in third class? If they really wanted to be Christ-like, they would walk” (380).

“A rereading confirms me in the belief that the New Testament is the poor man’s book and that Christ is the poor man’s God and that only as the rich man qualifies when all the returns are in as a poor thing has the book, or the God anything to say to him. The poor, the unpretentious, the ineffectual and the whipped. We are all but varying degrees of the same poor thing. We are God’s lavish expenditure in a task beyond us and our full understanding and all but beyond him. We have our part in it through him alone” (302).

Humor

Often, Frost’s sense of humor is apparent in his aphorisms. Of course, as the “twist,” one of the essential elements in aphoristic writing, is frequently humorous, this is not surprising. However, occasionally humor is the primary characteristic, hence a separate category has been set up for it (coded HUM in the Appendix) which includes 34, or about 3% of the total. There is humor of all sorts, including puns and wordplay:

“To sink to bad grammar is vulgar; to rise to bad grammar is a figure of speech”
(*Notebooks* 101).

“When you are in England do as the Romans did” (116).

“Why will we be looking for the bottom of things that haven’t got a bottom”
(125).

“He remembered the book too well to be able to read it again and not well enough
to make the least use of it” (238).

“Nothing is fatal but death” (354).

“Yeats is a kite with a one Pound tail” (464).

Duplicate Themes

Frost’s aphorisms are full of themes with duplicates or variations scattered throughout the notebooks; sometimes even three or four examples will be seen in the same notebook. This practice is somewhat in keeping with his habit of writing poem drafts, putting them aside at the time, and then picking them up years, or even decades later. While this phenomenon of duplication occurs frequently, two examples will suffice. First, Frost’s theme or concept that life (or creation in one version), divides or parts, then meets itself; there is also a “life is a stream” variation of this which is apparently found in the writings of the philosopher Henri Bergson, whom Frost admired. Duplicates or other variations of this theme appear six times in aphorisms and three times in a non-aphoristic text:

“Life is a stream that parts around islands great and small” (50).

“Life is that which parts to meet a stranger—surprised” (193).

“Creation is that which parts to meet itself” (252).

“Life is that (which) divides to meet itself as a stranger” (375).

“Life is that that parts to meet itself with surprise and fright” (*Notebooks* 379).

“Life is a stream that divides round islands great and small to meet itself further on again with recognition but surprise” (651).

This theme and its variations appear as aphorisms in five notebooks: Nos. 4, 14, 19, 24 (twice), and 47. It also appears three times in non-aphoristic text in notebooks, twice in No. 24 and once in no. 27—all told, a total of six notebooks covering more than three decades of Frost’s life.

A second example is the theme which states that the separateness of the parts is equally important as the connection of the parts. There are five variations on this theme (and three more in non-aphoristic text); the first, fourth and fifth aphorisms are particularly interesting as they show different ways in which Frost applies this concept:

“The separateness of the parts is as important as the connection of the parts. True in a poem and true in society” (52).

“The separation is as important as the connection” (213).

“The separateness of the parts is as important as their connection” (433).

“Even in lyric the great thing is that every sentence should come from a different dramatic slant. The separateness of the parts (is) as important as their connections” (644).

“Separateness of the parts is as important as the connection of the parts. As Pax Britannica fails and the British Empire breaks up, the emphasis in the big world shifts to the separateness. The colonies draw off into nations on their own. The individuality of units becomes the ideal. Strange that this should be so when within the nations the tendency is toward the loss of individuality in socialism.

The citizens are grouping up while the countries are ungrouping. Still, every individual's first answerability is to himself. His immediate second (is) to his fellows ... The King's divine right, like the President's, is to act on the two responsibilities in that order” (*Notebooks* 637).

An editorial question arises here: in the case of the last aphorism in this series, should it have been cut off after the first sentence, or extended as shown here? The choice was to extend it, as the second sentence seemed very much a continuation of the first, even though the rest of the aphorism is perhaps more of a digression, rather than an extension of the argument that is stated in the first sentence.

Again, these variations on this second theme—which include three in non-aphoristic text—are found in a range of notebooks: two in no. 4, one each in nos. 15, 22, and 28, two in no. 43, and one in no. 45. It is yet another theme with variations, this time with eight occurrences in six notebooks which again cover more than three decades. Although both examples (“life is a stream” and “the separateness of the parts”) display several variations, the basic theme shows significant consistency over time. It appears that Frost’s aphoristic writing is consistent over time as are many aspects of his poetic writing (Parini 248).

Aside from the duplication of individual aphorisms as shown above, there are many recurring themes that persist throughout the notebooks. They pop up in one notebook, then in another; lie dormant for years, and then surface once again.

The Personal

In all of the aphorisms we have seen so far—and in *Notebooks* as a whole—there is nothing of the diary or journal that might give us perspective on Frost’s own life. His personal experiences almost never come to the surface. However, scattered among the hundreds of

aphorisms are occasional revealing glimpses, both of his inner thoughts as well as of different aspects of his life.

Frost often suffered from periods of deep depression and several aphorisms point in this direction:

“Dark, Darker, Darkest. Here where we are, life wells up as a strong spring perpetually piling water on water with the dancing highlights ... upon it. But it flows away on all sides as into a marsh of its own making. It flows away into poverty, into insanity, into crime, a dark truth ... But dark as it is there is darker still. For we haven't enough to us to govern life and keep it from its worst manifestations. We haven't enough fingers to tend to all the stops. Life is always breaking at too many points at once ... There is a residue of extreme sorrow that nothing can be done about and over it poetry lingers to brood with sympathy. I have heard poetry charged with having a vested interest in sorrow. Dark darker darkest. Dark as it is that there are these sorrows and darker still that we can do so little to get rid of them; the darkest is still to come” (*Notebooks* 327).

“If I have been inadequately sad over sorrow it's because I have been afraid of not being cheerful enough to beat the cause of sorrow. I have been as sad as I dared to be—as sad as I could without coming to a standstill” (126).

“Life is punishment. All we can contribute to it is gracefulness in taking the punishment” (*Notebooks* 663).

Other glimpses into his life may be less significant but are still revealing. For example, Frost certainly marched to his own creative drumbeat:

“I don't change my watch every time I see a clock it differs from” (490).

However, he could also be concerned as to how his work was received and valued, as we see from this autobiographical example:

“Have you thought about rewards? A young person recently asked me in a tone as if he feared I hadn’t at my age and so didn’t perhaps realize that the greatest reward of all was my own self-approval ... No matter how an artist fares he must lean pretty heavily on his own judgment for his rating. For twenty years the world neglects him; then for twenty years receives him. It is for him to decide when the world was right. We can’t help wishing there were some third test of worth beside that of self and others. We think of God as a possibility, and of Time, oh Time, whose verdicts mock our own. The only righteous judge art those” (*Notebooks* 319).

Frost was strong in his own beliefs, but highly sensitive about others’ possible critical response to him, and aware of this inner struggle:

“I hate, so sensitively, to be chided, rebuked, even refused that my nature would fain find a principle or principles on which to be beforehand with people—justice, love or honor—on which to check myself before another could check me. I would like to deny that I am kept in my place by the conflict of my desire with your desire. Such is my pride. Others can tell me where I must stop: oh, but I don’t want to be told” (265).

Frost was renowned as a great conversationalist, but the flip side of this strength was a tendency to monopolize the conversation. Again his sensitivity surfaces:

“After I have poured out words I am left foolish and inclined to talk though I say nothing unless someone will speak and save me” (114).

The aphorisms below put a positive spin on his incomplete college career (Frost left Dartmouth after three months of his freshman year; five years later he attended Harvard as a special student to study classics, and left in the spring term of his second year there):

“Some people neglect their studies for business, society and government so wholly that they not only stay away from classes, they stay away from college. Everyone has heard of them. I want you to hear of the few who stay away from college and even the intellectual part of college to pursue intellectuality. So very enterprising are they in scholarship or the arts” (*Notebooks* 172).

Here is another perspective that might have had something to do with Frost’s leaving Harvard (George Kittredge was a famous Harvard professor of English literature):

“I was in a trance with poetry that made it as distasteful to listen to the Kittredges talk about poetry as it would have been to read Freud or Havelock Ellis when I was in love” (487).

Despite Frost’s indifference to higher education, he deeply valued the formal schooling he had received:

“The weight of the event itself isn’t enough to make it memorable—I have to add my own weight to it to make the impression deeper. I have to put my mind on it deliberately heavy. Perhaps I have to scare myself a little with the danger of forgetting. That is school and all there is to school. I learned so much there and it was all I learned or needed to learn” (448).

The aphorism that follows is from a slightly different perspective, but clearer in its explanation of the process Frost describes above:

“New England schooling: designed to establish two habits, taking thought to add your own weight to deepen the impression anything gives you, and taking another look to see if your first look was right” (*Notebooks* 453).

Finally, an aphorism that perhaps provides insight about Frost’s relationship with his children:

“I educate those who are nothing to me. Those I love I try to console for not having educated them” (353).

CHAPTER SEVEN

THE APHORISMS OF ROBERT FROST: REFLECTIONS

“An idea comes as near to something for nothing as you can get.”
Robert Frost, *Notebook No. 15*

Every thing that is a thing is out there and there it stands waiting
under your eye until someday you notice it.
Robert Frost, *Notebook No. 6*

Introduction

There are several important aspects of Frost’s aphorisms that immediately come to mind. The first concern, given his fame as a poet, is to make a connection, if possible, between the aphorisms in the notebooks and those in his poetry.

Second: if Frost wrote aphorisms in his poetry, in some of his essays, and also in the notebooks, we need to examine the role that aphorisms play in his life and work in general. What did he know about this genre and why did he write and use aphorisms?

Third, recalling our examination in Chapter Four of the creative origin of the aphorism, we will address Frost’s own experience with the creative process.

Finally, we briefly reviewed the history of aphoristic literature in Chapter Three. We have also clearly established the large body of aphoristic work that has emerged from the notebooks. Now it remains to address where Frost stands in the aphoristic tradition.

The Aphorisms: Connections with the Poetry

While this thesis focuses on Frost’s aphorisms and not his poetry, because of the extraordinary pre-eminence of the poetry it is important to place the poet’s aphoristic work within that context. In addition, Faggen has stated that the poems were most likely written in draft form in the notebooks and then the pages torn out for final transcription (iiii)—which means that poems and aphorisms were recorded in the same notebooks. Is there an intersection

or connection between poems and aphorisms, and if so, how significant? Also, how frequently are aphorisms found in the poems?

First, to put poems and aphorisms in some kind of quantitative context: Frost's complete poetry is presented in nine collections and comprises over three hundred poems which might average a little less than page and a half in length (c. four hundred pages), whereas the thousand-plus aphorisms occupy perhaps a fifth of the nearly seven hundred-page *Notebooks* (c. one hundred forty pages).

To some extent, Faggen's work addresses the question of intersection between aphorisms and poems and that of frequency. The index of *Notebooks* has two relevant sections (803-4): the first lists drafts or partial drafts of works in the notebooks; the second, lines from the poems. A review of these index entries will show to what extent they contain aphorisms (as listed in my Appendix).

In the first section the index lists "Drafts From," mostly partial drafts of twenty-one works, including ten poems published in Frost's formal collections. Of these, eight come from Frost's last collection—*In the Clearing*, 1962—and two from the 1928 collection, *West-Running Brook*). There is also one which was published only as a Christmas poem (from 1929 to 1962, Frost sent out a poem as a Christmas card, some of which were later included in his published collections); this was also last poem he wrote, "The Prophets Really Prophecy as Mystics, the Commentators Merely by Statistics." There are also five unfinished and unpublished poem drafts. None of these sixteen poem drafts includes any aphorisms.

The other five titles from this section include two essays, two speeches, and a letter. Both essays ("The Future of Man" and "The Prerequisites") include aphorisms, one in the first, and three in the second. It's hard to say exactly where this draft begins and ends—furthermore,

some of these drafts are interrupted, here and there, by a few lines or even a paragraph or more which express a completely different train of thought. For the purpose of this analysis, the aphorisms within these singular trains of thought are not considered as part of the larger essay draft. The letter, addressed to the *Amherst Student*, includes no aphorisms; one of the two speech drafts (“What Became of New England”) includes four aphorisms, the other (“Speaking of Loyalty”) none.

Again, the aphorisms included in this analysis relate directly to the draft. For instance, “The Prerequisites,” a 1954 essay which served as an introduction to a special eightieth-birthday edition of Frost’s poems, is about poetry, and hence includes aphorisms on that subject—for example, “A poem is best read in the light of all the other poems that were ever written” (*Notebooks* 512). On the other hand, the letter Frost wrote to the *Amherst Student* is about whether this age or era is the worst ever in recorded history, and there is one unrelated aphorism in the middle of the draft, separated by white space from the letter, that is quite unrelated to the subject of the letter. It reads, “We don’t have to get a team together before we can play” (392). There are quite a few of these unrelated aphorisms scattered through *Notebooks*, reinforcing Faggen’s observation: “Frost’s thoughts often flowed with no discernible logic, and the silences, interstices, and leaps make reading the notebooks an imaginative challenge” (xiii).

The second index section lists “Lines From” thirty-two works, including twenty-three poems (from all but one of Frost’s nine collections, *Mountain Interval*), six essays, two speeches, a story, and *A Masque of Reason*. Ten of the twenty-three poem lines contain aphorisms, as well as three of the speeches and one of the essays. For example, there are two listings from “Mending Wall.” The first reads, “Something there is that doesn’t love a wall/ Something there is that does and after all” (*Notebooks* 612). The first line is from the poem, the second is not. It

is likely that this entry, from notebook No. 40, was written much later than the poem; perhaps this is a kind of reconsideration.

The second listing from the poem, its line even more famous than the first, is “Good fences make good neighbors” (*Notebooks* 637). This is actually an adage or proverb (somewhat similar to an aphorism but without an author—in fact, Frost took it from a nineteenth-century almanac [Parini 138]), and in this instance, Frost acknowledges it as a “wise saying” in a paragraph in which he muses about putting together a collection of wise sayings.

Another example from the twenty-three poems is not an exact line, but close to one, in “West-Running Brook:” “Life catches on something to resist itself” (*Notebooks* 42). Many of the listings from the “Lines From” section of the index are like this—similar to, but not exact quotations, from the poems. Nevertheless, there is a healthy representation of aphorisms in these “Lines From.”

Although this project focuses on Frost’s poetry only to find the intersections or connections between the poems and the aphorisms, it is important to observe that aphorisms, when they do appear in the poems, are generally not employed simply as clever or creative means of expression in a particular line of poetry, but often express a major theme in the poem. For example, in “Mending Wall,” the aphorism “something there is that doesn’t love a wall” is stated by the narrator both in the first line as well as later in the poem; the adage “good fences make good neighbors” is spoken by the narrator’s neighbor twice in the poem (*Poetry* 33). The tension between these two utterances of the phrase is central to the theme of the poem.

And in “Death of a Hired Man” (34), the two aphorisms: “Home is the place where, when you have to go there,/ they have to take you in,” and the other, which describes home as “Something you somehow haven’t to deserve,” neatly sum up the different feelings of Warren

and Mary as they discuss the hired man who has come to their home to die (*Poetry* 38). It's not only these first two poems from the collection *North of Boston* (1914) that include aphorisms; many others do as well. For instance, the aphorism "We love the things we love for what they are," is the last line—and a summing up of the poem's theme—from "Hyla Brook," published as part of *Mountain Interval* (1916, 119).

Thus the notebooks show some connection between poem lines and the aphorisms, even if none of the poem drafts incorporates an aphorism. Beyond the notebooks, the examples above show that aphorisms play a role of major importance in at least some of Frost's poetry.

The Aphorisms and Frost's Life and Work

The questions necessarily arise: what did Frost know about aphorisms, the aphoristic genre, and how and to what purpose did he write and use them? Was his a conscious use of aphorisms?

These are appropriate queries for a project that is focused entirely on Frost's aphoristic work. A review of Frost's lectures and essays and a search in Google Books turns up no evidence of Frost writing about his own use of aphorisms. Yet he was an autodidact and classics scholar, and clearly comfortable in the company of other literary figures (Parini 66, 143)—and anyone with this kind of education and circle of friends would surely be knowledgeable of every kind of literary genre as well as specifically aware of aphorisms and where and how they could be used.

There are at least two examples which would seem to indicate Frost's familiarity with these terms. In a letter to his friend Louis Untermeyer about style, Frost writes "I am not satisfied to let it go with the aphorism that the style is the man" (*On Writing* 77). And from the

notebooks: “He must be taught that the fun of being epigrammatic is a legitimate fun of literature” (*Notebooks* 87).

There is also evidence of the importance of aphorisms in his life and work. We find that Frost used aphorisms frequently in his lectures or readings. He gave these lectures all over the country; they were usually sponsored by leading universities, and were well attended, as he was a highly popular poet whose collections sold far more copies than those of any other contemporary poet. For example, Frost gave the Norton lectures at Harvard in 1936, and it was noted that there was a “continuous flow of aphorisms” in these lectures (Parini 302). Also, Untermeyer analyzed Frost’s speaking style at a number of his lectures: “His remarks between the readings of his poems were peppered with epigrams” (qtd. in 270).

Although the word used by Untermeyer is “epigram,” this is an acceptable synonym for aphorism; in fact, both words are used as synonyms for “saying;” and Ruozzi (*Lectures* 10/04/04) defines an epigram as very similar to an aphorism, but having more of the qualities of poetry, whereas an aphorism bears more of a resemblance to prose. However, the five epigrams quoted by Untermeyer as typical of those used by Frost in his public lectures are not different in character from those short forms accepted as aphorisms. Here are two examples from the five: “I am not an escapist; on the contrary, I am a pursuitist. I would rather cast an idea by implication than cast a ballot” and; “There are three ages of man: first, when he learns to let go with his hands; second, when he learns to let go with his heart; third, when he learns to let go with his head” (qtd. in Parini 271).

It’s important to note the adjective used by Untermeyer in describing how Frost employs these epigrams or aphorisms. Untermeyer doesn’t say “occasionally used,” or “lightly sprinkled,” but “peppered,” which suggests not only that the aphorisms occur frequently, but also

that they provide spice, or a sharp accent, to what is being said. This would indicate that aphorisms were an important, even essential, part of Frost's lecture style. The "continuous flow" of aphorisms in the Harvard lectures reported by Parini reinforces this conclusion.

Untermeyer goes on to say about the aphorisms: "Some of them found their way into poems; some of them came from fragments of midnight conversations ... Others were suggested by letters he had been writing" (qtd. in Parini 270). In other words, according to Untermeyer, Frost's close friend, who was a poet, critic, and writer, Frost used aphorisms everywhere; and from his use of the terms "aphorism" and "epigram" would seem to have been fully aware of these forms and what they were. Finally, as someone who lived by writing, he could scarcely have been unconscious of his use of these forms.

If we accept the fact that Frost uses aphorisms throughout his writing (the notebooks, the poems, the essays) as well as orally in his public lectures and conversations, the question remains, why does he have such a particular affinity for this form? There are a few clues. From our investigation of the aphorism in Chapter Two, we found that paradox is a very common element of the aphorism. Paradox is frequently at the heart of the humorous and/or unexpected twist in many aphorisms, often as part of a chiasmus. Thus, when we read that "Above all, Frost was a lover of paradox" (Parini 446), and that one of his poems (*Directive*) is reported as full of "Frostian paradoxes," (Brower 235) we may gain an insight as to why Frost seems so partial to this form.

More significantly, the aphorism is frequently metaphoric in nature: it often acts as a definition, and when it does, the aphorism usually defines a word or concept in terms of something different, often something unexpected or surprising. Frost explains the phenomenon

in one of his aphorisms, cited earlier: metaphor is simply the “strangeness in thinking two things at once, in being in two places at once. This is all there is to metaphor” (*Notebooks* 126).

In fact, it is metaphor which appears to be the most important aspect of poetry to Frost. “Poetry begins in trivial metaphors,” he says, “pretty metaphors, grace metaphors, and goes on to the profoundest thinking that we have.” And: “I have wanted in late years to go further and further in making metaphor the whole of thinking” (Parini 265). Barry writes about an interview with Richard Poirier; “Every thought is a feat of association.’ Thus all thinking is metaphoric” (“Critical Theorist” 31). (We also note that an aphorism in *Notebooks* reads, “A poem is a triumph of association” [48]). Another variation on this long-running theme: “Metaphor is the whole of poetry in one sense” (113). Finally, from the essay “The Constant Symbol:” “There are many other things I have found myself saying about poetry, but the chiefest of these is that it is metaphor ... Poetry is simply made of metaphor” (*On Writing* 129). These quotes illustrate the centrality of metaphor in Frost’s thinking. In addition, Peter J. Stanlis, in *Robert Frost, The Poet as Philosopher*, notes the importance “of his beliefs regarding the partial resolution of contrarities through the mediation of metaphorical language” (324-25). As a result, given the importance to him of both paradox and metaphor, it is not surprising that Frost uses the aphorism—which typically includes one or both figures of speech—so frequently.

Going further in this subject—why Frost uses aphorisms so universally in his work—one necessarily encounters Frost’s deeper and/or psychological motives. “Dark, darker, darkest,” and other similar aphorisms which expand on this theme (Chapter 6), point directly to Frost’s lifelong experience with depression.

It is true that, with the exception of his very successful career as a writer after he was first published at forty, there were many aspects of Frost’s life that were extremely difficult. First, his

father, an alcoholic, died of tuberculosis when Frost was ten. His sister was eventually committed to a mental institution; and of his four grown children (a fifth died in early childhood, another tragedy), one died shortly after giving birth, one had to be sent to a mental institution, one committed suicide, and only the fourth had what might be called a normal life. In addition, Frost did not have a particularly strong physical constitution. He often came down with flu-like sicknesses in the winter which could put him out of action for two or three weeks at a time, and he suffered from serious allergies in the spring.

However, it was not only these tragedies and challenges that caused Frost's periods of deep depression: he simply struggled with depression his entire life (Parini 423). Mental illness seems to have run through his father's family, and depression may have been his inheritance. Fortunately, he had a reservoir of strong energy that, together with his wife Elinor's support, usually enabled him to recover from the worst of it.

The impact of depression on Frost's outlook is shown by the "Dark, Darker, Darkest" aphorisms in the notebooks. He also appears to accept the fact of confusion as an inevitable part of the darkness: "Performance in poetry and in life is recognition and admission of the fact that things are not to be too well understood" (*Notebooks* 658). Further, "It is immodest to say in an age like this that you are not confused" (448). Or, in a slightly different interpretation of the darkness and confusion, "Frost takes for granted a violent, confusing universe where dark agents enforce their wishes in the most unexpectedly harsh fashion" (Parini 422).

Frost's way of dealing with the darkness and confusion is through acts of creation, primarily by writing poetry: "A poem is a momentary stay against confusion" (*Notebooks* 595). This essential aphorism, expressing a kind of metaphysical struggle, is seen both in the notebooks and in an essay. It is also reported on by different sources, including Barry, Brower

and Parini, verifying its importance. The aphorism is expanded in this essay, or “favorite preface” (Barry, “Critical Theorist” 125) which is to Frost’s 1939 collection of poetry, and is titled “The Figure a Poem Makes:”

It begins in delight, it inclines to the impulse, it assumes direction with the first line laid down, it runs a course of lucky events, and ends in a clarification of life—not necessarily a great clarification, such as sects and cults are founded on, but in a momentary stay against confusion. (126)

Frost’s metaphysical struggle can be amplified around the same aphorism: “He regarded his poems as fierce gestures in the direction of sanity, as attempts to wrest ‘a momentary stay against confusion’ from the chaos of life. For him personally, each poem was a victory over depression, anxiety, fear and sloth” (Parini 267).

The importance of this concept to Frost is further established by his writing the same aphorism in a slightly different way; “A poem is an arrest of disorder,” stated in an interview with the poet and educator John Ciardi (Barry, “Practical Critic” 33). Compare also a somewhat different perspective emphasizing this metaphoric struggle in his essay (also a preface) “The Constant Symbol:” “every poem is an epitome of the great predicament: a figure of the will braving alien entanglements” (*On Writing* 130).

If it is in the act of creating a poem that Frost fights against confusion, then it is certainly possible that Frost creates aphorisms as tiny gems that sparkle intensely, helping to ward off the darkness of chaos and entropy.

The Aphorisms and Frost’s Creative Impulse

In Chapter Four we discussed the aphorism and the creative impulse. It is now time to examine Frost’s own experience of the creative impulse in his writing. There is no question that

he was aware of the creative process and its importance to his work; when he was in England in 1913 he said to Yeats that he “could usually tell if a poem had come quickly, or if it had been labored over. In his own experience, the best poems came swiftly, almost miraculously, ‘riding like ice on a griddle on their own melting,’ as he would often say” (Parini 128).

Barry provides an important perspective on Frost’s awareness of the creative process: “When Frost discussed the nature of poetic creation, he never belittled the initial inspiration—the ‘mood’ or ‘moment’ as he often called it ... He never really analyzed the ‘moment,’ simply accepting it like a moment of grace or intuition” (“Critical Theorist” 25).

Frost himself directly addresses the creative process in a letter to Untermeyer, describing how a poem:

is never a thought to begin with. It is at its best when it is a tantalizing vagueness. It finds its thought and succeeds, or doesn’t find it and comes to nothing ... It finds the thought and the thought finds the words ... Let’s say again: A poem particularly must not begin with thought first. (25, 26)

Frost’s descriptions of the creative experience appear similar to the definitions of *Einfall* in Chapter Four: “Flash of insight” (Pagliaro 42), “a sudden vision of total meaning” (Oversteegen 22), “the visual and sudden character of intuition that permits one to grasp, as in a flash, the sense of the whole” (Cantarutti 104). All these hint at the nature of what Frost called “the moment” without being able to define it in an empirical way, as the intuitive character of *Einfall* is anything but scientific.

Another aphorism of Frost’s from the notebooks approaches the creative process from a slightly different angle: “What occurs to you must be given from without” (89). This is a way of explaining that reflective thought is what occurs within, that with which we are familiar in our

everyday mental process—one thought after another. However, “the moment,” or *Einfall*, hits us unexpectedly, suddenly appearing without warning—hence it must come from outside, as Frost is saying here. Another aphorism from *Notebooks* reinforces this concept: “No one can imagine a planned poem” (666). Planning is part of the rational thought process, not at all related to the unexpected creative moment. This argument clearly identifies *Einfall* as something very different from our “normal” *Klarung* reflective thought process. The conclusion from Frost’s experience and the other descriptions quoted is that *Einfall* seems to come before thought, and appears to be an impulse of intuition, something unique, and not like thought at all.

Frost’s observation of how a poem “finds the thought and the thought finds the words,” is another way of explaining the transition from *Einfall* to *Klarung*, where the latter is described in Chapter Four as “the articulation of that idea” (Nordmann 103)—that is, the idea which was transmitted in *Einfall*—or “the final stage of a reflective process, the formulation of a half-conscious intellectual result” (Oversteegen 22).

Thus, as we discussed in Chapter Four, it would seem that the creative process begins with an inchoate impulse, *Einfall*, which suddenly becomes an idea or thought; at that point, the creative process may be extended by reflective thought, *Klarung*, which may in turn provide development or refinement of the original concept, as reported above by Frost (“the thought finds the words”). He also sums up this process in slightly different words in this aphorism: “Once you get enough inspiration for a time or two you can finish your poems by logic” (*Notebooks* 120). Here, we would substitute “*Einfall*” for “inspiration” and “*Klarung*” for “logic.”

The suddenness or unexpectedness of *Einfall* is frequently demonstrated in Frost’s notebooks. There are frequent examples of drafts—of speeches, essays, poems—which are

interrupted by aphorisms which appear to be completely unrelated to the surrounding draft. Thus, Frost's notebooks illustrate his creative process, where he often writes a longer draft of an essay or some other work using *Klarung*, reflective, rational thought. This is then punctuated by sudden interruptive examples of *Einfall*, which often result in an unrelated—and probably uninvited—aphorism. Regardless of its usefulness to his current train of thought, Frost records the aphorism in a notebook, apparently doing so for any and all instances of a creative moment that he experiences. These examples are typically identified and separated by white space before and after the particular aphorism.

The discussion here refers entirely to Frost's experience with the creative process in writing poetry. But can we seriously believe that the creative process in one genre (poetry) is somehow different from another (aphorisms)? Indeed, Frost's "moment" of poetic creation appears identical to Lichtenberg's aphoristic creation (Cantarutti 105). The process would seem to be the same, whether poetry, aphorism, the writing of a piece of music or even the design of a building: in fact, it may be that all creation begins with the sudden impulse of *Einfall*, which then becomes an idea or thought, usually extended by *Klarung*. As discussed in Chapter Four, the aphoristic genre may in some way be unique, that is its paradoxical fragmentary nature—but the creative moment for an aphorism originates with the same kind of *Einfall* impulse as it does for a poem or for any other kind of creative work. Frost's experience with the creative origin of poems would appear to confirm this hypothesis.

Frost and the Aphoristic Tradition

Frost belongs squarely in the midst of the aphoristic tradition as we will see from comparing his work with that of other aphorists. Revisiting Chapter Three, we will recall that aphorisms come from two sources, the first of which are those extracted from text—essays,

novels, poems, etc. Examples are Emerson (many essays), Blake (*The Marriage of Heaven and Hell*), and Wilde (three plays and a novel). As we saw, there may be some difficulty interpreting or understanding these because they are deprived of context when removed from the original source.

Aphorisms are also found as part of a collection, and these in turn can be divided into two categories. The first is collections of aphorisms that are written and prepared for publication by the author. The second includes aphorisms that are written in journals or notebooks, and may be interspersed with other entries; these are usually created entirely as collections, and often edited and published posthumously. Frost's aphoristic work clearly falls into the latter category, along with that of many other distinguished aphorists, including Pascal, Lichtenberg, Leopardi, and Ennio Flaiano, the Italian journalist and screenwriter.

It is interesting to note that two other poets, both contemporaries of Frost, were also aphorists, but that each of the three wrote in a different way, and each had a different experience as to how their work was brought to the public. The twentieth-century American poet Wallace Stevens (1879-1955), whom Frost knew from their student days at Harvard and from social encounters during winter vacations in Key West, wrote a collection of aphorisms which he intended to have published, but which was not produced until 1957, two years after his death. *Adagia* was a collection of 290 aphorisms both written and edited by the author, but was not published until after Stevens' death.

Umberto Saba (1883-1957), one of the best-known Italian poets of the twentieth century, wrote a collection of 116 aphorisms, *Scortatoie* (Shortcuts), published in 1946. This was a collection completely under the control of the poet and published during his lifetime.

Frost, as the third poet within this triumvirate, left behind notebooks with hundreds of aphorisms interspersed with other material. As we have seen, leaving unedited notebooks after death is common with many aphorists; the only difference is that their works were published posthumously as collections, whereas Frost's aphorisms exist only as scattered through Faggen's transcriptions of his notebooks. However, it is interesting to speculate: had Frost been a European author, it is quite likely that whoever first researched the notebooks would have extracted the aphorisms and published them as a collection instead of publishing a complete transcription of the notebooks—because of the interest among European scholars in the aphorism as a genre and topic of academic inquiry.

Another factor consistent with the aphoristic tradition is Frost's choice of subject matter. First, from my study of other authors (Blake, Dossi, Emerson, Flaiano, Saba, Stevens, Wilde), it appears that the largest of Frost's categories we reviewed—philosophy of life—is the most commonly pursued topic of all. It is also typical for aphorists to write about their occupation or profession, as Frost did about his poetry and teaching,

Finally, if we are to look at Frost through the lens of the aphoristic tradition, we must come to some conclusion about the quality of his work. Unfortunately, the collection that I have extracted from the notebooks is largely unedited—if Frost had edited it himself the total number of aphorisms might well have been far fewer than a thousand. Some of the aphorisms in the Appendix may seem a little flat, others so strongly partisan about a narrow topic as to be uninteresting or irrelevant to many readers.

Nevertheless, there are so many memorable aphorisms in this collection as to clearly show Frost's success in this field. I believe that his success is due to several factors: first, his wide-ranging curiosity about all aspects of life is most likely responsible for the broad range of

topics covered by his aphorisms. Second, his power of keen observation of the human condition (perhaps it is his habit of observing nature which also makes him a good observer of human behavior) is critical to aphoristic literature, particularly for the most popular topic, philosophy of life. Third, his skill with language and his ability to use metaphor and paradox with great facility are essential to the aphoristic genre. Finally, his work follows a very broad aphoristic model: it includes both aphorisms that are more objective and observational in character as well as those which express a personal and subjective view of truth, sometimes in a sharp or provocative way, as well as the ability to execute the humorous or unexpected twist; and it also employs both short and long forms—the aphorism as terse and concise definition as well as in its more extended form as a mini-essay.

Some examples will demonstrate these factors. This first aphorism includes an extraordinary metaphoric image, the poet's own subjective vision of his work, cited earlier:

“The poems stand in some such loose relation as a ring of flushed girls who have just stopped dancing and let go hands” (116).

This next, a short, definitive aphorism, is most convincing thanks to the clever twist and the surprising juxtaposition of “honest” and “misunderstand:”

“Partisanship is an honest attempt to misunderstand each other as much as possible” (408)

Finally, this is a more extended, reflective aphorism with a thought-provoking simile:

“The mind becomes like the attic of a house you have long lived in. It is so full of everything you can't fail to find costumes in it for carrying out plays of any period” (141).

“Costumes” and “plays” suggest that the mind may also play games; we may wonder if these games would be unwitting or intentional.

It is hard to make universal judgments about aphorisms as they may strike readers very differently. However, I believe that many of Frost’s aphorisms show him to be among the best of the authors in this genre. His body of work from the notebooks is indeed a significant addition to the aphoristic tradition.

CHAPTER EIGHT

CONCLUSION

Summary

My interest in the aphorisms of Robert Frost was sparked by reviews I read in 2007 of *The Notebooks of Robert Frost*, edited by the Frost scholar Robert Faggen. To my delight, I found a huge number of aphorisms scattered through the transcribed notebooks. For one interested in aphoristic literature this was a major discovery, as nowhere is Frost's name mentioned among American aphorists, and this body of work appears to be unrecognized as such.

In my study of Frost, I identified 1080 aphorisms in his notebooks (see the Appendix for a complete listing). I categorized these aphorisms by the topics addressed, ranked them in descending order of frequency (philosophy of life; poetry, language and thought; teaching, learning and education; government, history and politics; religion; and humor), and after selecting examples for review, sought a fuller understanding of Frost and his aphoristic work.

There is little evidence of Frost's personal life in the notebooks, which do not in any way resemble a journal or diary; however, a few aphorisms here and there give hints about different aspects of his life. Faggen's index helps us make connections between the aphorisms in the notebooks and in the poems. Further, one can draw conclusions about why Frost may have felt so comfortable with aphorisms, which he used everywhere—not only in the poems, essays, and the notebooks, but also in lectures and everyday conversation. Frost was very much aware of the creative “moment,” in keeping with the concept of the origin of the aphorism as a “flash of intuition.” Finally, this new body of work appears to be very much in the aphoristic tradition.

Conclusion

Frost's aphorisms, as transcribed in 2006 by Robert Faggen in *The Notebooks of Robert Frost* (see Appendix), represent an extraordinary find in two ways: first, this body of work is a significant addition to twentieth-century American aphoristic literature; and second, the aphorisms provide a new perspective on several aspects of Frost's life and work, as well as suggesting new directions of study for the researcher.

Many Americans have penned aphorisms—James Geary lists over thirty authors who did in the twentieth century (*Guide*)—but most of them did so on an occasional whim, or perhaps as a hobby. Only a few actually wrote collections. The thousand-plus aphorisms that I identified in Frost's notebooks make his an extremely large collection: in fact, very few are larger. (One notable exception, the Italian writer and diplomat Carlo Dossi [1849-1910], left behind well over three thousand aphorisms in *Note Azzurre*.)

However, because of Frost's status as a celebrated twentieth-century poet (he won four Pulitzer prizes and his poetry collections far outsold those of any other poet of his time), the critical attention paid to the notebooks has been almost entirely focused on what they might reveal about his poetry, and not on the aphorisms they contain. Indeed, some critics, reading Faggen's transcriptions for the first time, are disappointed not to find more poem drafts in the notebooks, as it was hoped that these would provide clues as to how Frost created and refined his poems prior to publication (Logan). Consequently, compared to his poetry, Frost's aphorisms are rarely thought to be worthy of serious analysis or study on their own merit and are seen instead by many as largely irrelevant (Logan, Rich). There appears to be only one critic, the British scholar Tim Kendall, who voices a different opinion, writing that the notebooks "are most usefully approached as a compendium of aphorisms."

Another reason for the low profile of Frost's aphoristic work, as was noted in Chapter 1, is the dearth of academic interest in aphoristic literature in the United States. Evidence for this is my finding only eight American authors of books or journals on this topic listed in research databases like WorldCat, JSTOR, or Academic Search Premier. Further confirmation came from the scholars with whom I networked some years ago. They were usually aware of the better-known European and American aphorists but knew of no formal American study of this genre. Professor John Watkins, in the English department at the University of Minnesota, acknowledged this fact; his theory is that "we don't tend to study genres" in the United States, and a few other scholars have since confirmed this speculation in conversation. However, there is active academic study of aphoristic literature in Europe, and a number of European references are listed in my bibliography.

As a result of these factors, the aphorisms in Frost's notebooks have been almost completely overlooked. Moreover, it is not only that this body of work represents a major discovery in American aphoristic literature, but also that Frost's aphorisms may provide valuable insights into other areas of potential study.

For instance, although there are no diary or journal-style entries in Frost's notebooks, and they contain virtually no personal information about the poet, we find a few aphorisms here and there that provide perspective on some parts of his life. As noted in Chapter Six, these confirm what Frost's biographers sometimes tell us—for instance, the "Dark, Darker, Darkest" aphorisms are certainly in keeping with what we know about his lifelong difficulty with depression. Other aphorisms tell us about Frost's sensitivity to criticism, his thoughts about the value of his own education, and a few other personal topics. The aphorisms may not include much about the

poet's life and experiences, but they do offer a new, if limited, resource that should be helpful to the biographer.

While the critics may be disappointed at the lack of information in the notebooks about how the poems came to be written, one can, with the help of Faggen's index, find links between the aphorisms and the poems. The most interesting connection is that involving lines in the notebooks from thirty-two works, twenty-three of which are poems. Of the poem lines, ten include aphorisms, and these poems are from all but one of Frost's nine collections. In addition, these aphorisms generally express an important theme in the poems. This kind of information—and there is more like it available in the index—may well be of value to scholars researching different aspects of Frost's poetry or his aphorisms.

Critics note that Frost's poems are full of aphorisms, and some have called attention to the aphorisms in his essays and speeches as well. Now, with the discovery of many hundreds of aphorisms in the notebooks, there is even more telling evidence of the importance of the aphorism in Frost's work. And that's not all; critics and friends report that he also used aphorisms frequently in his lectures, and even in his conversation.

If Frost's use of the aphorism in almost every context can indeed be documented, the question becomes insistent: why does Frost do this? I find two reasons for Frost's nearly universal use of aphorisms. First, critics have observed that the poet places a high value on metaphor; there are many examples of this, but perhaps the most significant evidence is Frost's statement that "There are many other things I have found myself saying about poetry, but the chiefest of these is that it is metaphor ... Poetry is simply made of metaphor" (*On Writing* 129). The point of this is that metaphor, where one word or concept is defined in terms of another, is

very frequently an essential part of the aphorism. Additionally, Frost also enjoyed using paradox, often a key element of the aphoristic twist.

The other reason for Frost's partiality to the aphorism is psychological. One of the most famous of his aphorisms states that "A poem is a momentary stay against confusion" (*Notebooks* 595), and there are variations on this theme—from the notebooks, and from a preface to one of his poems. This is relevant because Frost finds confusion around him when things are "Dark, Darker, Darkest." As a result, the creation of a poem brings a momentary respite, a piece of order to hold against the confusion. It is my contention that aphorisms perform the same function, although on a smaller scale, and are thus valuable to Frost for the same reason.

We analyzed the creative origin of aphorisms in Chapter Three, and in doing so, discussed the concepts of *Einfall* and *Klarung*. I felt that the origin of aphorisms could best be characterized by *Einfall*, the unpredictable flash of intuition. Then, this initial burst of creativity might—depending on the length of the aphorism, or perhaps to the extent the author trusts this surprising flash—be modified by *Klarung*, the process of reflective thought, editing or revising the aphorism; or, an intuitive impulse might generate an entire short aphorism, with no subsequent reflective thought necessary.

Frost recognizes what he calls the "moment" of creation for a poem: how it simply comes unbidden and cannot be cajoled or forced into being, and how it comes from outside and is not something that the mind develops on its own. He is also clear about the editorial process—how reflective thought works to extend and refine the initial idea. Yet he realizes that regardless of the importance of the reflective revision process, its character is completely different from the initial intuitive impulse, without which there is no poem at all.

Frost's sense of how a poem is created, and his understanding of the difference between "flashes of intuitive creation" and reflective thought, is similar to my own conclusions about aphoristic creation; in fact, it becomes obvious that the creative process may not only be similar for poems and aphorisms alike, but for other acts of creation as well.

Frost stands clearly in the mainstream of the aphoristic tradition. His body of work comes from unedited notebooks found posthumously, like the collections of Pascal and Lichtenberg, among other aphorists; and his most frequently addressed topics are philosophy of life and those related to his career (in Frost's case, both poetry and teaching), again, typical of many other authors. In addition, his work shows great capability, with the two major types of aphorisms: those that are detached, observational and objective, as well as those that are personal and subjective, with their sometimes provocative thrust. His aphorisms also include both the short and definitive form, as well as the extended and essay-like form. He writes with great command of the language, shaping his beloved metaphors creatively and convincingly, leaving us many memorable aphorisms. I believe that his work shows him to be among the best authors of this genre.

In conclusion, the discovery of the unrecognized aphorisms of Robert Frost is cause for celebration, representing a significant addition to American aphoristic literature, and of interest both to the scholar and the casual reader.

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APPENDIX

APHORISMS IDENTIFIED IN *THE NOTEBOOKS OF ROBERT FROST*

Columns from left to right:

1. No. of aphorism in the order as found in the notebooks (1-1080)
2. Page no. in *The Notebooks of Robert Frost* (1-688)
3. Page no. in notebook (as identified by Faggen)
4. Number of notebook (1-48, as identified by Faggen)
5. Long (L) or short (S) (for this purpose, “short” is defined as less than 30 words)
6. Category by code:
 - PEP Philosophy of life/human behavior
 - WPT Poetry, thought, language
 - TLE Teaching, learning, education
 - GHP Government, history, politics
 - REL Religion
 - HUM Humor
7. Text of aphorisms

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
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1	7	28v	1	S	REL	It is only religious to believe that those who lose bravely in peace or war are never lost to the great purpose.
2	17	2v	2	S	PEP	Never buy a critter that you can't easily turn.
3	20	7v	2	S	PEP	The best philosophy is that which accounts for the most realities.
4	20	7v	2	L	PEP	The best philosophy is that which accounts for the most realities. Of course, experience has taught us that the realities of today may prove the unreality of tomorrow. But good we come to believe is no illusion and by the same process of thought neither is evil. Both must be accounted for and denying is not accounting.
5	21	9r	2	S	GHP	It is necessary to enquire of every politician what it is he has in view by which he justifies himself for his innumerable minor perversions of right and truth.
6	23	11v	2	S	HUM	If it is a good thing to be dead it must be half as good to be half dead.
7	30	1r	3	S	PEP	The only free man is the abject slave of virtue.
8	31	1r	3	S	WPT	Thought advances like spilled water along dry ground. Stopping, gathering, breaking out and running again.
9	31	1r	3	S	WPT	"Don't write unless you have something to say." <u>Until</u> you have something to say. Go and get something to say.
10	31	1v	3	S	PEP	We approve of people to their faces to gain their approval. We disapprove them behind their backs to gain our own approval. But we are the two-faced devils.
11	33	1r	4	S	PEP	Our ruling passion is to mind each other's business.
12	33	1r	4	S	PEP	To teach, reform, interfere in the business of others, is man's strongest passion.
13	34	3r	4	S	PEP	Not just our faults, but our virtues stand in the way of the perfect state.
14	34	3r	4	S	PEP	If a man is so improvident as to incur a debt he can't pay what does he deserve but prison?
15	34	4v	4	S	GHP	Diffusion is all there is to Democracy.
16	34	5r	4	S	PEP	(The) most beautiful thing in the world is conflicting interests where both are good.
17	34	5r	4	S	PEP	We are engaged by what is strong within and determined we shall try each other's strength.
18	35	6r	4	S	PEP	All principles are bad except as they are checked in about mid-career by contrary principles.
19	35	6r	4	S	PEP	There are many beautiful things in the world besides poverty.
20	35	7r	4	S	WPT	The poem must have as good a point as a(n) anecdote or joke.
21	36	7r	4	S	GHP	Civilization is what a great state in its greatness can indulge in time of prosperity.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
22	36	7r	4	S	PEP	Our privacy is permitted us even unto the point of secrecy and deception; our individuality even unto the point of eccentricity, sophistication and perversion.
23	36	9r	4	S	GHP	A great nation in its greatness can afford much.
24	36	9r	4	L	GHP	"War will wipe out civilization." Any distress will wipe out or tend to wipe out civilization. Civilization is the variousness and vagariousness we are indulged in by the state in its prosperity.
25	37	10v	4	S	GHP	Civilization is the opposite of Utopia.
26	37	11r	4	S	GHP	Civilization is an exuberance of peace and plenty.
27	37	11r	4	L	GHP	Civilization is an exuberance of peace and plenty. It is beautifully dangerous in its capacity for self-destruction. It easily runs to traits of disease. It is ephemeral flowers that may have to be forgotten for the necessary leaves and branches.
28	38	12r	4	S	GHP	The pacifist is sure we need not hurt each other in war. The Marxist goes further: he is sure we need not hurt each other in peace. The Marxist's is the profounder pacifism.
29	38	13r	4	S	TLE	Great is Harvard and the greatest of her greatness is simply in asking greatness of her graduates. Let them find out for themselves what in the various walks that is.
30	38	13r	4	L	PEP	The news every morning disorders your mind just as sleeping in a bed disorders the bed. You have to make your mind up fresh every day just as you do your bed. Make up your bed--make up your mind.
31	39	13r	4	S	GHP	Tyranny is an excess of individuality that wipes out individuality equally as communism wipes it out.
32	39	14v	4	L	PEP	The most godlike of attributes is to give us all a good stiff trial and then when we are worsted gather us all to the bosom of mercy. How godlike the great men who give us a good run for our money, get our money all away from us and then most godlike in the conclusion, treat us all to the mercy of free libraries, hospitals, museums, and universities.
33	39	15r	4	S	PEP	There will always be the martyr to new thought and there will always be the soldier to take up the cause of the martyr.
34	40	15r	4	S	PEP	The Great American Wife of song and story is permitted by her businessman husband to spend all his money while deprecating him as no aesthete and a mere moneymaker.
35	41	16r	4	S	PEP	To the sick in mind we say don't worry--work. To the healthy boys I say where I leave them don't work, worry.
36	42	19r	4	S	GHP	A nation is as many people as without too much straining can settle their differences amicably.
37	42	19r	4	S	PEP	We hate our own at least less than we hate the foreigner.
38	42	19r	4	S	PEP	All questions are merely academic to the academic mind.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
39	42	20r	4	S	PEP	(There is) nothing more social than to work alone.
40	42	20r	4	S	PEP	Life catches on something to resist itself.
41	42	20v	4	L	PEP	When the ruling class thought they needed variety to keep their hold on first place they invented democracy as just one more form of government in which they thought they could pretty safely risk their position and yet look willing to give it up. They were making shift to hold on.
42	43	20v	4	S	PEP	Women going into business has taken marriage out of business.
43	43	21r	4	S	PEP	All men (are) created free and equally funny.
44	44	1	4	L	GHP	Our democracy with a written constitution to keep power from taking its natural course toward centralization and monarchy may be like the sad attempts of a woman to keep young or keep a pup young with whisky and keep thought from generalization.
45	44	2	4	S	TLE	New England schooling (was) designed to establish two habits: taking thought to add your own weight to deepen the impression anything gives you, and taking another look to see if your first look was right.
46	45	1	4	S	WPT	The sentences must spring from each other and talk to each other even when there is only one character speaking.
47	45	2	4	S	TLE	Learn in school to quote your teachers correctly so that all your life long as gossip or reporter you will quote everybody correctly except when from malice or mischief you misquote people on purpose.
48	45	3	4	L	GHP	All the best people pulled out, we are told, and went to live in Canada. There was nothing left in the United States but the revolutionary rabble. But all that is intellectual, artistic, scientific, industrial and political has occurred in the United States; practically nothing in Canada. It proves either that nothing good comes of the best people or that nothing important can happen in a colonial state.
49	46	1	4	S	WPT	Nothing composes the mind like composing composition.
50	46	2	4	S	PEP	Let a mere man attempt no more than he is meant for.
51	46	3	4	S	PEP	Some are interested in incomes, some in outcomes.
52	46	4	4	S	PEP	Greatest of all your interests if you are of a philosophical turn will be the outcome of the struggle for their shares in life between employer and employee.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
53	47	1	4	L	PEP	The New Deal has so dealt as to demonstrate incontrovertably that the rich are all bad. I have lived with the poor and know that they are greedy and dishonest--in a word, bad. So much for the upper and lower classes...There is left the middle class to consider. But the middle class is the bourgeoisie, our favorite black beast, that has been tried and found out by all the literature in the last fifty years. Communists and all the intelligentsia are agreed that the middle class is bad. Both ends then and the middle --they are all bad. We are arrived at a conclusion that means nothing. When all is bad it makes no difference whether it is called good or bad. Be it all called good and let's start over.
54	47	2	4	S	WPT	One sentence must speak to another till the accents begin to single out particular words for notice without italics. Sentences are only literature as they affect each others' intonations.
55	48	1	4	S	WPT	A poem is a triumph of association.
56	48	2	4	S	WPT	A poem is a run of lucky recalls.
57	48	3	4	L	WPT	A poem must be a statement susceptible of being reduced to an argument as the old fashioned word is. But it may not be a dogged statement. It must have a wild way with it. Those who oppose the poem as statement are found the most guilty of the sentence as statement and nothing but statement. They seem never to have been troubled in the ear by the doggedness of what they were writing. Statement, yes--but it is only as the poem and the sentence within the poem exceed statement, not fall short of it, that poetry arises. All beauty may come from the way context is woven to make stress certain on one particular word.
58	48	4	4	L	PEP	The philosopher sets boldly forth in uncharted space to find anew the unity we need for sanity. He fares far and fearless without God or prejudice for or against God. The philosopher is braver than most of us in the dark confusion. He seeks unity. He trusts he will come on it. But he is determined to do without it till he can find it in his own course of experience. He may only have come somewhere near it before he dies.
59	49	1	4	S	PEP	Growth is a distressful change of taste for the better.
60	49	2	4	S	PEP	Taste isn't exactly fear but it is at best the caution with which we must be bold. Creation is the boldness. How to be with caution bold is the problem.
61	49	3	4	S	PEP	The one who makes the law has always been above the law. The common man makes our law. So if we seem lawless it is small wonder.
62	50	1	4	L	PEP	Property is anything you fear to lose lest you won't have more... It may be knowledge acquired. It may be a phrase you pride yourself on having had. Some property is inevitable. Too much property clogs the flow of life. Life finally thickens and comes to rest and death...self-choked in its own properties.
63	50	2	4	S	PEP	Life is a stream that parts around islands great and small.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
64	51	1	4	L	WPT	Self discipline may be likened unto as much form as the idea gives itself in prose. Discipline as we get from the drill sergeant and the enemy is more like the form imposed on us by prosody. One is individual, the other tribal.
65	51	2	4	L	GHP	Our lawlessness and lack of discipline have been under criticism from the Kiplings of England ever since we were born a nation. Now they are under severer criticism from our enemy the German Nazi. The English oddly enough have been lumped with us as all undisciplined democrats together. What has been the matter with us we are forced by arms to consider. Some say bad educators. Too much freedom. We agree that we must give up some freedom for the purposes of war. But we love our freedom and mean to come back to it as soon as the war is over.
66	52	1	4	S	PEP	The separateness of the parts is as important as the connection of the parts. True in a poem and true in society.
67	52	2	4	S	PEP	Our commitments are not calculated. For them to be at all fateful we must be seduced into them. Pleasure leads.
68	52	3	4	S	PEP	A man is known by the boldness of his commitments.
69	53	1	4	L	REL	Mercy comes into its own in the New Testament where it is the whole thing. The whole scheme there is framed up to insure our failure to live up to the Sermon on the Mount and so to leave nothing for it but to throw ourselves on Mercy.
70	53	2	4	L	GHP	Research-boy chronicler historians are all worth being in an ascending scale. It is for me to decide how far up I want to go. I sometimes wish there were more strict chroniclers for me to read. Though historians are my favorites they can disturb me greatly with a tendency to be novelists. They can overindulge the dramatic and storified till I lose my confidence that there is <u>such</u> a thing as fact. Maybe there isn't any such thing. For many a fact of history I have put faith in I have lived to see...that it was a barefaced lie. But examine a first class history like Burys <i>Greece</i> for the irreducible reality and there's really a considerable mass to rest in. Dubieties are plainly marked...Fiction has its realm to be true to and history has another. I like the boundaries between the two well defined. I have been told they can't be kept so.
71	54	1	4	S	PEP	An idealist is the one who has been given something to want that he can never have.
72	54	2	4	S	WPT	A poem is the act of having an idea and how it feels to have an idea.
73	54	3	4	S	PEP	We say tastes differ and then proceed to quarrel with other tastes and particularly not to allow for the preference to be absolutely good-for-nothing.
74	54	4	4	L	PEP	(There is) no lack of purpose when at war. The aim then is to win. But after the war what? The same as before the war and during the war--to win. To win position, promotion, credit, respect, honor, money, fame--victory or victories little and big.
75	54	5	4	S	PEP	Power divided against itself gives our other traits than power a chance.
76	54	6	4	L	GHP	We have had years enough to satisfy ourselves pretty surely that all men are mortal and that nobody practically has hopes of a longer life than a hundred years. But we lack data for determining the life span of a nation.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
77	54	7	4	L	GHP	"Whose flag has braved a thousand years the battle and the breeze." More than a hundred years have been added to the age of the British flag since Campbell wrote that and the prophets have been proved wrong by the World War who thought the British Empire's time was up. Rome got about a thousand good years out of it. We haven't the facts to base an opinion on.
78	55	1	4	L	PEP	To keep the world from being a harder place to save the soul in we have to keep getting on into new sets of circumstances; because the greatest danger we meet with is a situation we are too familiar with and so aren't roused to attack with our truest spirit.
79	57	1	4	S	WPT	A poem is not to be looked on as something that can be improved on.
80	57	2	4	L	GHP	Suppose we agree that every loss by sickness, death, fire, accident, failure in business can (or) should be insured against. Then there must be a lot of success to carry all the unsucccess. Success must be allowed to succeed without any limit but the police. Success must be allowed to succeed because as the saying is nothing succeeds like it. Health grows healthier, strength stronger and wealth wealthier. The insurance plan would be to use this fact of nature for the benefit of all, and spread the success of the greatest even to the least of their brethren. But always remember the greatest must be allowed to succeed greatly. The only reservation is that success should not be allowed to usurp the functions of government and do too much of the lawmaking and law enforcing for their employees. That way slavery lies. It is a constant threat. The government must not consent to be outgoverned by big business. It must rise in its arrogance to beat down any arrogance in its subjects. Of course government may have to reach a distance into business to hold it where it won't do more harm than its very necessary good. Nothing is pure. Business must do some lawmaking and law enforcing to be effective. Government must do some business to hurt big business when it needs any way to curb it.
81	58	1	4	S	WPT	Hegel taught a doctrine of opposites, but said nothing about everything's having more than one opposite.
82	59	1	4	S	PEP	Of a man who can't get over having once been important: he has been deflated but won't go down.
83	59	2	4	S	WPT	Some of the new poetry shows the same lesions there must be in the brains of the poets.
84	59	3	4	L	GHP	Great are the Greeks, we keep saying. They have taught us everything. But they didn't set us the example of imitating anybody. It was Rome that imposed on us the imitation of the Greeks and the imitation of Christ. They were never better than imitators.
85	59	4	4	L	PEP	Eleanor Roosevelt says every girl should learn to carry her liquor. The idea should be extended to greater things. Every girl, every boy is necessarily somewhat crazed with the confusion of the times. Every human being must learn to carry his own craziness (and) confusion and not bother his friends about it. He will have clarifications but they will be momentary flashes like this--little shapes like poems, vortex, smoke rings you can give off within the general unshapeability.
86	59	5	4	L	PEP	Nobility--what is it? It is to be above the four considerations common man lives by--the fear of jail, of the poorhouse, of the insane asylum and of Hell. These are the basic four the state is founded on. Nobility rises above such low fears to

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
						such lofty fears as the fear of the enemy.
87	59	6	4	L	PEP	The cure is not something for you to love and so take your mind off yourself. The doctor may have said so. But shallow, shallow. The cure is something (of) an idea--a child, an enterprise, a faith (such as Christianity or Communism) you have set your heart on to make it prevail. You must have taken both sword and shield for it. For it you must learn the meaning of what it is to be with caution bold.
88	60	1	4	S	HUM	You have to be pretty secret in your thinking if you are going to secrete anything.
89	60	2	4	S	PEP	(Do) not...get stuck in the golden mean. Life ranges on a scale between the two extremes.
90	60	3	4	S	PEP	The definition of loyalty is merely that for the lack of which your gang will shoot you with or without a fair trial.
91	61	1	4	L	PEP	The Preamble...should have gone thus: life, liberty and the pursuit of pleasure. Happiness is too much to talk about. But pleasure now--such as for instance wine, women and song. Something you honestly find you can't help giving way to.
92	61	2	4	S	GHP	Somebody put up the money for the Puritans, but we forget their names in the story.
93	62	1	4	L	PEP	To surprise is one great effect in war and art. Of course there is also the effectiveness of threatening with the overt but inevitable. The bride could tell a tale of what hung over her all day long (on) her wedding day till bed time. The game is to surprise our enemies in war, our friends in peace.
94	62	2	4	L	PEP	The short way to solve the race problem is to make a law that beginning today no one for fifty years shall marry his own color. That would be fairer as it would bring out a fairer blend than the present laissez-faire method. The pure black source would be destroyed at once.
95	62	3	4	L	GHP	The fault of the modern state is that it wants to bestow blessings on its people too directly by dole and subsidy as if they were beggars instead of indirectly as if they were friends. The older state was a development of provision so favorable to its people that they were almost unaware of it.
96	62	4	4	S	PEP	The question rises: is our restless discontent the thing in us nature can best use for her purposes (if she has any).
97	63	1	4	S	PEP	What can't be rounded out needn't be an unhappiness if we simply enter it as unfinished business. No--unfinishable.
98	63	2	4	S	TLE	There can't help being a difference to the arts under a college president with a conscientious concern for them and a college president with a weakness for them.
99	63	3	4	S	PEP	Science sticks a poker into nature as into the dark hole of an unknown wild animal that now and then gave a vicious bite to the end of a poker.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
100	64	1	4	L	PEP	Out of Brookings Institute comes word to reassure the world that there will be 300,000,000 of us in fifty or a hundred years more and we will be eight times as well off as now. Have ready for me tomorrow a sentence of not more than three hundred words telling me what eight times as well off would mean.
101	64	2	4	L	PEP	The three insipidities the world will owe to America and remember it for are the Movies, the Comics, and Cokes. Mind you none of them are vicious evils. They are not bad enough for the magnificence of Hell. All they have is size and vapidty.
102	64	3	4	L	TLE	After a person has said a thing you have to stay around with him a long time and perhaps hear him put it in different ways at different times if you are going to understand him. The teacher has the advantage that he has his hearers where they have to stay around with him long enough to get how he means what he says.
103	65	1	4	S	WPT	Eloquence and exuberance in the still small voice. Such is poetry.
104	65	2	4	L	HUM	The radical said to the conservative, If eventually why not now? The conservative said to the radical, You are going to die eventually! So why not now. And he slew the radical.
105	65	3	4	S	GHP	By the law of diminishing returns civilization must someday arrive at socialism but why anticipate the day.
106	65	4	4	S	GHP	The human race as an enterprise has reached the point of vastness when by the law of diminishing returns we get socialism.
107	65	5	4	L	PEP	Thales of Miletus first guessed that all was one element. He guessed it might be water. We have come a long way to where we think we almost know what it may be. Tomorrow we may know. Anyway this much (can) be said of it in advance. It will be no different from the multiplicity we see all round us except that the multiety will be hidden it. Every detail will be there as in natural life only we can't see it any better than if we had deliberately bandaged our eyes. We have driven variety into concealment, into occlusion.
108	66	1	4	S	PEP	He: The greatest thing to learn is bravery. She: The saddest thing is that this has to be.
109	85	1	6	S	TLE	The spirit won't stand waiting for years till the mechanics of learning are mastered. It must be enlisted from the first or it will fly away to other things.
110	85	2	6	L	TLE	There are all sorts of zests to depend on--the zest even of spelling... Most of the zest in everything comes from seeing what it is for--in having the end in view. (It is) too much to ask children to go years without knowing what their studies are all about.
111	86	1	6	S	TLE	Education depends on the number of times you have stirred to a right feeling.
112	86	2	6	S	TLE	The will should not be aroused for or against till late in education.
113	86	3	6	S	TLE	(It is) to be remembered that the thrill is launched nowhere else as in simple poetry.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
114	86	4	6	S	TLE	After the mechanical part of reading has been acquired (and haste is everything here) nothing counts but the spell I speak of.
115	86	5	6	L	TLE	Figures of speech, sentence forms, etc., should be discriminated first and first named in their accidental appearance in one's own writing. They are taken in from the vernacular rather than from literature.
116	86	6	6	S	TLE	A literary moment--a good teacher knows one when he sees it.
117	87	1	6	S	TLE	To know a moment when you see it--that is to be a teacher.
118	87	2	6	L	TLE	To know a moment when you see it--that is to be a teacher. "There, there you are--you've said it," is the most influencing thing you can say to a person. Or, "I know exactly--you get it just as I have felt it." Fellow feeling and common experience.
119	87	3	6	L	TLE	...What the teacher shall address himself to in these readings (is) handwriting, spelling, grammar, punctuation, paraphrasing, ideas, imagination, reality, tones, ideas.
120	87	4	6	S	TLE	You may say that what you can wait for is the idea but if you never address yourself in comment to anything but the mechanics who will believe you?
121	87	5	6	S	TLE	It is healthy and normal for things and objects to keep a child's mind off words (spoken or written) till he is well along in years.
122	87	6	6	S	TLE	He is in little more need of being corrected in his early writing than in his early speech. Why spread the day of self-consciousness?
123	87	7	6	S	TLE	Probably he notices his speech with satisfaction when he thinks he has given an antagonist his answer "good and plenty."
124	87	8	6	S	TLE	He will be aware of having acquitted himself well in speech before even he is in writing.
125	87	9	6	L	TLE	The problem will be to show him that such moments are literary and must be repeated. They must be extended to other feelings and brought into his writing.
126	87	0	6	S	TLE	He must be taught that the fun of being epigrammatic is a legitimate fun of literature.
127	88	1	6	L	TLE	Will he ever feel the satisfaction of being epigrammatic in an examination in history? The question is crucial.
128	88	2	6	S	TLE	Poverty and inertness are the result of our teaching thus far.
129	88	3	6	S	TLE	The mind must be induced to flow: to see that there is a plenty to say on a thousand subjects.
130	88	4	6	S	TLE	Let the teacher threaten to use up all his ideas on a given subject and see how the child will beg for the chance to talk or write before it is too late.
131	88	5	6	S	TLE	Care not to divert a mind from a thought on which it is running free by much talk about the way it is running.
132	88	6	6	S	TLE	Intonation possibilities of what they read and what they write should be noticed as early as anything.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
133	88	7	6	S	TLE	Cultivate shame but don't try to before the instinct for it makes itself apparent.
134	88	8	6	L	TLE	"Aim low enough: As much as we can expect is to get them to write a good business letter." All right, aim low enough but why not make it a good friendly letter?--And that lets in everything.
135	89	1	6	S	WPT	Things happen to you and things occur to you, the latter with as little help from you as the former.
136	89	2	6	L	PEP	It is the thing "given" from without that has substance. This is the age of the given. We look to see if we find patriotism given in our natures. We look to see if we find any modifying passion along with it.
137	89	3	6	S	WPT	What occurs to you must be given from without.
138	89	4	6	S	WPT	We'll say ten happenings make an occurrence.
139	89	5	6	S	WPT	What we call creation is at most the modifying influence of one actual thing on another in the mind.
140	89	6	6	S	WPT	We are on safest ground with things remembered.
141	89	7	6	S	WPT	Every thing that is a thing is out there and there it stands waiting under your eye till someday you notice it.
142	91	1	6	S	TLE	Care not to turn their nature all to seeking your approval. A little scorn of that won't hurt them.
143	91	2	6	L	TLE	(Don't) have children remember you as having taught them anything in particular. May they remember you as an old friend. That is what it is to have been right with them in their good moments.
144	91	3	6	S	TLE	(There is) evidence that the spirit is there in the first place in the bubbling of children.
145	91	4	6	L	TLE	Copiousness is something given in the child's nature. (It is) something to keep. Manipulate it into something. From quantity, quality.
146	91	5	6	S	TLE	They like a game because it gets somewhere.
147	92	1	6	S	TLE	(It is) assuming a good deal to assume that writing can be taught--that anything can be taught.
148	94	1	7	S	WPT	Insight that makes the novelist also makes the psychologist.
149	94	2	7	S	PEP	Frequency in experience provokes generalization.
150	94	3	7	S	PEP	We don't always see a trait in ourselves until we see it in someone else.
151	94	4	7	S	WPT	We recall but what we have once recalled.
152	94	5	7	S	PEP	Learn to psychologize rather than learn psychology.
153	96	1	7	S	WPT	(The) mind is probably receptive as long as the brain continues to grow.
154	96	2	7	S	TLE	Put off what you know in English on entering class in anything else.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
155	96	3	7	S	WPT	Intellect is only selective nature come into the walls of the self.
156	96	4	7	S	PEP	We laugh at our desire in order to save some part of (our) self from the reckless giving of love.
157	96	5	7	S	TLE	Why discourage radicalism in youth any more than mathematics in one who has a natural gift for it.
158	96	6	7	S	TLE	Facts must be well apart when first learned.
159	97	1	7	S	WPT	We speak from the impulse that has found vent in empirically learned language.
160	97	2	7	S	TLE	Our psychologizing must go on a long time before we can reduce it to a science and then the science furnishes no new impulse.
161	97	3	7	S	PEP	The older we grow the more we appreciate any ground on which we can meet without being too personal.
162	97	4	7	S	PEP	Never abandon a prejudice till reason has shown it to be absolutely not sacred. The validity of a prejudice is established by its stubbornness.
163	97	5	7	S	TLE	If the task should be self-mastered why not also self-set.
164	97	6	7	S	TLE	(There is) no right to give any lecture the form of which is not visible.
165	97	7	7	S	WPT	Memory (does) nothing but gain from repetition.
166	97	8	7	S	WPT	Consciousness of and attention to are not very different in meaning.
167	97	9	7	S	TLE	Ideas of education (are) valuable as they depart from things and approach last things.
168	97	0	7	S	REL	Religion prescribed forms and for its own satisfaction found the reason why.
169	98	1	7	S	PEP	Our nature is like a bucket to be filled.
170	98	2	7	S	PEP	Our nature is like a seed to be watered and tended and unfolded.
171	98	3	7	S	PEP	Our nature is like a conflagration ready to run in any direction where it finds fuel.
172	98	4	7	S	WPT	Science is asking questions. Psychology is asking questions of higher processes.
173	98	5	7	S	TLE	(There is) danger to the doctrine, We learn to do right by doing wrong.
174	99	1	7	S	PEP	Defend your sacred prejudice even if it is only in favor of some family pronunciation.
175	99	2	7	S	PEP	(We) flatter ourselves in the worst folly of all, namely that we can take a middle ground.
176	99	3	7	S	TLE	Pupils must find something to philosophize about.
177	99	4	7	S	PEP	Will is attention when it chooses what to take in, volition when it decides what shall go out.
178	99	5	7	S	PEP	Pleasure is life: pain is death.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
179	100	1	7	S	PEP	When will the will release the impulse? When it is for its own selfish interest.
180	100	2	7	S	PEP	The self is the flowing state of consciousness.
181	100	3	7	S	PEP	We were given reason to turn nature against herself.
182	100	4	7	S	TLE	Lay out a course of study for someone who hasn't had History of Education.
183	100	5	7	S	PEP	Make plans for carrying out your own work further.
184	100	6	7	S	WPT	The things present to sense are never equal to the things contributed to the mental state by previous experience.
185	101	1	7	S	PEP	Whenever I doubt if my letters to a friend are numerous or long enough I am sustained by the thought that it was not at a friend of anybody that Luther threw ink by the bottleful.
186	101	2	7	S	HUM	To sink to bad grammar is vulgar; to rise to bad grammar is a figure of speech.
187	102	1	7	S	PEP	What more is needed to measure the changes of an indefinite thing than an indefinite instrument.
188	102	2	7	S	PEP	We get truth like a man trying to drink at a hydrant.
189	102	3	7	S	PEP	Personality is character iridescent with the emotional.
190	102	4	7	S	TLE	(It is) noticeable that after the earliest observation the child works not from nature but his copy of nature.
191	103	1	7	S	PEP	We like a comparison because it keeps balance in thinking of one thing to think of another. We like laughter in tears and tears in laughter.
192	104	1	7	S	REL	The nearer the church the further from God.
193	107	1	8	S	GHP	The way to teach women to vote is to let them vote.
194	108	1	8	S	GHP	War represents what faith we won't be laughed or reasoned out of.
195	108	2	8	S	PEP	When business can boast of heroic failure then may business become a profession.
196	108	3	8	S	PEP	Heaven without Hell were a house without a cellar under it.
197	109	1	8	S	PEP	It irks me to think that charity is a thing like washing hand(s) and dishes that must be forever done over--I long to find a way to do it so it will stay done.
198	109	2	8	S	PEP	Reality is a relationship.
199	109	3	8	S	PEP	What is true is not new.
200	109	4	8	S	PEP	Reproductiveness is not a part of us: we are a part of it.
201	109	5	8	S	PEP	We are either feeding our own children or our parent's child.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
202	109	6	8	L	WPT	We see so many strange words never heard in speech when we read an English book we come to think that all book language should be a thing by itself. We don't know that these words are still vernacular in England.
203	110	1	8	L	PEP	The painter is lucky he can entertain no illusions as to where he gets his lines. He may imagine them but he knows in just what sense he may do that. He never fools himself with the notion that he creates them out of nothingness.
204	110	2	8	L	WPT	You must feel that the thing happened that way not for the purposes of the author. Why it should happen you don't know but it did. It is the didness of it that makes it taste strong.
205	110	3	8	L	PEP	As to War, as to anything you have become too conscious of doing: you love your ability to judge the occasions for it. You are afraid you do it for less and less reason each successive time.
206	110	4	8	S	WPT	There are a lot of things you allow to come into your mind illicit.
207	110	5	8	S	PEP	We all like to be the only one.
208	112	1	8	L	WPT	A sentence carries a certain number of words and those have their sound but the sentence has a sound of its own apart from the words which is the sentence proper. It was before words were. It still has existence without the embodiment of words in the cries of our nature.
209	112	2	8	S	WPT	The mind or spirit is not really active unless it is finding constantly new tones of voice.
210	112	3	8	S	PEP	Your feeling is less important than what you are going to do about it.
211	112	4	8	L	PEP	You can always tell a romantic in this way: the realist will marry some girl he has grown up with and always been around, (whereas) the romantic wants a girl from off somewhere--someone that he knew not of.
212	112	5	8	S	WPT	It is never safe to write down anything that has not come to you definitely as an experience previous to this time of writing.
213	113	1	8	L	WPT	Metaphor is not only in thought, it is in the sentence sounds as well. We are playing at other sounds than the ones you would expect in the place. Metaphor is make believe. Metaphor is everything out of its place. It is the whole of poetry in one sense--synechdoche as in another.
214	113	2	8	S	PEP	The individual is both better and worse than society. Society punishes the individual when he is worse and the individual society when he is better.
215	113	3	8	L	WPT	What is an idea? How many to the page? Put your finger on the ideas on one page. On one page in your own writing. An idea that you can all your own.
216	114	1	8	L	PEP	Progress is like walking on a rolling barrel. The interest is not on where you are going but in keeping up with and on top of the barrel. Adjustment is the exciting game of life.

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217	114	2	8	S	PEP	I can't look forward picking a way for a life unlived--except with dread.
218	114	3	8	S	PEP	When people praise you, give them their satisfaction in the matter.
219	114	4	8	S	PEP	He never knew that the pretensions of the unintellectual lords of creation were not absurd--because he was brought up in the New England professor aristocracy.
220	114	5	8	S	PEP	After I have poured out words I am left foolish and inclined to talk though I say nothing unless someone will speak and save me.
221	115	1	8	L	WPT	The essential sentence is some tone of voice, some one of the tones belonging to a man as its set of songs belongs to a kind of bird. ...The first function of voice in writing is to pin these tones to the page definitely enough for recognition. There has been insistence enough of clear images of sight. More important are clear images of sound. Good writing deals with things present to the eye of the mind in tones of voice present to the ear of the mind.
222	115	2	8	S	WPT	Good writing deals with things present to the eye of the mind in tones of voice present to the ear of the mind.
223	116	1	8	S	WPT	The poems stand in some such loose relation as a ring of flushed girls who have just stopped dancing and let go hands.
224	116	2	8	S	PEP	We escape blame for so many sins we have committed we can afford to accept blame for a few we haven't.
225	116	3	8	S	PEP	Belief is the devil. Belief is fortune telling.
226	116	4	8	S	PEP	The best mind asks and answers his own questions, not questions asked by others.
227	116	5	8	S	HUM	When you are in England do as the Romans did.
228	116	6	8	S	WPT	The generation fixes on somebody it may or anybody to justify neglecting everybody else. Mansfield. Tennyson.
229	116	7	8	S	WPT	Nine tenths of a man's poetry makes him and then he makes the other tenth.
230	116	8	8	S	TLE	It is the artificiality of the hunt as it is of school that makes it an unpleasant copy of life.
231	117	1	8	S	PEP	Sincerity is an organic compound (of) spiritual elements, the formula for which is different for every generation. Seldom a new element enters the compound. The differences are due to varying proportions of extravagance, doubt, speech, silence, sentiment, ruthlessness, passion, reflection, etc. Once a generation finds the balance it holds it by phrases and art for a little while and then goodby.
232	118	1	8	S	PEP	Civilization advances like the fire in the soot at the back of the fireplace.
233	118	2	8	S	PEP	Selectiveness is that which forgets.
234	119	1	8	L	PEP	What would Marcus Aurelius say to aggressiveness? His is the philosophy of a man who has nothing to gain and everything to lose. He has simply to hold himself up to holding on. He is born to a position beyond any incentives but the highest. He has to make the most of these to keep from lapsing. He could not make incentives of the pleasures and as pleasures alone he would have none of them. (His son) Commodus was otherwise.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
235	119	2	8	S	WPT	Suppose we write poetry as we make a dynamo, without ornament--well only the great poetry can be written that way.
236	119	3	8	S	HUM	Time is near when all Americans but a few millions in Pittsburgh will be graduates of college.
237	120	1	8	S	WPT	One good thing about Hardy--he has planted himself on the wrongs that can't be righted.
238	120	2	8	S	WPT	Once you get enough inspiration for a time or two you can finish your poems by logic.
239	120	3	8	L	WPT	Sentences only hold their sounds for those who have heard them. The real intonations of Homer's verse are long since lost. That is why we drop into scansion.
240	120	4	8	L	WPT	Just as the letters of a word can't communicate the sound of the word to one who hasn't previously heard it so the words of a sentence can't communicate an intonation to one who hasn't previously heard it. That is to say the best part of a language must soon die.
241	120	5	8	L	GHP	No doubt in my mind but that the determining event of the past forty years was the Franco-Prussian War. It made the Frenchman think internationally because nationalism had been whipped out of him.. He couldn't think nationalism and think well of himself. He became altruistic to transcend defeat. And like a Frenchman he drew the world along with him. We all became international and altruistic. But the physical fact of the German became too much for the Frenchman. He could not get rid of him with a thought.
242	121	1	8	S	PEP	One can't get outside of his country nor outside of the style of thought of his time--any more than a woman can get outside of the style of dress of the time.
243	121	2	8	S	TLE	(Now we have) manufactured men from schools rather than men who have grown up in apprenticeships.
244	121	3	8	S	PEP	There is nothing we can really think of except what happens to us.
245	121	4	8	L	WPT	Words exist in the mouth not in books. Books can't arrest their change. Sentences exist in the mouth. A sentence is a sound apart from the sound of the words.
246	121	5	8	S	PEP	We lie as uncomfortably in society as in a bad old bed that rolls us together in the middle.
247	122	1	8	L	WPT	I'm not a realist but an actualist. A realist is satisfied if what he writes seems as if it must have happened. I set down nothing that hasn't to my knowledge actually happened in words and tones I have actually heard.
248	122	2	8	S	WPT	Poetry lives in the tenor of the sentence.
249	122	3	8	S	WPT	The poetry in adjectives is more likely to be laid on than that in nouns and verbs and prepositions.
250	122	4	8	S	PEP	Anything you may say you will have heard before.
251	123	1	8	S	TLE	One son takes business as an adventure and goes to market. One goes to school and becomes infallible.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
252	123	2	8	S	WPT	It is the common way to think of the sentence as saying something. It must do something as well.
253	123	3	8	S	PEP	You have to stick the knife home then give it a turn.
254	123	4	8	S	PEP	No one does anything except by force of someone else.
255	123	5	8	S	PEP	There's as much hate as love in all getting on.
256	124	1	8	S	PEP	When a thing begins to taste like the sum of its parts it's a sure sign you have too much of it.
257	124	2	8	S	PEP	It is possible to be just as speculative about people as about God and animals.
258	125	1	8	S	WPT	The poet is himself creative in something that is a resultant of these two, the intonation (sound of sense) and the meter.
259	125	2	8	S	HUM	(It is) no indelicacy to appear in public with the children you have begotten. At the same time you don't care to be seen begetting them.
260	125	3	8	S	TLE	A teacher taught world is a world saved.
261	125	4	8	S	HUM	Why will we be looking for the bottom of things that haven't got a bottom.
262	125	5	8	S	PEP	We are so ambitious to be away off somewhere or away up somewhere that we can't wait to start from where we are.
263	125	6	8	L	PEP	Evil clings so in all acts the even when we not only mean but achieve our prettiest, bravest, noblest, best we are often a scourge even to those we do not hate. Our sincerest prayers are no more than groans that this should be so.
264	125	7	8	L	PEP	I am here who have been there. Time, time! It is almost as mysterious that I can be in different places at different times as that I could be in different places at the same time.
265	125	8	8	S	WPT	Walls of books with here and there a window in them. The books are part of what we perceive within looking out the windows.
266	125	9	8	S	WPT	Every poet has his regular characteristic displacement--that is to say distance of moving words, phrases and things from their place.
267	126	1	8	S	WPT	Poetry comes halfway: the world comes halfway.
268	126	2	8	S	PEP	The difference is more in the way we need it said to feel it. Billy Sunday satisfies some: old poeticisms satisfy some.
269	126	3	8	S	PEP	I begin to see that all is not from within outward any more than all is from without inward. In everything we work from both directions at once.
270	126	4	8	S	PEP	They get the most out of life who take most naturally to what's taken for granted.
271	126	5	8	L	PEP	If I have been inadequately sad over sorrow it's because I have been afraid of not being cheerful enough to beat the cause of sorrow. I have been as sad as I dared to be--as sad as I could without coming to a standstill.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
272	126	6	8	S	WPT	The strangeness is in thinking two things at once, in being in two places at once. This is all there is to metaphor.
273	126	7	8	S	WPT	A poem would be no good that hadn't doors--I wouldn't leave them open, though.
274	127	1	8	L	PEP	Shall we bring up children to the idea that love bonds are indissoluble and let them find out that they are not always or bring them up to the idea that they are dissoluble and let them find out that they are not always so.
275	127	2	8	L	PEP	I love best to cite instances that will bother you to bring in any formula. I like instances that just miss coming in under a formula; or that suggest but don't quite state some new formula. I like the instances of instinct that bother the evolutionist.
276	127	3	8	L	GHP	Persuading the American Indian to give up the continent. Explaining our greater need to him. Explaining him into-- Indian Territory. Explaining him off the earth. Employ a force of lawyers.
277	127	4	8	S	PEP	What pleasure he took in his old age was in what didn't please him.
278	127	5	8	S	GHP	You will have a hard time in looking back into history to find anything very wrong done by the victorious. The victorious write the history.
279	127	6	8	L	PEP	Life is that which can mix oil and water (emulsion). It can consist of the inconsistent. It can hold in unity the ultimate irreconcilables spirit and matter, good and evil, monism (idealism) and dualism (realism), peace and strife. It overrules the harsh divorce that parts things natural and divine. Life is a bursting unity of opposition barely held.
280	128	1	8	S	PEP	Life is something that rides steadily on something else that passes away as light on a gush of water.
281	128	2	8	S	PEP	All a man's art is a bursting unity of opposites. Christ's message almost tears itself apart with its great contradictions.
282	131	1	9	L	WPT	Mrs. Tynan Hinkson couldn't let her English country friends know that she wrote poetry. Strange they weren't readers enough to know it themselves. The secret sin of writing verse.
283	131	2	9	S	PEP	Marrying was important because (of the) need for children. Let it be.
284	132	1	9	S	WPT	Criticism is where we say behind in back things to each others' faces. Corners one has been in. Cruxes one has found.
285	132	2	9	L	WPT	In looking up train times you have to be on your guard (consciously) against certain things viz. getting (the) wrong direction, getting Sunday trains. Not so in writing poetry.
286	132	3	9	S	WPT	Bergson's is a literary philosophy because it uses for everything the idea of every sentence being a fresh start (and) not a mere logical derivation from the last sentence.
287	133	1	9	S	HUM	Children in arms not admitted. How can you blame children for being in arms when the whole nation is in arms?
288	133	2	9	S	PEP	No right prevails of itself or except as human beings espouse it.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
289	133	3	9	S	PEP	There is no evil but that was at some time indistinguishable from good. God himself did not know the devil from his good angels.
290	133	4	9	S	WPT	Rub your finger on a smothh surface so as to make it "catch" and vibrate enough for a "note": just so the speech rhythm on the verse rhythm.
291	133	5	9	L	PEP	Offhand judgment is the only kind in human affairs. You may be as conversant as you will with all knowledge in the world (but) the final act of judgment is always a jump.
292	133	6	9	S	WPT	You must remember that no sentence is quite on the page any way. The sentence concept that holds the words together is supplied by the voice.
293	134	1	9	S	WPT	Certain cadences belong to us by birth as certain runs of voice belong to a kind of bird.
294	134	2	9	L	PEP	You don't know whether to offer pay. You don't know whether to ask if a thing is for sale. You don't know whether to speak love. You are afraid of assuming too much in another person.
295	134	3	9	S	WPT	Sometimes the donkey pulls the cart sometimes the cart pushes the donkey. Speech rhythm is the donkey.
296	135	1	9	S	PEP	I doubt if any thing is more related to another thing that it is to any third thing except as we make it (and bid our will avouch it).
297	135	2	9	S	WPT	The sentence form almost seems the soul of a certain set of words. We see inspiration as it takes liberties with the words and yet saves the word.
298	135	3	9	L	GHP	All we are saying against War is only the measure of the goodness of our resolution never to fight again. It is worth just as much as a drunkard reasons for really believing that things are now going to be different--he will never get drunk again.
299	136	1	9	L	PEP	A person who is able to think well of himself for what he can't understand...says: My mind doesn't work that way, implying it works some other way when it doesn't work at all.
300	136	2	9	L	REL	The difficulty with church is the mixture it is of spiritual and social doctrine and human ideal and real God and our neighbor. We forget that the people aren't God and can't be expected to be or we go to the other extreme and forget that mere brotherliness isn't spiritual exaltation.
301	136	3	9	S	PEP	There is more upkeep than uplift in all our getting together in halls.
302	136	4	9	L	GHP	When I can't get justice, I say there are better men than these who refuse it (to) me: I will go over their heads to the better men, and to the better still and so on up to the best man of all. He shall be my king.
303	137	1	9	S	PEP	Our way by main strength, whether right or wrong.
304	137	2	9	S	PEP	(There is) something fierce that rises in my nature at the sight of someone else trying to get the better of me.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
305	137	3	9	L	REL	God and crime are two ends of the same thing. For you can see God slipping off into virtue, virtue into beauty, beauty into property and property into crime. All but the last are manifest in the Catholic Church.
306	138	1	9	S	WPT	The image to the eye and the image to the ear are two equal peaks like the letter M.
307	138	2	9	S	PEP	A deed is the only perfect judgment.
308	138	3	9	L	PEP	A deed being the only judgment--so much is this so that the simplest decision acted on lifts a man higher than the most beautiful and complex decision not acted on.
309	139	1	9	L	GHP	Woe be unto a land where the office has to seek the man. The ruler must love rule and aspire to rule. The great ruler is one in whom the general trust in law and order becomes a delight in law and order.
310	139	2	9	L	PEP	Not how much you can think but how much you can think that will act. Thought is controlled by action. What we have to do may be terrible but it is required of us to keep from thinking nonsense. Wars are not sent to make us better or nobler but to keep nations from thinking nonsense.
311	140	1	9	S	PEP	It would be a poor sort of man that would refuse power that was rightly his. No man can know what power he can call his unless he presses a little.
312	141	1	9	S	WPT	Anyone would read silently poetry slower than prose.
313	141	2	9	S	WPT	Anyone would read poetry or prose the slower for having been accustomed by having it read aloud to give it the line of spoken sentences.
314	141	3	9	L	PEP	The mere man who has "done something" may not be a good critic. He may not be able to teach criticism. He may still be of worth as a teacher for his attitude of mind toward what he has done and toward what there is to do.
315	141	4	9	L	PEP	(The) mind becomes like the attic of a house you have long lived in. It is so full of everything you can't fail to find costume(s) in it for carrying out plays of any period.
316	142	1	9	L	PEP	There is waste, there is what we leave behind, there is what we shed every day. Is it time that we must concern ourselves with that equally with what we keep and go forward to? No. We may glance back and down but we look principally the way we are going.
317	144	1	10	L	PEP	It has been found that no one can get back into life on earth except in descendents that resemble him, no one knows yet just how much but probably a great deal. His only hope then is in the perpetuation of his race.
318	154	1	11	S	PEP	No real man invokes the protection of the law.
319	159	1	12	S	REL	We find the parts of religion in everyone, the idea of sacrifice, of submission.

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320	159	2	12	L	PEP	Reasons for wanting to produce at home all we reasonably can: there is safety in peace as well as war in a variety of industry--in peace it is from business disaster and famine; there is increase in population and so in strength for the undertakings both of war and of peace--the greater the population, the greater the levy of men and of money. Great deeds, great works!
321	159	3	12	L	GHP	A great many more than half the industrial class are where by a wise stroke of concession they can be detached from the party of dissatisfaction that threatens the state. We are of little faith not to see the simple way to save ourselves from the Russian conflagration.
322	159	4	12	S	GHP	You can't favor the industrial class as against the capitalist without doing it as against the agricultural, and so turning the agricultural industrial.
323	160	1	12	L	PEP	The king is mostly the first over both creative genius and philosopher because he has command over that most wordly part of the world, the deeded part, the first part in importance whose name is that it can be sometimes steered forward by the creative genius and sometimes wisely right by the philosopher, but forward or backward wisely right or unwisely wrong, it keeps going always and must be ridden somehow by one who has special power for keeping in the saddle of it.
324	160	2	12	S	GHP	Wilson really scorns those whose patriotism he is best able to fight the war with.
325	160	3	12	S	PEP	The greatest charity is to give way to an occasional inconsistency.
326	160	4	12	L	PEP	Authority, which is out of ourselves, does hate liberty which is in ourselves and vice versa. No one with us cares to personify the authority outright on account of the enmity he would incur.
327	160	5	12	L	GHP	Why the proletariat must rule: Because they can take thought for and encourage more human traits; because our new needs have given them the power over us; (and) because all is vanity and of all our ranks, conditions and degrees not one matters.
328	160	6	12	S	GHP	We talk as if society could be saved by this or that government policy. But every society is short-lived.
329	160	7	12	S	PEP	I can see that a pacifist must be absolutely sure of his own bravery, so sure that he assumes bravery of everyone--and makes no account of it.
330	161	1	12	S	PEP	Wealth is just one of the most important ways of getting your self importance.
331	161	2	12	S	PEP	I met a pacifist who exalted cowardice as the only real hope of ending war.
332	161	3	12	S	PEP	Whether we win or whether we lose we still have the chance to win or lose by either loss or gain.
333	161	4	12	S	PEP	Seeking out your own advantage is something to rise to.
334	161	5	12	S	PEP	Ignorance is as good as knowledge. When we lose one part of our ignorance we sigh and say, Oh my lost innocence.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
335	161	6	12	L	PEP	Shaw thinks better knowledge as between nations will bring them together in peace, and yet he thinks families from knowing too much of themselves are nests of hate and must be broken up.
336	162	1	12	L	TLE	You say you can endure the wading through the waste and rubbish for the little really interesting in a hard subject. But the real professor tells that, to one who knows, there is no waste or rubbish and all is interesting.
337	162	2	12	L	GHP	We always talk as if the states must go on when we argue against socialism. But what's to prevent it being that the states and all are doomed and that socialism is only their last illness.
338	162	3	12	L	PEP	(There are) people that can take any side of a question. I think they like to try on other people's ideas as girls try on each other's dresses to see how they seem in them.
339	163	1	12	S	PEP	Don't go near anyone till you are strong-selfed enough not to be too much influenced.
340	163	2	12	L	PEP	Interstices. How the ineffable gets in between the bronze, beads, or language you work in and the thing you try to represent: and again between the thing you represent and the thing you liken it to represent it.
341	163	3	12	S	PEP	The rich have waited to be asked to come and live humbly and meanly with the poor. They have waited to be asked.
342	163	4	12	S	PEP	The weakness of unity is what it is. Its effect is to break it into competitive parts that again strengthen toward unity.
343	163	5	12	S	PEP	To flourish is to become dangerous.
344	164	1	12	L	PEP	Asked your reasons too suddenly, you always give a bad one first. Why didn't you go to jail for your conscientious objections? Death and jail are the only defeat. It would be to lose the fight. We have to compromise at some point to save ourselves and I compromised there. Because I'm a coward and believe in cowardice. Fear is our greatest hope in ending wars and competition. Third and real reason: because though I believe in martyrdom and going the whole length for a cause, I won't have my country for my cause (the state is an ugly thing). I choose to make my last stand on something else.
345	164	2	12	L	PEP	The flow of talk goes forward. Words or no words, we must make a sound of voices to each other and we will; but it will be better if we can launch a thought now and then on the stream of words.
346	164	3	12	S	PEP	Culture is to know things at first hand (at the source).
347	164	4	12	S	PEP	Why is it any more sincere and less hypocritical to give up and sink back into what we came out of than to strain forward to what we are going to become?
348	164	5	12	L	PEP	Tell a well-educated college boy the best thought right out of your own thinking and he accepts it with a Do they say so? He is disappointed when you have to admit No I say so, but they will say so after I show them.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
349	165	1	12	L	GHP	There is this about outside: nothing is so outside that it isn't still inside. Absolute outsidership forever eludes us. But it is there and no one can doubt that from it some virtue proceeds inward to the very center. It may even be more governing than what radiates from the center. Kings have ruled in the name of calling it their divine right. Every elected ruler governs by it who consults his conscience instead of his electorate. He governs from without inward as an idealist, from within outward as a realist.
350	165	2	12	S	PEP	It is best to be flattered when your thought is taken for what everybody has thought, just as it is when your simile passes for a folk saying from a locality.
351	165	3	12	L	GHP	President Wilson says we must be on our guard against our rivals in commerce: in other words we must live in a wholesome fear of them. At the same time he is afraid they are too crippled by the war to be dangerous. In other words the unctuous man is afraid they are nothing to be afraid of. Ain't that too bad for them or us or which is it?
352	165	4	12	L	WPT	Take the O's and Oh's of a play of Shakespeare. Notice the tones of them and the meaning of the tones. How are the tones indicated unless by the sentences the O's and Oh's are in? The sentences are a notation then for indicating the tones of the Oh's. Omit the O's and the sentences still indicate the tones. All good sentences indicate tones that might be said in Oh's alone or in the Oh's with the same sentences.
353	166	1	12	L	WPT	You can always get a little more literature if you are willing to go a little closer into what has been left unsaid as unspeakable, just as you can get a little more melon by going a little closer to the rind or a little more dinner by scraping the plate with a table knife.
354	166	2	12	L	WPT	Derivative and Original Poetry. Originality depends on the faculty of noticing...Cultivate the faculty of noticing or you will notice only what has been noticed and called to your attention before.
355	166	3	12	L	TLE	Enterprise of Undergraduates. Undergraduates neglect their studies for various enterprises of their own, athletics, societies, business administration. (They neglect them for nothing at all, but that is another matter.) The thing is they almost never neglect them for anything more enterprising intellectually, such as the creative in art or scholarship. Modus vivendi found by teachers and those who want to neglect studies more or less for games, society and administration. Confessed there is something to be said for them.
356	166	4	12	L	PEP	Explanation of the failure of some people to get on with others. They use the right words and phrases. But they can't get the tones of voice unselfconscious, intimate and inoffensive. Their tones are offish, uncomfortable, constrained, unconfident, uningratiating. They can't ring true even when they aren't playing a part and when it ought to be easy to ring true. They are the opposite from the great actors who can ring true even when they are playing a part and when it ought to be hard to ring true.
357	167	1	12	L	WPT	All the accents of meter are alike--at least there is nothing in them to show difference. The accents I speak of are all different. My chief interest is in what we have to indicate this difference.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
358	168	1	12	S	PEP	Give to the poor to make them happy but not to purchase happiness for yourself
359	168	2	12	L	PEP	Life is that which beguiles us into taking sides in the conflict of pressure and resistance, force and control. Art is that which disengages us to concern ourselves with the tremor of the universal deadlock.
360	168	3	12	L	WPT	The mind is given its speed in more miles an hour than even the stream of time so that it can choose absolutely how fast it will go with the stream or whether it will stand still on it or go against it. The great thing is that it can stay in one place for a while and it is probably the only thing that can.
361	169	1	12	S	WPT	Poetry brings pollen of one flower to another flower.
362	169	2	12	S	PEP	The slight, lovely hope--what chance has it by itself, unhelped and unfavored from without?
363	169	3	12	S	PEP	It's not long life that anyone would ever object to but long death.
364	169	4	12	L	PEP	In tracing back an idea, institution or species to its origin it is as it were to consider a larkspur, and descending from more flower to less go right past the stem and come to an end with the spur. It looks as if the pale point of the spur were what the flower had derived from instead of from the stem, which is not flowerlike at all.
365	169	5	12	S	PEP	We look for the line between good and evil and see it only imperfectly for the reason that we are the line ourselves.
366	169	6	12	S	PEP	A good share of hypocrisy is Let's not say till we see.
367	169	7	12	L	WPT	Is Poetry Highbrow or Lowbrow? The ballads are one and Comus is the other. The distinction in Poetry has no significance. Poetry may be either but it doesn't matter which it is so long as it is spirited. Nor ought it to matter of anything which it is so long as it is spirited.
368	170	1	12	S	HUM	A Prayer before Going Abroad. God help us not to take the English as the English take us.
369	171	1	12	S	PEP	You must expect to be happy because you are good: but you must contrive your goodness in some way out of your happiness.
370	171	2	12	L	PEP	Rather a sensualist any day than a sensibilitist, one who makes of himself as a nature framed to enjoy greatly and needing interesting friends and pleasant surroundings but destined also to suffer greatly in a terrible world from the want of these essentials.
371	171	3	12	L	PEP	The clever who consider themselves clever because they deal with urban subjects. The free who consider themselves free because they deal with sexual subjects. The radical who consider themselves radical because they deal with anti-government subjects. The artistic who consider themselves artistic because they deal with rosy and moonlight subjects. But of course there can't be particular subject matter that makes people artistic, clever, free or radical.
372	172	1	12	S	GHP	Government's chief end is to propagate small farmers.
373	172	2	12	S	PEP	The present is more derived from the future than from the past.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
374	172	3	12	S	PEP	No one has really tasted discipline who is only self-disciplined.
375	172	4	12	L	TLE	Some people neglect their studies for business, society and government so wholly that they not only stay away from classes, they stay away from college. Everyone has heard of them. I want you to hear of the few who stay away from college and even the intellectual part of college to pursue intellectuality. So very enterprising are they in scholarship or the arts.
376	173	1	12	S	WPT	A poem containing metaphors or a poem that is a metaphor. The latter may be spread thin so that the canvas almost shows through.
377	173	2	12	S	WPT	There is some living principle in Longfellow like what is cooked out of milk when it is pasteurized.
378	173	3	12	S	PEP	Riches and Thought are remote. Poverty and Toil alone are realizing.
379	173	4	12	S	PEP	Eating is the primal aggression. Benificent interference is the ultimate aggression.
380	174	1	12	L	GHP	Social reform has nothing to do with the war between nations except in every nation to use the predicament to extort from rulers some of its desiderata. The hope of the social revolutionist that the war may mean the end of nations is vain. Nationalism is one thing and socialism another. One does not take the place of the other.
381	174	2	12	L	PEP	Mechanism or Idealism, what's the difference? By any name all monisms come to the same thing. It is a question of good and bad. If all is good or all bad we were still secure in monism. But we find in experience that there is a division between good and bad. We get both permanently so far as we have gone.
382	174	3	12	L	PEP	Reason has to be slurred over in every moment of action. Action and reason are two different sequences or lineages that keep pretty well along together, reason just a little behind, catching up by skipping a space at moments of action.
383	174	4	12	S	WPT	(An) English Department ought to be dedicated to the exquisiteness of language which can be appreciated only in a mother tongue.
384	174	5	12	L	WPT	Efficiency in reading. Efficient reading is taken to be the kind that gets the most information out of a book in...the shortest time. But mightn't it be the kind that gets the fullest flavor of the book? The eye reader might have the advantage in skimming for salient facts. The ear reader would have the advantage in getting into the subtler facts that lie in tone implication and style. The ear reader (who is of course an eye reader also) alone has any chance of attaining distinction in knowledge and expression.
385	175	1	12	S	PEP	The soft surface of the earth is no more than the thickness of a tarnish on a metal ball.
386	175	2	12	L	TLE	The first state in which a pupil can get a lot done is one of innocence. Keep the pupil there in the long wait for his first accidental success. Make the most of that to make it memorable because the memory is what he has got to live on through succeeding failure.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
387	175	3	12	L	TLE	See how some people always steer the conversation where they have done some thinking on their own. No teacher of course could steer them there by any questioning or examination.
388	176	1	12	S	PEP	You have to be attractive enough to get people within striking distance.
389	177	1	12	L	TLE	Suppose you came constantly to a class and waited in silence day after day for someone in it to find something to say resolved not to help it one bit. Could they feel embarrassment, they might get something out of this.
390	177	2	12	L	TLE	Man in the first seat in the room did all the reciting in German class. All you had to do if you didn't want to recite was to keep out of the first seat. Notice the cunning smile on the face of any American boy you tell that to. Easy to infer from it that his idea is to get as little as possible of what the teacher's idea is to give him.
391	178	1	13	S	PEP	(Is it) egotistical to think that the universe (is) run for us or something related to us? Just as egotistical that we live entirely for ourselves individually.
392	178	2	13	S	PEP	The malicious talker commits himself to an enmity.
393	179	1	13	S	TLE	Purposeful, lifelike, concrete, metaphoric, practical, voluntary, heroic--such must school work be if it is to engage the spirit.
394	179	2	13	S	WPT	Clearness must be crystal clearness to amount to a literary quality. Obscurity if it is carried far enough may be valued above it. "Clearness force(s) beauty"!
395	179	3	13	L	PEP	I must have registered the pious wish I wished in 1915 when the Germans were being execrated for having destroyed Reims Cathedral. I wished they could with one shell blow Shakespeare out of the English language. The past overawes us too much in art. If America has any advantage of Europe it is being less clogged with the products of art. We aren't in the same danger of seeing anywhere around us already done the thing we were just about to do. That's why I think America was invented, not discovered, to give us a chance to extricate ourselves from what we had materialized out of our minds and natures. Our most precious heritage is what we haven't in our possession--what we haven't made and so still have to make.
396	179	4	13	L	PEP	The artist wouldn't hate the village he came out of so much if it had nothing on him. What would he care for its contempt if he had made such a noise in the world that it was sure to have seen his picture in the Sunday papers.
397	180	1	13	S	WPT	Loving is not choosing. A choice word in writing is never equal to a beloved word--a word at that point fallen in love with.
398	181	1	13	L	PEP	If you make too much of Nancy Hanks you make her too much of an exception among the lowly and the lowly are left where they are unhelped by having her for one of them.
399	181	2	13	S	PEP	This life is a necessary part of something better.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
400	181	3	13	S	PEP	What is the most transcendental thing a boy can do? Marry a woman twice his age.
401	181	4	13	L	PEP	It is not what you are nor what you have, but a chance to succeed or fail in doing something. That's where philosophy and religion come in. You'll need both to keep unspoiled in both success and failure.
402	181	5	13	S	PEP	What looks like wasted lives in nature is overlapping lives. Everything lives the death of something else.
403	181	6	13	L	PEP	God made the Chair as Creator from which artificers copy their chair. What, then, is the artist who copies the artificers' chairs and the person who movie-izes the artist's picture and the movie magazine that reproduces the movie-ized chair?
404	182	1	13	L	PEP	(There is) danger of staying too long on the wrong side of your discipline: you might get so you would like discipline for its own sake, both for yourself and for others.
405	182	2	13	S	GHP	The Puritan will be hated but that will only fix him in history.
406	183	1	13	S	PEP	Locality gives art. Nationality is a shell locality puts on as to hold its warmth and perfume.
407	183	2	13	S	PEP	Hatred of the overgrown nation (is) like the hatred of mankind. Misanthropy.
408	183	3	13	L	PEP	Originality or (the) effect of it from saying no to every yes. Why bother to dispute what someone else has affirmed? If you wait a little you will find something to affirm yourself and so won't be left out of the game or conversations.
409	183	4	13	L	PEP	The first to speak his idea has the floor for it for the occasion so far as I am concerned. I won't utter anything in conflict till such time as I can do so without conflict.
410	183	5	13	S	TLE	School ought to be a place where correctness predominates and crowds out incorrectness.
411	183	6	13	S	PEP	Mere correctness has been attacked by modern schools of art. As much as to say correctness is no matter where there is significance.
412	184	1	13	L	TLE	The way to draw off from the colleges the people who don't have business there is to pay more wages to conductors, brakemen, and people that don't need an education thanks to professors, preachers, editors and authors. Let the educated be glad to see the others bought off and let them look to be taken care of by their fellow intellectuals who go in for the executive jobs of governing and creating nations. They are their cousins.
413	185	1	13	S	PEP	Look for shadows where there's light.
414	185	2	13	L	HUM	Three ways to tell a poem. First, find out by diagnosis whether the man who wrote it is a poet. Second, find out if he wrote it the right way. Third, see if it passes the critical tests for a poem.
415	185	3	13	S	HUM	The fewer royalties they get the more necessary it is that they should behave like royalty.
416	185	4	13	S	PEP	Evolution of marriage--from promiscuity to group marriage to polygamy to monogamy.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
417	185	5	13	S	PEP	Evolution of government from Absolute Monarchy to Limited Monarchy to Oligarchy to Democracy.
418	185	6	13	L	WPT	The English novel goes on the safe assumption that real ladies and gentlemen will commonly be formed in the best society bred to manners, but now and then to prove the rule it will be found sporadically in America.
419	186	1	13	S	PEP	The New Englander hates the Puritan in himself.
420	186	2	13	L	PEP	How to tell a breeze from a wind, at least by night. By the dew. The breeze may blow and there may still be dew, but if the wind blows there will be none.
421	186	3	13	S	PEP	You may walk dry shod under the stars in open meadows as in the daytime. No need of keeping to bare ground or under trees.
422	187	1	14	S	PEP	The farthest two things can be away from each other in time or space is on opposite sides of a circle large or small.
423	187	2	14	S	PEP	What is the opposite of the present time? One half the time from now till it shall be now again.
424	187	3	14	L	PEP	New alternative: you are either good or sick--don't argue with me--I still keep the old choices between good and bad, well and sick. I know I am sometimes well and bad, sometimes sick and bad and sometimes I'm good and sick as they say.
425	188	1	14	L	GHP	It becomes a joke how under the two-party system we forever go through the motions of conflicting whether we disagree or not. Some actually complain of the emptiness of our fights. They do seem false. But after all there's comfort in the thought that even in a country as large and among as many people it seems impossible to fight about at times.
426	188	2	14	L	PEP	Kin, neighbor, fellow citizen, fellow man. That is the order of consideration and preference. Not all are susceptible of the same treatment. But let my fellow man console himself with the thought that far as he is from the center of my favor, my fellow animal is further. Beyond Saturn, Neptune and Uranus. I would do things to my fellow animal that I never except in extremely strict siege as in death and polar exploration would do to my fellow man. That ought to be something. Only a fool would blunt this gradation. Only a sentimentalist would reverse them and prefer an Armenian (such as Michael Arlen) to a Chicagoan (such as Ben Hecht) or a lap dog to a baby. Someday there may be no more nations, no more races and everywhere perhaps be home (we'll grant it for the sake of argument) but till that time let's not resent having to distinguish near from far.
427	188	3	14	L	PEP	We detect the days when words flourished and this world flourished on a logic they were put together into. Scholasticism looks empty from this distance. Now we are in an age of logic things can be put together into. Science is that logic. How soon it will expose itself as empty of meaning for life and love?
428	189	1	14	S	HUM	Eugenicists want legislation to go to bed.
429	189	2	14	S	WPT	Metaphor (the saying of one thing when you mean another) is the one way permitted by God for going crooked or at least not straight.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
430	189	3	14	L	TLE	Why the teacher's given question? It is about something he has had ideas on himself and he wants to see what ideas you can get up on it in a pinch. What chance have you?
431	189	4	14	L	PEP	The slight querulousness in the English voice. It complains because it is sorry other people (races) are so inferior to the English and do things so badly. The so-called English hypocrisy lies in complaining as if it were sorry other races were inferior when it is really glad.
432	190	1	14	L	WPT	She was so jilted that she simply couldn't stay in the same town with him--if she could find a good job elsewhere. She wouldn't want to drop too much salary. The wonder of Barrie is how he ever persuades the actor(s) to make such fools of themselves on the stage for him. Maybe it's because he always sounds as if he were forgiving the world for what he has suffered in some way.
433	190	2	14	S	WPT	The tone of plain statement is one tone and not to be despised. All the same it has been my great object in poetry to avoid the use of it.
434	191	1	14	L	WPT	Some people get the idea that ordinary things of poetry will do because the ordinary things of poetry are the extraordinary things of everyday life. The mortality from this one mistake is frightful. There must be no ordinary things poetical or unpoetical in poetry. (If) I had to choose I should want to err on the side of the unpoetical. By ordinary things I mean metaphor (however high) already made and in use.
435	191	2	14	L	PEP	Man will go down to the sea again--that's what all this sea hanker of poetry...means. The last state of life will be got of pure protoplasm and gobs of pure ectoplasm matter.
436	191	3	14	S	PEP	Is it possible to conceive of anything that doesn't rest on something else? Does (that not) prove the circularity of thought? Or the infinity?
437	191	4	14	L	WPT	(I am) loathe to see anyone so glad of being sad as Leonard in Two Lives. I should think any honest person so unsure of his motives for writing as he must be would shut up and write nothing.
438	192	1	14	L	PEP	...I am going to tell you this very saddest thing in the universe so be prepared. It is a fact that the only reason for love is to keep people within striking and arresting distance of us.
439	192	2	14	L	WPT	You strike out the form (length, tone, sentence structure) and in a few strokes set the quality the first time you write a poem. After that all there is to do is to keep the form and fire up to the quality in finishing.
440	192	3	14	L	PEP	The only thing taste and judgment approve is a thing we are accustomed to. No combination, no idea is enjoyable unless we have come across it in this or another existence before.
441	193	1	14	S	WPT	(A) Bookend Poem is one with a stanza at each end that can be set any distance apart for filler stanzas.
442	193	2	14	S	PEP	Hitching along--by metaphor--such is change if not progress.

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443	193	3	14	S	PEP	The first generosity: not to spare in giving birth. The others follow.
444	193	4	14	S	PEP	Life is that which parts to meet a stranger--surprised.
445	193	5	14	L	PEP	Sleep is the surest provision that our continuousness and logic shall be broken at least on the surface. It assures that our thought shan't become one hardball of hair in the stomach of an Angora cat.
446	193	6	14	S	PEP	How to be generous though prudent. Loan as Franklin loaned with the stipulation that the loan should be repaid to another borrower.
447	193	7	14	L	WPT	Do you mean that the vowels and consonants of a particular word sound like its meaning or only seem to from long association? Do you mean that the vowels and consonants of a sentence can be manipulated to sound like its meaning?
448	194	1	14	S	PEP	I should be democratic if or from a profound skepticism as to our worldly judgments and ranks.
449	194	2	14	S	PEP	Like produces like in the old machine idea: Evolution is the doctrine that like produces unlike.
450	196	1	15	S	WPT	Say what you want to learn to do with books--sell them, talk condescendingly toward them, read them aloud, quote from them, go them one.
451	196	2	15	S	PEP	You can be almost as much of a reformer as you like if you don't insist too much on being the advertiser you have a right to be at the same time.
452	196	3	15	L	PEP	Introspection versus observation. To be able to say you must have felt this way or that way from the way you behaved. Shall you get at the truth about yourself from the inside or the outside?
453	197	1	15	S	WPT	Narrative criticism. Adventure with a book. Something that reflected on a book. Something done with or by a book.
454	197	2	15	L	REL	We allow that God can do evil that good may come out of it (evil will bless) but the minute a man tries saying the good end justifies the bad means we call him a Catholic and a Jesuit.
455	197	3	15	L	PEP	All thoughts are possible ways for me to go, no one of which I shall go. Thinking is aberrant. It is the beginning of the insanities. Most of it I can tell for fear of encouraging it and carrying it further off the track of deeds.
456	197	4	15	L	PEP	As everything is connected with everything else, it is plain that from any one thing as sex or alimentation or ambition all other things may be made to look as if they were derived.
457	201	1	15	S	PEP	Like the trunk of a small tree that has been trimmed of many branches my life has a straight crookedness.
458	201	2	15	S	TLE	A fellow with enough sense of all the possible ways of going wrong (will)...make a good teacher.
459	201	3	15	S	PEP	There are a few things such as Owl Crater where the mile through meteorite embedded that I had soon hear of as have an original idea.

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460	201	4	15	S	PEP	All these little inconsistencies are nothing but <u>the</u> inconsistency--spirit and matter, unknown and known. Knowledge is the inroad of matter into spirit.
461	202	1	15	S	PEP	There's a kind of person who thinks you can't keep falling off on the one side without falling off on the other.
462	202	2	15	S	PEP	Bear right as you can before you have to go ahead.
463	203	1	15	L	PEP	All you know is all that exists or what you don't know has no relation to what you do know. What we don't know may not concern us. We fight outward from what we know.
464	203	2	15	S	TLE	Is there a shame that belongs to thought and keeps young people from speaking out their ideas too publicly.
465	203	3	15	L	PEP	Just as within a man is divided against himself part good and part bad and getting the sense of pleasurable sin out of the opposition, so without is society divided and some are set aside to furnish the resistance to evil that makes sin a delight.
466	206	1	15	S	WPT	The same idea differently arrived at is not the same. Something of its different origin clings to it.
467	206	2	15	S	TLE	A schoolboy is one who is eager to tell you what he learned overnight and tell it in the order in which he learned it.
468	207	1	15	S	PEP	Don't be afraid of possessions for fear they possess you.
469	207	2	15	L	PEP	Even in yourself there are things antagonistic to yourself that you forget in dealing with things more antagonistic still outside yourself. If there were none antagonistic outside, consciousness of oppositions would break out inside.
470	208	1	15	S	PEP	Don't be afraid of having a few possessions.
471	208	2	15	S	PEP	Memories are the least material of possessions.
472	208	3	15	S	PEP	An idea comes as near to something for nothing as you can get.
473	209	1	15	S	PEP	Something you get up ("how is this for an idea?") is better than anything you stock up with.
474	210	1	15	L	TLE	It is said that you can't be forced to have ideas. Neither can you be forced to enjoy ideas. If you can't enjoy them you can't fully understand them. Then why school?
475	210	2	15	L	PEP	Our originality is often presented in things and events. Adventurers go seeking their originality in things and events: but philosophers scorn the pursuit of originality in outward experience.
476	211	1	15	S	WPT	Rousseau is one who wants to go back to principles from which society came and start over.
477	211	2	15	S	PEP	A liberal is a man not afraid of other people's ideas because he has had good ideas of his own.
478	211	3	15	S	WPT	...Poetry is the root of the matter whether you find you can write it better in prose, free verse or poetry.
479	211	4	15	S	PEP	After all is said beauty may belong to youth and song.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
480	212	1	15	S	PEP	The world has a lot of strange motions.
481	212	2	15	S	PEP	A humorist is a cowardly idealist.
482	212	3	15	S	PEP	Humor is a letdown to passion and belief.
483	212	4	15	S	PEP	Humor occupies a middle place between belief and reason.
484	212	5	15	L	WPT	The professional feeler gets so he can't feel except professionally. That's why poets and such seem so lacking in general sensibility, moral, commercial and political.
485	212	6	15	S	PEP	One danger of changing materially is that the final form may depend for its meaning on your having seen and remembered the first form.
486	213	1	15	S	PEP	The separation is as important as the connection.
487	213	2	15	S	PEP	Most of our wrangling puts us in the false position of sounding nearer right than we really think we are.
488	213	3	15	L	WPT	Adventurous is not experimental. Experimental belongs to the laboratory, adventure to life. Much of recent art has been merely experimental. It tries poetry with first one element, then another omitted. It leaves out the head. Then it is too emotional. It leaves out the heart. Then it is too intellectual. It leaves out the feet. Then it is free verse. Adventure ends in the poorhouse, experiment in the madhouse.
489	213	4	15	L	WPT	Begin at the beginning, both of your subject and of yourself. I suppose that earliest beginning of yourself is when you wake from sleep. Picking up the subject is like picking up the thread with the eye of the needle: it is necessary to being further back than with the thread itself, and gather in the fiber or filament that projects beyond the thread.
490	214	1	15	S	TLE	(We should) have goes at things instead of taking courses.
491	214	2	15	S	WPT	In composing poetry I am packing up to go a long way on wings.
492	214	3	15	S	TLE	He is in the soul-careful still-small-voice age. Don't ask him to speak out full and strong.
493	215	1	15	S	PEP	Protoplasm the amoeba is immortal except when real life uses it and kills it.
494	215	2	15	S	PEP	If color values can be done in black and white what can color itself add to form?
495	215	3	15	S	WPT	Recovering the conception by rereading what you have already written is impossible.
496	215	4	15	S	TLE	Let us speak about our reading when we are pleased with ourselves--out of the pride of discernment.
497	215	5	15	S	PEP	The Magnificent--and the takers down--come you down from off your throne or perch.
498	215	6	15	S	PEP	The disposition to trust medicine from Brazil, Mexico or Tibet is identical with the craving for the exotic in art.
499	216	1	15	S	PEP	Half your thinking is spent just coming out on the same views that all the world has always had.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
500	217	1	15	S	HUM	It's hard to get anywhere either by travel or travail.
501	217	2	15	S	PEP	Make it as hard as you can for the old--that is progress.
502	217	3	15	S	PEP	Till he invented automobiles, man never had the speed to feel the body-sway of the curves he put into his roads.
503	229	1	17	S	PEP	Morality is merely organized pity.
504	229	2	17	L	GHP	Democracy is only a way of waiting a long time open to details before you close up light into form, idea and conclusion. You and I are the details let in in larger number than ever in the world's history before judgment was snapped.
505	229	3	17	L	PEP	One person judges what he has by how much more it is than nothing, another (the self-styled Idealist) by how much less it is than everything. The real idealist only asks enough for an idea of the whole. The real idealist is a synecdochist. One may have the idea of a thing without having all of it.
506	230	1	17	S	PEP	Your choiceness, exclusiveness, superiority, aristocraticalness must be built up on a wide basis of democratic inclusiveness and toleration.
507	230	2	17	S	PEP	Chesterton says papers repeat because no-one remembers any more. Papers repeat because no-one is sure to have read previous installments.
508	230	3	17	L	PEP	What is an idealist in tennis, in baseball, in law, in government. Is it idealistic to abandon or change form of verse? (To) extend the boundary of beauty? Is any one occupation any more idealistic than another. Ideal and idea.
509	230	4	17	S	WPT	If a language really gets you, you go over to its nation. Why she despised American scholars: they stay outside of other languages than their own.
510	234	1	17	S	PEP	You have to choose whether we are near enough the end of suffering and strife to give up that which leads to suffering and strife--the idea that it is heroic not to mind them.
511	235	1	17	L	WPT	How to handle a poem without offense to the fresh and sensitive--those in love. What can you do with a poem besides read it without offending against refinement of feeling.
512	235	2	17	S	WPT	Where there is thought or emotion pressure, the words begin to stretch and change the meaning.
513	235	3	17	S	WPT	Poetry ... (is) merely the redistribution of a few unchanging elements--limited vocabulary, (a) countable number of things and words.
514	236	1	17	L	PEP	We have decided to act as if having the home farm was nothing; the lucky sons were the younger who didn't inherit it. This from a desire to make it easier for the younger to strike out. It has made the eldest son feel the worst off and finally follow his younger brothers to the city.
515	236	2	17	S	PEP	Much character is shown in a person's way of saying excuse me humorously, carelessly.
516	236	3	17	S	PEP	Pull yourself together and hold on to yourself or the psycho will get you.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
517	236	4	17	L	PEP	The victim can be forgotten--he suffers nothing. It would be wrong to make the murderer suffer for one who is out of suffering. It could serve no useful end. So far as victims are concerned, there is no reason at all why a murderer should not go on adding to them indefinitely if it were not what he would do to their friends and relatives. The very basest passions seem to be roused in the nature of friends and relatives, etc.
518	236	5	17	L	PEP	Pull yourself together--hold on to yourself before some psychoanalyst (or) some "specialist" has to do it for you. Before throwing yourself on anyone else make a last draft on your dignity. There is no recovery from spiritual bankruptcy.
519	237	1	17	S	PEP	Better to lose on an uncertainty than to win on certainty. Best of all is to win on an uncertainty. (The) most education of all (is) to lose on a certainty.
520	237	2	17	L	PEP	Speed--reach B before you forget A--feel the curves of the road and participate in the science of a scientific age. But I say this from far off away up in my superiority to such property to mark my success. One wants a garter, one wants a star, one wants a PhD and one a frontier.
521	237	3	17	S	PEP	(The) temptation to steal came to me in an hour after I had been wronged so that I could not have told whether I stole for greed or vengeance against God.
522	237	4	17	S	TLE	A teacher may be defined as one who knows how to make trouble for pupils. I only sympathize with pupils in trouble that they make for themselves.
523	238	1	17	S	TLE	Every lesson no matter what the subject of it was a lesson in thoroughness. Lessons should be in almost as many qualities as subjects.
524	238	2	17	S	HUM	He remembered the book too well to be able to read it again and not well enough to make the least use of it.
525	239	1	17	L	PEP	The rich thought...that the business belonged entirely to them and not at all to the workmen they hired at will. The the workmen saw it too and said then if it doesn't belong to us we have nothing to lose by wrecking it with revolution. But the wreck of everything and the starting over again taught everybody the business belonged to everybody whether director or working employer or employee, and for awhile they high and low were brothers till they began to forget again and the whole misunderstanding had to be enacted over again.
526	241	1	17	S	PEP	(There is) still room in the world for the lone wolf who will not run with the pack.
527	242	1	17	L	PEP	(There is) a way to find out if you have lost a friend's interest: Watch to see if when you are interrupted he will remember to ask you to go on with your stories afterward.
528	243	1	17	L	TLE	(The) object of schools (is) not so much to fit as to examine for office--examine for what you have learned and for what you are. Hence the constant quizzing. Lecture and quiz. Debate (like politics) and discussion. Best of all converse (through) the communion of minds.
529	243	2	17	S	PEP	You can't be perfectly happy about anything you can't exactly place.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
530	248	1	19	S	REL	First you wish to believe it. Then if you can get someone to say it from the outside the trick is turned: you have your religion.
531	249	1	19	L	PEP	We rightly disparage people who are incapable of being run away with and swept off their feet. How much better are those who were never swept off their feet except by liquor than those who were never swept of their feet at all? Perhaps a little better drink is a medicine for the too strict by nature. No one needs it who has ever lost himself without it.
532	249	2	19	S	HUM	Rigid people are like poets who tread too strict a measure in the meter. Immoral people are like free versifiers.
533	250	1	19	L	PEP	Just so we don't let ourselves think of the morality that undeniably underlies our decency and saintliness. Come right down to it our actuation is no doubt necessitous. Yes, but we don't let ourselves think of that--we float living over we forget what.
534	251	1	19	L	PEP	When I refuse to give you a raise in wages it is from unselfishness for fear of spoiling you for others. Also: I am thinking of myself a little. If you go up, ultimately I shall have to go up to pay you. It is easier to fight you down than to fight my way up, as it is easier to keep than to get.
535	252	1	19	L	PEP	Art is nothing but business. Religion is nothing but business. Beautiful, good and true. They have to be beautiful in art, good in church and truthful in business.
536	252	2	19	S	PEP	Sitting out--trying to live to yourself, pastoral in an industrial age.
537	252	3	19	S	PEP	When we two face the universe confronts itself. We are the two ends of a straight line that in infinity is a circle. We are its extremes meeting.
538	252	4	19	S	PEP	(It is a) possibility that one of the lens-shaped nebulae seen furthest off is our own universe seen from behind--ourselves seen round a circle.
539	252	5	19	S	PEP	Why do we stay with each other in human society--to show self-control.
540	252	6	19	S	PEP	Why do you leave the last part of so many books uncut--to show my self-control.
541	252	7	19	S	PEP	Like a person hard pressed in an argument we shift the ground to our children and begin the defense of life all over.
542	252	8	19	S	PEP	Creation is that which parts to meet itself.
543	253	1	19	L	PEP	They say that constriction makes struggle. But constriction is not the remarkable thing in nature. Room is the remarkable thing. There is more space than matter even within the atom.
544	253	2	19	S	PEP	Justice makes men serious, injustice humorous.
545	253	3	19	L	HUM	I seek others--they never seek me. And most of those I seek turn their backs and flee from me. All but the waves. I don't go to the waves. I can stand on the beach and the waves come to me. They never turn their backs on me and run away. They come and come as if they wanted me.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
546	253	4	19	S	PEP	Belief can't be removed by reasons and proof.
547	253	5	19	S	PEP	What keeps everything moving in place is equality of centripetal and centrifugal. What keeps us moving among each other is equality of love and hate.
548	253	6	19	S	PEP	Just as there are things we don't quite do and things also we can't quite bring ourselves to say, so beyond that there are even things we can't bear to let ourselves think.
549	254	1	19	S	PEP	I'm the kind that can't get over things I have to say have never been. Annulment, not divorce.
550	254	2	19	L	PEP	All Santayana thinks is that almost all material basis for spirit can be done away with--not quite all: almost all virtue can be stated in terms of taste--not quite all. The spirit needs not personality nor nationality nor any place of order at all. But it must have place, be it no more than chaos. It cannot be thought of in complete detachment. Such being the case I should say the one interesting thing to study is its dependence on matter and it seems to make little difference in where you study it in more or less close connection.
551	255	1	19	S	PEP	Mingle the hobo tramp of America with the holy tramp of Asian type.
552	255	2	19	S	PEP	Eldorado half way between Incas and Mexicans was the rumor that reached each of the other.
553	256	1	19	S	PEP	The original wheel for traveling was a hoop to run beside. It took you nowhere and it didn't rob you of your own motion and exercise.
554	256	2	19	S	PEP	There's absolutely not one bit of proof that there is anything wrong with the world. Everything is to be judged by intention.
555	256	3	19	L	PEP	Doctrine of Impurities or of Almost. There is no one quality to which all other qualities may not almost be reduced. Any part may almost be taken for the whole.
556	256	4	19	L	PEP	Pushing things round--things and people. It may be affectionately or hatefully; it may be affectionately and still roughly. And this more roughly the better. But whether affectionately or hatefully it is always playfully.
557	256	5	19	S	WPT	A Play no matter how deep has got to be so playful that the audience are left in doubt whether it is deep or shallow.
558	257	1	19	S	PEP	A liberal is one who will allow any reckless way of life in others as long as he isn't suspected of that way himself.
559	257	2	19	S	WPT	First we learn simple balance as in the balanced sentence. In time we go on to crave the balance of missed and compensated.
560	257	3	19	S	WPT	We've had the damned language three hundred years which is quite half the length of time they have had it themselves.
561	257	4	19	S	PEP	Beauty is truth--that sick esthetic monism.
562	257	5	19	L	PEP	To establish by treadle the sense of balance in childhood. And then--live it if you like your Pope. But if not, go on to feel for the balance, missed and compensated; and ultimately to the balance missed, almost saved, and missed again.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
563	257	L	19	L	PEP	Sameness, uniformity, monotony of the sky and sea in comparison with the land. Variety is within us like most things of poetry.
564	258	1	19	L	PEP	The bad we scare children with is make believe. The bad we scare grown-ups with must be real and very bad: it must tempt us to take sides with it to make their fright serious.
565	258	2	19	L	WPT	How I worked reason season treason in innocence of the fact that they were all I had. I should have lost my nerve in that stanza if I had known that (they) were all I had. (A) rhyming dictionary would have disheartened me by emphasizing my limitations.
566	258	3	19	L	PEP	There's something more grandparental than parental in the fond fuss they are all making over the most recently generated. You'd think no one had ever been a grandparent before. But these grandchildren are not really better than all previous grandchildren. They are merely better than their grandparents in a great many respects. We will all agree that they can beat us in long-distance pissing--I have seen the younger generation in its day piss over the roof of a district schoolhouse. And they can beat us in bathing beauty contests and in pugilism and in eating between meals and in aversion to compromise. Their weakness is in not thinking of much to do unless we put them up to it. There lies our safety in the same society with them. Suppose they had this initiative to rise in their relative superiority (they have been the chief gainers by the advance of medicine--the saving of life has been largely at the baby end) and demand that we meet them on their own ground, say, naked in beauty contests. They'd have us skunked of course. Let's not be dared out of our clothes by them whatever happens. Let's not throw away the advantage of keeping the comparison in the realm of brains. Let's keep our shirts on.
567	259	1	19	L	TLE	The School Most Free. If they are not asked to do it for marks, shall they be expected to do it for me? I refuse to have their lives turn on my winning ways--I ain't got none. It is too much to assume the responsibility even the blame...(from) their practical parents for their having become artists, thinkers, men of taste.
568	259	2	19	L	WPT	Not that meter, though the meter is much; and not that tone, though the tone is more; and not that meter and tone together are enough. There must be cadence, cadence, cadence.
569	259	3	19	S	PEP	The old metaphors for God and Jesus were really poetic expressions of feeling; the new metaphors are arguments and poetry gone wrong.
570	260	1	19	L	REL	Our perception of God is that (it is) emotion that throws off the metaphors. We know him further from his having disclosed himself when he was on speaking terms with the first men. We have him from then--handed down.
571	260	2	19	L	PEP	A long distance prediction: Just as the Greeks' slight flicker of electricity has been our whole civilization so our slight intimation of catalysis will be the whole civilization of five thousand years hence.
572	260	3	19	S	PEP	Fool talk is longer than wise talk. There are more things to say of a given subject that aren't true than are.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
573	262	1	19	L	GHP	There ought to be a law made that everybody must care. You can't play games with people who would just as lief play as not. To have a good republic you must first of all find some way to drive everybody just crazy to vote.
574	263	1	19	L	PEP	I'll tell you why all movement is in a circle great or small. It is so every particle in it can be looked at directly across by every particle behind it--acted on directly across as well as from behind every particle behind it. The action from across is called environment, the action from behind is called inheritance.
575	264	1	19	S	WPT	...The worst thing about a book...is that it makes such poor fuel.
576	264	2	19	S	PEP	...The hardest thing about a person ...is to know whether he is sorry enough for his mistakes without your having to rub it in with words.
577	264	3	19	S	WPT	Set into the sentence anyway and show your resourcefulness in the way you get out. Just so of the poem. Just as of (the) North Pole.
578	264	4	19	S	PEP	Marriages are made in heaven for those submissive enough to the heavenly influences.
579	265	1	19	L	PEP	Many members of society, in spite of their obligation to society to uphold it, shut their eyes and hurry by to avoid being witnesses to a crime and so involved with criminals and the vengeful the rest of their lives. All criminals refuse to see crime enacted in front of them.
580	265	2	19	L	PEP	I hate, so sensitively, to be chided, rebuked, even refused that my nature would fain find a principle or principles on which to be beforehand with people--justice, love or honor--on which to check myself before another could check me. I would like to deny that I am kept in my place by the conflict of my desire with your desire. Such is my pride. Others can tell me where I must stop: oh, but I don't want to be told.
581	265	3	19	S	WPT	Your fist in your hand. A great force strongly held. Poetry is neither the force nor the check. It is the tremor of the deadlock.
582	266	1	19	S	PEP	There must be something coming from your mind to protect it from infection. A source can't be contaminated.
583	266	2	19	S	PEP	We are borne along submissive to our fate of less and less to do and less and less physical strength till we shall become we know not what.
584	267	1	20	S	PEP	Hypocrisy of modesty in woman or man--someone says. We should use all we have of wit, beauty or strength. Any lack of assertion is hypocritical. Wow!
585	267	2	20	L	PEP	(I'm) sick of logic and meaning. Scrape your brainpan for something else. If I say things that won't mean anything to you, they'll have to be things that mean nothing to me.
586	267	3	20	L	WPT	Don't try to write poetry unless you are pretty sure of success because if you try and fail with your own, it spoils you forever appreciating the poetry of others. You can never be a good critic of poetry. The only critics of poetry are born critics and not made by failure in the attempt to write poetry.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
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587	268	1	20	L	PEP	It's the middle class English that are so unhappy here. They can stand the upper class over them at home. But here they find the middle class over them and they rage.
588	268	2	20	S	PEP	We ask the English what they think about us. Someday they may ask us what we are going to do about them.
589	268	3	20	S	PEP	She turns her back on the world, he turns his back on heaven. Thence their fond pity for each other.
590	268	4	20	L	WPT	The poets at whose metric feet we worshiped and bowed down were Arnold, Keats, Browning, Tennyson, Kipling (wooden music xylophone), Emerson, Longfellow. We read their books whole.
591	268	5	20	S	WPT	Poetry is that in us that will not be terrified by science.
592	269	1	20	L	PEP	Suggestiveness is overflow of meaning. (The) only preparation for suggestiveness is definitive meaning. A curly fume in the sanctum of the heart--that is the love I wish I were sure of.
593	270	1	20	L	PEP	(There is) such a thing as being funny about serious things. Much modern painting looks like being funny about serious things. Just as we are abstract about the concrete and concrete about the abstract. This is called leaving people behind or carting off followers.
594	270	2	20	L	PEP	A totally absorbed person will deny he ever changed his nature by growth or taking thought. All is a question of absorption. Abstract where concrete is expected and vice versa.
595	270	3	20	S	PEP	Nine-tenths should be in and individual; one-tenth out and social.
596	270	4	20	L	PEP	(I) went to say I was sorry for what I had done. (One) musn't speak at once for fear of seeming too sorry and so magnifying the offense; nor too late for fear of not seeming sorry enough: but just at the right time by the clock to seem sorry enough.
597	270	5	20	S	PEP	To the High and Mighty Englishman of this time: Come off it!
598	270	6	20	L	PEP	If Hollywood wanted to do a play of college life it would make the set at Oxford because it looks like a university. Everything at Hollywood has to look its part. An artist would have to look like an artist.
599	271	1	20	S	PEP	What appreciation is sincerest (and) best (is) most unforced. Not by cunning but by belief it is brought to fulfillment.
600	271	2	20	S	PEP	Surrender is the one delight. Onself should be given in absolute before it learns caution and care. Society should be formed as to care for us.
601	272	1	20	S	PEP	How does it affect what you do to learn that it wasn't always done and won't always be done?
602	273	1	20	S	TLE	Dilemma: Spoil (a) good poem to teach love of good poetry. Spoil (a) second-rate poem in hope of teaching love of first-rate.
603	273	2	20	S	PEP	Physics and Chemistry are the metaphor sustained longer than nay but (the) religious.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
604	274	1	20	S	PEP	The materialist is one who is lost in his material.
605	274	2	20	L	PEP	He ought not to be stopped (from) talking that way. The worst he can say will do the world less harm than we would do ourselves interfering with him in his freedom.
606	274	3	20	L	WPT	(The) final proof of science (is) what the synthetic man can do. Poetry (is) only being kept alive in the world now to see if he can write it. Science will arrive when the Robot writes like Shakespeare.
607	274	4	20	S	PEP	I accuse everybody of being actuated by impurer motives than I am.
608	274	2	20	S	HUM	The Radical...is a bag of unconnected roots.
609	275	1	20	L	PEP	He said he never lied in his life--except to women. He had never touched a married woman. He had always respected the other man's property rights in a wife. But as to a woman's property rights in herself--that was another matter. Cheating was permitted there. My hatred of such a man--his fascination for me--arises from the unfair advantage his inconsistency and illogicality give him. I hate him as I hate all unfairness.
610	277	1	20	L	WPT	Be sure it is the right cause or poem and then put everything you have into it. Shall that be your rule? Not in poetry, anyway. What you withhold is as effective as what you throw in. You cast a loop, a line that goes and returns, including much but excluding much like the woods left out of cultivation on a farm. Poetry is measured in two senses. It is a measured tread but it is also a carefully measured amount of all you have to say.
611	279	1	21	S	WPT	Some people think your mistakes and your lies are just your poetry. A young hopeful is one considered imaginative because he can't report the truth.
612	280	1	21	S	PEP	All life is cellular physically and socially.
613	280	2	21	L	PEP	Original sin versus moral sin. The first inevitable, the second not. The first is so much darker than the second. The second doesn't really seem to matter.
614	281	3	21	L	REL	Church religion's greatest cruelty is in sending (men) up to work on steeples where no insurance company will insure their lives for less than their wages. I find it more unbearable to think of them than of men in deep mine galleries or down in submarines.
615	281	4	21	L	TLE	What angers good teachers is the assumption of the progressives that no one but progressives ever taught the spirit of the <u>matter</u> . The progressives think they can teach the spirit without the matter.
616	281	5	21	S	PEP	Know thyself says Socrates. Know a woman suggests the Bible.
617	281	6	21	S	WPT	(I) liked what I wrote so much that I came back to caress it with a touch or two several times later.
618	281	1	21	L	WPT	There is nothing quite so composing as composition. Putting anything in order--a house, a business, a poem--gives a sense of sharing the mastery of the universe.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
619	281	2	21	L	PEP	All life is cellular within the body of a man and outside his world is the body of society. One chief disposition of life living is cell walls breaking and cell walls making. Health is a period called peace in the balance of the two--sickness a period of war. Health may be too stolid for genius.
620	281	3	21	L	REL	Come to Sunday School with me that you may learn to keep the Sabbath as a day of waste or sacrifice to God like a libation or burnt offering (of) one seventh which is even more than a tithes.
621	282	1	21	S	PEP	Expect to keep (one's) head above the deluge, not by finding a solid peak underfoot by luck but only by treading the forever failing metaphors.
622	282	2	21	L	REL	Retreat to Paganism? Hold on a minute till I see whether I don't want to retreat further back than to the Middle Ages, further back even than to the beginning of the Christian era.
623	282	3	21	L	REL	I am not going to be called a Pagan for nothing. I have had to take the nickname over and over again from any easygoing Christian that happened along. It never seemed to bother him that he might be too fallible to know what he was talking about. What is it or was it to be a Pagan? If that's what I am, let's have a look at me as if I were a Villager of the times B.C. just at the point of deciding whether I would step off into the newness of the times A.D. It would be like making a fresh start of what came onto the world out of Judaea by word of Paul's mouth and Paul's self-importance.
624	282	4	21	S	REL	What would I be doing and thinking that I would have either to alter or give up entirely to become a Christian.
625	282	5	21	L	REL	I cannot read it but know what it says--"Daughters of men." It seems there had been men--men always running back to time out of mind. Only they had become, as is their way, once (as) so often in their history stale and unsatisfactory to God. So God chose one of them to start all over and inbred Adam closely on himself to make chosen people of the Jews. Conceivably God might have used fresh seed--if he had had (some) handy on some star not too far off that sin had not infected.
626	285	1	22	L	PEP	True humility is a kind of carelessness about the self that stays none too sure that mind is worth educating (or) the soul worth saving any more than the body is worth providing for beyond the next meal.
627	285	2	22	L	PEP	The great rushing flow of foliage has in it to flower a treeful now and then upon its verdant surface. That flood may be on its way to better things. We hardly know. The flowery bursts are no better as they go. A flower is a flower. Athens was one blooming. Rome was one, England was one. Byzantium, Paris, Memphis. None has been better than Athens.
628	285	3	22	S	PEP	Perish the word compromise of me with the rest of things. There is no being or might have been except at the constant confluence of me and the alien.
629	286	1	22	S	GHP	In imitating the Greeks we are not really imitating the Greeks who imitated no one; we are imitating the Greeks' first imitators, the Romans.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
630	286	2	22	L	PEP	A saint spends his whole effort either (1st) in trying everything short of suicide to get out of the way and undo the original sin of having been born or (2nd) in allaying the pain and grief men cause each other by the aggression of having been born.
631	286	3	22	L	TLE	School objects: the difficult one of giving pupils time to mediate. The still more difficult one of making them see what would be a real deed in their subject comparable to winning a game in sports. (The) object in life is to win--win a game with the play of a poem.
632	287	1	22	S	PEP	It behooves quality to keep quantity there as (a) reservoir from which to renew itself perpetually.
633	288	1	22	L	WPT	Mine enemy has said I have a theory about the sound of sense in poetry. It is a mistake. There is such a thing as a sound of sense over and about the harmony or inharmony of the vowels and consonants that make up a sentence. All would agree a dramatist could exist without the vocal imagination to command it and to involve it not too ambiguously in his context. I have added nothing to this except to confess that for me no one has been a poet or even (a) prose writer who did not command it. In the briefest, the slenderest lyric poem the sentences must spring away from each other and talk to each other like repartee if my interest is to be held. Somewhere in middle life I found on looking back that the literature I had been rejecting had been from discouragement with a monotony that provided me with nothing to do with my voice but to intone. I speak of my reading rather than my writing. I never got far with a poem that offered the reading voice no escape from the sameness of the meter. I don't care how much meaning it was loaded with. In fact I sometimes doubt if I value meaning except as it throws the sentences into group relations like the characters in a play and makes them act up with spirit... I have loathed in verse free or regular the rolling sonorousness of straight-on sentences logy with descriptions about nature and the weather. They have the structure and charm of earthworms placed end to end. The tone of (a) matter-of-fact statement is one tone. A whole composition cannot be made out of it. A poem is not a string but a web: it is like (a) sapling. Set it out and watch it ramify and proliferate.
634	292	1	22	S	PEP	A man is better than anything he can name the faults in.
635	292	2	22	L	TLE	All you remember of some shapely book is some inaccountable detail of physical intensity. Never mind. It is enough for your purpose: all you ask of teacher or book. You will do your own putting of such scraps together.
636	293	1	22	S	TLE	Symbolic teaching. Express the symbol and leave it. You have to be careful not to perform the same act of teaching twice.
637	294	1	22	L	PEP	I can remember the date almost to a day when I determined to stop reading the city exposure by Lincoln Steffens and his kind. I could see that since I was never going to do anything about them it could only go on with them for the sensational sensation of superiority to politicians, big businessmen and other voting Americans in general they gave us. I was not going to have time to be a reformer. It was going to be bad for my will to get angry fresh every month at conditions on which I never could hope to act.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
638	294	2	22	L	PEP	Crudity and why I like it. (A) man... asked, "How much apiece do you get for your books, Mr. F? Why, Mr. Poole gets two dollars." Man who said, "Hell, my wife writes that stuff" (and it was true). Telegraph operator who said, "You write?" Yes. "Poetry? You're just the person I wanted to find--I lost my father about a year ago and I'd like to get a poem written about him (taking paper and pencil) I'll tell you what I want said." Someone out of everything that's best, Harvard, New York, the rich society and literature came a long way to ask me to write something really American to save America. He was sure I could write something really American if I tried. Crude, all of them. But I like crudity. I thank the Lord for crudity which is rawness, which is raw material, which is the part of life not yet worked all the way up.
639	295	1	22	L	PEP	We meet with another fallacy of the foolish: having had a glimpse of finished art, they forever after pine for a society that shall be nothing but finished art. Why not a world safe for good government and art and all things perfectly accomplished? An artist delights in roughness for what he can do to it. He's the brute who can knock the corners off the marble block. So also is the statesman, the politician, only the statesman works in a more protean mass of material that hardly holds any shape long enough for the craftsman to point it out and get credit for it. His material is a roiling mob. The poet's material is words that for all we say and feel against them, are more manageable than men. You get a few words alone in a room and with plenty of time on your hands you can almost do your will on them.
640	295	2	22	L	GHP	Commencement address...To the hundred in the class, the actuarial statistician from Hartford spoke warily on the certainty that twenty-five percent of them would be dead in twenty-five years. Countless figures went to prove it. It was a thought for the day. Let them live with it. Cast your accusing eyes one upon another, said the orator. The very one who...believes himself least likely to be among the fallen may be the most likely. Memento mori. At the dinner in the evening, some irresponsible laughter ventured to show how little such facts signified to any but insurance companies and perhaps government. Facts of the individual, facts of the group. A doctor loses me--not to another doctor. He loses me to death. He comforts himself with remembering that I am but one of a hundred cases he has treated and he sleeps well on a percentage basis. But what is only a one percent loss to him is a hundred percent loss to me--a total loss. And it is not much better if the loss is of the child I love best. I say perhaps the government should see chiefly the facts of death as the doctor and patient see them. What is all to one individual and nothing to another individual must be taken into account in the making of laws.
641	297	1	22	S	PEP	We are that in nature that catches on anything to resist itself.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
642	298	1	22	L	TLE	Happy drama...has a refuge from science and scholarship in the theater where nobody can approach it except as a play for pleasure. Poetry has the advantage of no such public place. It has the home--(and) is perhaps on better than even terms with drama there. And in American it has a glimmer of new hope in the restoration of the ancient guild of wandering bards. School might be thought of as a resort of the muses, but only by a calamitous mistake. The higher the school the more it is wanted for scholarship. No one would dispute the claims of scholarship. As to the way the mistake has almost insensibly been made--we go to school to learn to read. (What it is to learn to read will be gone into in full elsewhere.) Among other things and in passing it is to be made rather miserable over all translations however necessary; and suspicious of anything oral or written unless sure of how it is said. We go on to college to be given another chance to learn to read in case we haven't learned in school. But there should be a warning posted. It has been found there is an attendant danger increasing every step of advance that we shall learn to study what was only meant to read. And then and there the terrible penalty is we shall never again as now have as raw pleasure again...in the Ode that Keats wrote to Autumn--or that Shelley wrote to the West Wind. In getting over our ignorance we shall have lost our innocence. But dread as is the fate for the individual it is worse for the nation. From having acquired the habit of studying what was meant to read, the next we know we shall have to find ourselves writing what was meant only to study. For it is as if we would try our hand at giving literature the instant charm of annotation that time alone had ever given it before. Nothing so admirable as what has aged into two lines of blank verse to the rest of the page full of notes.
643	299	1	22	L	WPT	Some of my best friends are pedants. Henry L. Mencken is one of the best of my best, (and he) seems of set purpose to want to scare me in thinking the abyss has widened out of all communications between the American and English languages. His book on the subject looks as mightily inclusive as doom. Which this is Hell nor am I out of it. He probably speaks the American language. If I speak it I'm sure I write it--I have tried to keep my speaking and writing close together. All right then, let's abide by the consequences. I am probably so far gone that I can't understand a word a British book says any more. The only trouble with that conclusion is I mix all sorts of American and British books and am perfectly unconscious of any difference in language in them. A Briticism now and then I am aware of and an Americanism that I practice myself, but nothing I don't enjoy my ingenuity in adjusting to as in Baris or Burns or Harris.
644	300	1	22	S	PEP	What is it to be a common fellow? It is to imagine all sorts of exaggerations about the manners and customs of the rich, aristocratic or merely refined.
645	300	2	22	L	PEP	Utopia is the mirage arising from all the frustrated farm dreams of city men. Country people are never utopian. Women are never utopian. Neither women nor country men waste their time over seed catalogs they can't act on.
646	301	1	22	S	PEP	The circularity of the mind (the shape of the brain pan) makes the universe look circular--a circle that because closed looks finite.
647	301	2	22	S	WPT	A fellow ought to be careful how he uses some of these words and phrases he has just picked up from other people.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
648	301	3	22	S	PEP	A fellow ought not to be careless with some of the ideas he picks up nowadays. The people that got them up make no claim that they are foolproof.
649	301	4	22	L	HUM	Plato and Emerson believe that everything we have is an imperfect copy of a perfect model in heaven. A woman's husband is an imperfect copy of another woman's husband.
650	302	1	22	L	REL	A rereading confirms me in the belief that the New Testament is the poor man's book and that Christ is the poor man's God and that only as the rich man qualifies when all the returns are in as a poor thing has the book, or the God anything to say to him. The poor, the unpretentious, the ineffectual and the whipped. We are all but varying degrees of the same poor thing. We are God's lavish expenditure in a task beyond us and our full understanding and all but beyond him. We have our part in it through him alone.
651	302	2	22	S	PEP	Liberalism is virtue at its most charming point of relaxation.
652	302	3	22	L	PEP	When electricity from rain water going back to sea extracts nitrogen and all the rest of our sustenance out of the air, we can consider ourselves air plants. That's where we are going to end up--flying and living on air.
653	303	1	22	L	PEP	Life pretty much always admits of our throwing off minor forms like baskets, poems, gardens and families. It must be from our success with these we get the illusion that a master politician could make one form of life. A tyrant almost can.
654	303	2	22	S	PEP	I'll thank the environment for giving me now and then something I couldn't make up or invent.
655	303	3	22	S	PEP	Most people can't nail what flits by, can't tell how they feel about it or haven't the masterful will to get round it in expression.
656	303	4	22	S	PEP	Equalitarian in feeling most comfortable. And wanting to spend most of my time with people I can treat as equals.
657	304	1	22	S	PEP	Stupidity is shown by most people in their disposition to have it settled at once whether they are better or worse than you are.
658	304	2	22	S	PEP	Equality is like the meeting of two pinpoints in mid-air.
659	304	3	22	L	PEP	There's just going to be one little weak spot where we can break through into the future and one of the surest ways to go about finding it is to become an authority on all the solid frame or wall where our full strength hasn't a chance of butting through.
660	304	4	22	L	GHP	This is one of the kind of ideas it takes a while to get used to. My plan would take the shame out of the dole by forcing everybody, rich or poor, to accept five dollars a week out of the national treasury from his twentieth year to the end of his life. The policy is old--that no one shall be impoverished below a certain depth. The administration would be very simple and inexpensive. The outlay rather large--say twelve billion a year. Everybody in the income tax class could be required to give theirs back.
661	304	5	22	S	PEP	You must love your enemies at home at least better than your enemies abroad or it ends the nation.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
662	304	6	22	L	WPT	Writing must disappear as speech becomes more far-reaching. What four thousand years of thinking in printed and written symbols has done to the mind--it has brought out a kind of thinking that can only be deliberate. It has held thought in position to be revised and tinkered.
663	305	1	22	S	PEP	I hate the poor, don't you? Yes, and I hate the rich, too. I hate the poor as such and I hate the rich as such.
664	305	2	22	L	PEP	When you get down to the poverty of a place like China you expect less honesty. The poor coolie carrying coal in a basket on his back has to submit to having it sprayed with color so he will be found out if he steals so much as a lump of it. The poor are too poor to be good. And it has been established in our time that the rich are wicked. Nothing is left but the middle to seek virtue in. But the middle are the middle classes (the comfortable and secure) that have been universally damned as the villains of the piece under the name of bourgeoisie. One gives it up in weariness. Saying they are all equally bad is the same as saying that they are all equally good. We are nowhere after our mental effort.
665	305	3	22	L	PEP	I have just thought of it afresh (I must have thought of it before) that the poor might best be helped if left to themselves to pick up the crumbs as usual while the enterprising go one with the big adventure of better and better victuals and better and better crumbs.
666	305	4	22	L	WPT	(It is) a mistake to suppose you can let the mind free all over at once. If you want it to jet you must arrange school so that the mind will be actually under pressure except at one or two chosen points of release such as...in some writing seminars.
667	306	1	22	L	PEP	Family relations: teacher gets them ready to find a modus after love is spent. (It) never occurred to her to prepare them for the sequel phases of love. How to go phasing calmly along to the end. How to go phasing unfrightened through the years of life--and love.
668	306	2	22	L	PEP	The saddest is not to see the poor longing for what they can't have, but to see a poor child happy in the possession of something too trifling for anybody else to want. When it is a grown woman it is worse. When it is a man it is worst of all. It is a sight to make me willing to bring down the universe in ruins--carnage.
669	306	3	22	L	PEP	I hate the poor, don't you? Yes, and I hate the rich. I hate them both as such. Why do I hate them? Because they bother me so. I have to think of them when there are so many other things I want to think of.
670	308	1	22	L	WPT	Few will dare or deign to dispute that the prime object of composing poetry is to keep any two poems from sounding alike, to keep intonations from being worked down into the beauty...by intoning. It is neither that rhythm nor that meter, but a distinct tone arising from the one being struck sharply across the other. Witness all the poems that ever survived their age.
671	308	2	22	S	TLE	The old Latin, Greek, philosophy, history was really vocational for a large part of the students, those who were to be preachers and teachers.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
672	308	3	22	L	PEP	Concentration on the intention dims and distorts everything not in the center of vision. Deliberate distortion is an attempt to treat the not-central as central. Sight can only be true to one thing at a time.
673	308	4	22	L	PEP	All art begins at the pleasure end and whatever wisdom it may or may not wind up in. The wisdom may be left to your keepers, your friends, and relatives to provide. You can trust them to keep you from falling off a roof or getting into jail. Art is the last of your childhood and may be followed somewhat irresponsibly. An artist will say a lot of wise things anyway without trying to be wise.
674	309	1	22	S	PEP	Much as you love your truth you would deceive him to help him. You would let me go rather than deceive me.
675	309	2	22	L	PEP	Conscience is a pride of the spirit that is always beforehand with snubbers, rebukers, and punishers. It is out ahead as sight is an extension of touch.
676	309	3	22	L	PEP	To stay so (that) no neglect, intentional or unintentional, can bother you--that is to be good-natured. To be hurt and offended by every least awkward contact with people in word or deed--to be touchy--is to be spoiled.
677	309	4	22	L	WPT	J. C. Smith asked me to tell him offhand why, at a certain point in Shakespeare's <i>Julius Caesar</i> , you turn over a leaf and find you are with a new Brutus. I failed him then. Only yesterday it occurred to me when thinking of Dante's lowest Hell. He has Brutus there with Judas. Shakespeare was making a fresh estimate of Brutus from Plutarch but he was partly thinking under the influence of the medieval Rome of Dante and the Church.
678	309	5	22	S	PEP	A man looks at a woman and a woman looks at herself in a man's eyes.
679	309	6	22	S	HUM	A woman wants a man for her train and a man wants a woman for her tail.
680	310	7	22	L	PEP	Not for what she is to others in public, not for what she is to him alone in <u>private</u> , but for the everlasting contrast between the dignity of her worldly front and her abandon to the pleasures of her--that she who stands so straight should lie so cuddled--so huddled to receive.
681	311	1	22	S	PEP	(I) must maintain the right to be good for nothing, I have had to be good for nothing in the past and I may want to be good for nothing again sometime.
682	311	2	22	L	PEP	I wouldn't dare to do away with poverty considering how much we apparently have owed to it. There's got to be a less to go from to more. We can't help it (that) some get stuck in the less. Someone has to maintain it like a base in the desert.
683	311	3	22	L	PEP	The door to the future may be in getting rid of the profit motive. There must be some door (the door begins to rattle). Make a door with your head--butt a breach in the wall.
684	311	4	22	L	HUM	Being tender is a virtue that's going to be more insisted on in the style of the immediate future. Some standard of tenderness will have to be set up. How tender will we have to be? Legal tender?
685	312	1	22	S	PEP	Not for their sadness over what they lack but their gladness over the little they possess.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
686	312	2	22	S	PEP	Use the poor but don't use them up--leave some of them for other ministering angels.
687	312	3	22	S	PEP	Turning twenty when you'd rather tell than be told.
688	312	4	22	S	PEP	(The) true equalitarian hates to be thrown in too much with those rich or poor who can't treat him as an equal.
689	313	1	22	S	PEP	What you are really up to--as in your dealings with the poor. The fear of being in a position from which to be compassionate.
690	313	2	22	L	PEP	No protection without direction. The rich asked for protection and got it for fifty years, but look at what they have brought on themselves. Not only direction but humiliating investigation. The poor should take warning and not invite protection. (That's what they took the census for--to know what to do to the poor.)
691	314	1	22	S	PEP	What we do is lost inside of what is being done with us by God and nature (even with all the carefulness of science).
692	314	2	22	L	PEP	If only one could find out the connection between the rich and the poor. It has been found many times in a small way by marriage. The king marries the beggar maid. It is made over and over again by the rise of boys from poverty to riches in half a lifetime. But I mean--is there no standing connection that can be kept standing? There is no great permanent connection-- but the greatest and longest lasting is the one achieved by a demagogue who uses the numerousness of the poor to overthrow the rich and rob them of their riches. (Taxation.) The demagogue is usually one of the rich (Cleisthenes, Graachi, Empedocles, Roosevelt) who from sympathy to the poor goes over to their side. What does he get out of it for himself? A sense of power. Perhaps a throne. A reign. Empedocles got treated as a God for his pains. Four elections to the presidency. The crown is nearer the poor than to the intervening aristocracy. Extremes meet. Every little while the aristocracy get wiped out.
693	315	1	22	S	PEP	The measure of your loyalty is the reluctance you feel to give up an attachment for an attraction.
694	315	2	22	L	HUM	The nearer a deadline is the less my faculties will concentrate to meet it. The only deadline that doesn't throw me off entirely is the indefinitely far off deadline of my own death.
695	316	1	22	L	PEP	First comes humanity then your country says D.C.P. (everybody writes in initials now). Yes to that order if you let humanity mean as follows: the word humanity may be used to gather into one all those excessions beyond form--the justice beyond the law, the religiousness beyond the church, the love beyond the marriage, the poetry beyond the verse, the culture beyond the school, the patriotism beyond the nation: which same transcendencies are always there smoldering, dangerous and ready to break into the revolts, rebellions and revolutions toward the renewal of form.
696	316	2	22	L	PEP	Every step is a fall forward off one leg in which you catch yourself with the other. You are more aware of it in running (than in walking). One of the first signs of age is your need to give up running because you don't always catch yourself in it anymore.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
697	316	3	22	L	PEP	That there should be a human race is a burst of force so absolutely different from anything else on earth or in the universe that I am too lost in wonder at it for finding fault with the details or questioning its worth. It may exist for the individuals of it to aim each for himself at getting to heaven. That may be its only purpose. But it would seem strange if the burst itself hadn't a destiny of its own that would become more and more apparent. It would be even sad if it was run for the sole purpose of seeing who could get out of it into a better world. Nonsense. I begin to feel sure (that) sending people to hell and heaven is our strongest way of saying how good or bad they are when other words fail. We say Go to hell to our enemies, and Go to heaven to our friends.
698	319	1	22	L	PEP// //
699	324	1	22	L	GHP	The history of the United States of America begins with the sentence: there were two great cities flourishing and three great peoples approaching civilization in the New World when Columbus found it in 1492. The cities would compare in importance with even the best of the line in Europe such as London, Paris and Madrid. They were as blissfully unconscious of Columbus as he was unblissfully? of them. It would have made all the difference in his career if he had even a rumor of them and their gold to report to the Queen of Spain who financed his voyage.
700	325	1	22	L	WPT	Thrift: in a writing life of many years I have allowed myself "lovely" twice at most to my knowledge, "beautiful" not once or more than once, not a single "indeed;" I have used very few exclamation points, very few "O's," (and) I have killed all told not a half-dozen people.
701	325	2	22	L	PEP	To the best of my recollection I said at Vassar if there is a thing wrong with the present world (and I am far from certain that there is), it is our having been led to expect science to deal with more than can be made a science of, and worse still, science's having been led to expect itself to deal with more than can be made a science of. Determine uses? And count them. To the best of my recollection I once said at Dartmouth if there is a thing wrong with the present world (and I am far from certain there is), it is our undereducated overconfidence in the longevity of metaphor. To the best of my recollection I once said at Chapel Hill if there is a thing wrong with the world (and I am far from certain that there is), it is progressivism or the neglect of repression to emphasize expression. You must acquire courage to go ahead though in fear you are not quite ready to go ahead.
702	326	1	23	L	HUM	In the most mutual moment of all no two can be sure that they have the same idea of what they are doing. One may think it is fun and the other that it is breeding.
703	326	2	23	L	REL	The Christian religion can only succeed in our failure. It is success and the only successful thing yet devised by God or man. The only thing that can't fail is our failure.
704	327	1	23	S	PEP	Poverty has its bad side. Like any other great thing war, too, has its bad side. Government is concerned with the bad side of poverty to reduce or remove it.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
705	327	2	23	S	PEP	Poverty is the inspirer of ambition.
706	327	3	23	S	PEP	Insanity or a touch of it turns ability into genius.
707	327	4	23	S	PEP	Crime keeps wars smoldering in defiance of law and awe that bursts forth ennobled into rebellions, revolutions and war.
708	327	5	23	L	PEP	Dark, Darker, Darkest. Here where we are, life wells up as a strong spring perpetually piling water on water with the dancing highlights...upon it. But it flows away on all sides as into a marsh of its own making. It flows away into poverty, into insanity, into crime. Now like all other great things poverty has its bad side and so has insanity and so has crime. The good side must not be lost sight of. Poverty inspires ambition. Poverty has done so much good in the world I should be the last to want to see it abolished entirely. Only (a) brush with a touch of insanity can lift ability... into genius. Crime is that smoldering defiance of law that at times bursts forth ennobled into rebellion and revolution. But there is a bad side to all three, poverty, insanity and crime, and this...is undeniably a dark truth. But dark as it is there is darker still. For we haven't enough to us to govern life and keep it from its worst manifestations. We haven't fingers and toes enough to tend to all the stops. Life is always breaking at too many points at once. Government is concerned to reduce the badness but it must fail to get rid of it. There is a residue of extreme sorrow that nothing can be done about and over it poetry lingers to brood with sympathy. I have heard poetry charged with having a vested interest in sorrow. Dark darker darkest. Dark as it is that there are these sorrows and darker still that we can do so little to get rid of them; the darkest is still to come. The darkest is that perhaps we ought not to want to get rid of them. They (can) be the fulfillment of exertion. What life craves most is signs of life. A cat can entertain itself only briefly with a block of wood. It can deceive itself longer with a spool or a ball. But give it a mouse for consummation. Response, response. The certainty of a source outside of self--original response whether love or hate, fierceness or fear.
709	328	1	23	S	WPT	There is a residue of extreme sorrow that nothing can be done about and over it poetry lingers to brood with sympathy.
710	328	2	23	S	PEP	Why should we be the ones who had to apologize for our existence to the God who imposed it on us.
711	329	1	23	S	PEP	There are any number of possibilities we don't give a thought to.
712	346	1	24	L	PEP	One thing you can't make the way you want it--the past to have been other than it was. "I thought that was just what history was for. Each generation rewrites the past to suit itself."
713	346	2	24	S	REL	The cross might be taken as the symbol of the way one continuity, the spiritual soul, crosses at right angles another continuity, the physical race.
714	346	3	24	L	PEP	...No one goes into robbery except for gains. Business likewise--nobody goes into business except for gain. Business and robbery are very much alike. Art is more like murder in that people may (go) into it for gain but then again may go into it for a variety of other objects--love, revenge, etc.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
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715	346	4	24	L	PEP	The young Jews are in a similar revolt from moral and religious strictures with the young Puritans. Their Puritanism is if anything more authentic. They go to a greater length to revolt. The severity of what they revolt from is partly to blame for this: and their closer relationship to Europe. Their Orientalism has nothing to do with the case. They were the Puritans of the East. And still Puritans at bottom they are surer than the Yankee to come back to the home and propriety by middle life or earlier. The Greeks said it was Persian, the Romans said it was Greek, the French said it was Italian. The English say it is French and we say it is English, though sometimes we go back over the whole series and say it is Oriental.
716	347	1	24	L	REL	The only safety for us Puritans--the only place where we can be Puritans without attracting the attention of the stone throwers--is in the bosom of the Church we came out of in the Reformation. I wonder if we wouldn't have done better to stay in and join forces with Loyola.
717	348	1	24	L	GHP	On what grounds do you ask for the release of the political prisoners--on the grounds that the state has no right to defend itself, or on the ground that the state is too big and safe to take any notice of petty plotters against it.
718	348	2	24	S	PEP	Every time you have an idea in your work you freshen as a cow does every time she has a calf.
719	349	1	24	L	HUM	I know what was the matter with Victorian furniture and decoration: any of us who have any of it are children of the newly rich. The newly rich are the only ones who bought much of it and they necessarily bought in bad taste.
720	349	2	24	L	PEP	On Refusing Luck Again: Just because I recognize it as luck that I have had the chance to be comparatively good, shall I throw away the luck to put myself on a level with the unlucky?
721	350	1	24	S	PEP	Wouldn't it be interesting if all the superstitious practices were sprung from instincts of refinement.
722	351	1	24	S	HUM	I suppose it's not out of politeness to ladies that we always call what we have with them happiness rather than pleasure.
723	352	1	24	S	PEP	We may all stand criticism from foreigners when they aren't our invaders and masters.
724	352	2	24	S	PEP	Science is penetration and insight. It can't go much ahead of invention and the uses we put it to.
725	352	3	24	S	PEP	Your ignorance under a fairer name is your innocence. Keep it as long as you can.
726	353	1	24	L	TLE	At forty you will know what is the matter with everything anyway and why nothing is worth an effort. All education can do is precocize you, bring you to that knowledge at twenty-five thus save you fifteen years at most of your life.
727	353	2	24	S	TLE	I educate those who are nothing to me. Those I love I try to console them for not having educated them.
728	353	3	24	L	PEP	What's left of real admirers after you eliminate all those who like you because you are too unimportant to be much helped by their praise--those who like you because they have been told to like you. Those who like you in hope that you will like and help them, those who like you for what you obviously aren't (that is by mistake), those who like you because you are the only writer they have ever met, those who like you because you write about their home town or have named your hero after their family name, those who like you so as to hurt someone else.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
729	353	4	24	S	PEP	The inhumanity of not letting people understand you and do you justice.
730	354	1	24	S	PEP	There are some positions things take that they may be trusted to stay in for a while without anybody's holding them.
731	354	2	24	S	HUM	Nothing is fatal but death.
732	354	3	24	S	PEP	Justice is serious and makes those who insist on it serious. Injustice is humorous and makes those that accept it human.
733	354	4	24	L	PEP	Our adaptability will take care of too much or too little warmth or wealth for long stretches of time. Anybody but a fool disdains to be changed right off by every change in his circumstances.
734	354	5	24	S	PEP	(It is) almost as hard to recover the past as (it is) to predict the future.
735	355	1	24	S	PEP	Dry humor is the kind that doesn't seem to appreciate itself.
736	355	2	24	S	WPT	Use beauty and wonder often enough and your reader will know he is in the presence of poetry.
737	358	1	24	S	PEP	I doubt if anybody has philosophized life directly. We simply in philosophy phrase a philosophical attitude toward life that is a part of living.
738	358	2	24	S	PEP	Discipline is a dose of inharmony.
739	358	3	24	L	PEP	The advances are sudden and swift and somewhat disorderly: such order as they have is a holding over from the long intervals between them of consolidation of gains.
740	358	4	24	L	PEP	Discipline teaches us how to hold ourselves in a position to give and take. Never strike so hard as to throw yourself entirely off balance and exposed to a fatal counterblow. Sporting analogy again. But there is an ultimate difference between life and the game.
741	359	1	24	S	PEP	(It is) not to be conceded that the race will never a second time come to such flower.
742	359	2	24	S	PEP	Psychoanalysis on the assumption that the self-deceived need undeceiving.
743	360	1	24	L	PEP	Carry the world by storm of belief. Get the belief stated just enough (and not too much) for acting on. A kind of built-up narrative answers purpose best. It stays alive longest. It has to be almost blundered into shape out of all sorts of picked-up human fragments and mistakes (by) observation. Nothing matters if what it figures is right to live by.
744	360	2	24	L	PEP	After babyhood, self-improvement becomes a private matter. Physical, mental or moral, please attend to it where I can't see you if you care to avoid my disgust. Public primping with a vanity glass is not the worst of it, though bad enough.
745	361	1	24	L	WPT	Keats an evolutionist because he tried to write an epic of Jovian hierarchy supplanting the Saturnian? Nonsense. He was thinking only of the final triumph of one infirmity over another, definition over indistinctness, the Greek over the Asiatic, form over size.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
746	361	2	24	L	PEP	Some can't help being thrust by the working of our machinery into utter desperation. Most of those so thrust are too blind to know whom to turn on for satisfaction, God, their employers, or their own wives and children. They would as soon take it out on a chair they have stumbled over by giving it an extra unreasonable kick as on a throne by revolution. The breeding out of the brain is their curse, and as I say, it is a curse that carried with it its own alleviation generally in stupor. But among those bred downward in the mind there are always some who throw back and derive from some ancestor in whom the mind was not recessive. This is the atavism not dangerous to the peace of society. It makes the insubordination of the lowborn who should have been the highborn. Everything depends on who they make party with--the highborn they are most like in nature or the lowborn they resemble in evolution. In one case they go to serve the kings, in the other they rouse the slaves to rebellion. The poor slaves may think by rebelling they are achieving their own freedom, equality and supremacy. They are only making themselves new kings out of their own class exalting the lowborn high ones.
747	362	1	24	L	WPT	These thoughts that I catch glimpses of down underneath my other thoughts may come to me on the ligaments that connect me with other parts of my personality in other cities and countries.
748	362	2	24	L	PEP	It is not a question of whether you are going to hate it or like it like a Puritan or a Persian...but of how you are going to like. Will you like it like a June bride or like a hospital nurse out of hours? Where will you have your kick--altogether in the belly. The kick differs according to its connotation for different people. Along comes a scientist and says the best connotations are biological and medical. An indiscriminist says he has no right to choose and no one has a right to choose for him what his connotations shall be. He must simply associate with the kick every possible fact he can learn. No choice is his word. But choice is life--individual and collective. Society is organized to help you make choices it assumes you will be glad to have help in making.
749	363	1	24	L	PEP	Believing in God you believe the future...into existence. Belief is the end of the sentence more felt than seen--the end of the paragraph, the end of the chapter. There is no end so final, so closed, that...it hasn't an unclosed place that opens into further form.
750	363	2	24	L	PEP	As we were driven in flight (by those behind us) so we drive others in front of us and they others in front of them: all is flight...(with) force behind. Progress is escape, civilization is sublimation emerging in terrified flight from someone emerging in terrified flight from someone emerging in terrified flight from God. So we find God again. He is the primordial fear that started all this escaping. He started the drive of existence. No one gets anywhere except from the fear of God.
751	363	3	24	L	PEP	Satirists will tell you that moral virtues are all negative and despicable. Yet who are busier sprouting out negatives than satirists. They make their own virtues out of other peoples' lacks.
752	363	4	24	S	PEP	About the furthest you can get in disinterestedness is to tell what somebody else thinks as if you enjoyed it for reasons that need not be given.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
753	364	1	24	L	WPT	The sound is everything. The best means of achieving it are vowels, consonants, verbal accents, meter, but the best of all for variety is meaning. Great thoughts are of value as they supply profound tones.
754	364	2	24	L	WPT	We come to loathe the logic of words as it was too exhaustively worked out by scholasticism. There is a logic like that in things that when worked out will someday be ...profitless and hateful to us.
755	364	3	24	S	PEP	Which shall we talk about--escape and what we can escape from, or the inevitable, the inescapable.
756	365	1	24	L	PEP	The engineer said it was the easiest thing in the world for one of his profession to see the beauty of a mechanistic theory of the universe. He didn't need a God to explain things yet when asked, he couldn't remember having seen a machine with no one's hand on the lever...(or) foot on the pedal. Every metaphor breaks down.
757	365	2	24	L	REL	Can't you see for the life of you...that all they meant was miracle. They did not know enough to know exactly where it was. If it was not, as the story had it, smiting water out of rock or turning water into wine it was nevertheless somewhere. They knew there was wonder and mystery. There was mystery no artistry would ever overtake. They knew mystery was safe. And it still is.
758	365	3	24	S	REL	What's wrong with Genesis is the science in it. Let science be called on to answer for it, not religion.
759	365	4	24	L	PEP	We are all ready to give up our white doctors' medicine at the drop of a hat--for Christian Science, for boue', for Kikapou Indian Remedies. Ans. Not generally till our own white man's medicine has given us up. Our constituted medicine can't blame us if we turn to pills we know not of when abandoned to desperation.
760	366	1	24	S	PEP	Moral (defined) is to be born into a family--the thinking that comes from being born into a family. All the state is for is to protect the baby.
761	366	2	24	S	PEP	Cleverness may take away from the charm of goodness: it certainly adds the needed touch of the charm of badness.
762	367	1	24	L	PEP	He may be born without the law and without love, the bastard of a harlot, a child without spiritual ancestors..., representing a break with everything but the material and he need be no more lacking in sentiment and idea than the most lineally descended from thought, from sentiment and idea.
763	367	2	24	L	GHP	It was excusable when the world was new to take sides with form against matter or with matter against form. Just so (I) suppose it is still excusable in the infancy of experience to take sides with democracy against monarchy. We are about to see that they hold each other up by leaning against each other. They offset each other. They depend on each other for opposition like two cards in building card houses.
764	367	3	24	L	GHP	Bryan's heart was all right in sympathizing with the poor: his brains may have been all right, too. It was his finger that was wrong. He was always putting it on the wrong thing as to blame for the poverty of the poor.
765	367	4	24	S	PEP	(There are) two kinds of pacifists--those who don't want war and those who think you can get along without war.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
766	368	1	24	L	REL	These three hundred years of the Reformation...will someday be written up in church history as an incident within the church and all souls concerned in it will receive absolution from the Pope.
767	368	2	24	L	HUM	Yankee (once used to mean New Englanders alone) was extended by the war to mean all Americans of the United States. It is but a matter of time when the name "New England" will be extended in the same way to cover the whole country. Then, because by that time it will be so much oftimes spoken of than England it will simply be spoken of as "England," and England as "Old England." Then we will decide how many Englishmen it will pay us to keep in Old England as an outpost toward Europe. Ten million, perhaps, for the sake of the old associations. We English moved in 1620. We haven't moved all of our things yet. By the time I speak of we shall have--all but a few actual parts of the landscape. Those we will want to make pilgrimages to clear up to the end. and so will want them provided with hotels and keepers. I say this to enrage Canadians rather than Englishmen. If the center of the Empire is going to shift this way they may naturally look for it to move to Ottawa rather than to--well, Chicago. ...Who can blame them as yet?
768	368	3	24	L	PEP	My friends are divided into those who try to be good and those who try to be clever and I must say it does seem if on the whole, those who try to be good come nearer to being good than those who try to be clever come to being clever.
769	368	4	24	L	PEP	No assumption establishes a claim to cleverness. Performance on the assumption is the test--what you are able to do with the assumption... An instance... of cleverness in making play with either of these assumptions: it was clever of someone to point out that the best advocates in our day of pure form without content were not artists but were the so-called Schools of Education which spent four years on the forms of teaching with no subject matter mentioned. It was clever of me to refuse to help save an immoral book from being suppressed by the censor... I agreed that it was an immoral thing for the censor to suppress any book or play. But as an amoralist I could not concern myself with his act to disapprove of it any more than I could disapprove of the book. Moral and immoral were one to me from the higher artistic assumption made.
770	369	1	24	L	PEP	You can't predict who in particular will be dead (in) a graduating class of one hundred in fifty years but you can say what number more or less for actuarial purposes. Science says the same is true of the shooting atom and group atoms... There is freedom for the individual and law for the mass. Good metaphor, but you make probably as much error in one prediction as in another only it is divided and made to look small compared to the size of the operation.
771	370	1	24	S	PEP	The world scored twice off Joan of Arc, once glutting its condemnation of her, once indulging in magnanimity toward her.
772	370	2	24	S	HUM	A book should chiefly represent a state the author was in while writing. Half the authors wrote in no particular state at all.
773	370	3	24	L	WPT	Someone asks me to get angry and do something about an immoral book's having been suppressed by the censor. Surely I am no objector to immorality. Quite right to the immorality of books nor to the immorality of suppressing them. Both faintly amuse me. On with the arts.
774	371	1	24	S	PEP	Morality is a few rules to save you from doing what you can't afford to find out about by even a single experience--such as

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						killings.
775	372	1	24	S	PEP	Blood is as hard to dam back as water. Just when we think it is impounded safe in check, it breaks out in some new kind of...invented slaughter.
776	373	1	24	L	PEP	A settled time is one in which it is a reproach not to take care of your life, property and reputation. A transition time is one in which it is a reproach to take care of any of these.
777	373	2	24	S	PEP	A lost soul is one lost in the size and complexity of life.
778	373	3	24	S	WPT	The Shadow. A striking unexplained person silent on the stage all through the play.
779	374	1	24	S	PEP	Everybody is finally going to be privileged to be as gentlemanly to everybody else as gentlemen are to equals.
780	374	2	24	L	REL	We may obscure ourselves in the machinery till we are as hard to find as God is in the universal machine but we will still be there somewhere, foot on pedal, hand on brake or finger on button. God may show himself then to us as equals in the same situation, expecting us to understand and sympathize.
781	374	3	24	S	PEP	The only ideality is to waste.
782	374	4	24	S	PEP	Generosity mustn't be thrown away or it is not generosity.
783	375	1	24	L	PEP	Life is that (which) divides to meet itself as a stranger.
784	375	2	24	L	PEP	Thought masses and globulates in space like a fiery gas. Its outline is waving and irregular. It thins into nothingness so imperceptibly, etc. It jets violently out from itself in geysers. A hundred thousand miles in measure--the marvel of it is that it is structural and articulate within itself in layers and wedges (which) the human mind can discriminate.
785	375	3	24	L	PEP	(I) suppose I must be more international or unnational minded than most. I have always shrunk so from either bragging of America or finding fault with it, (or) comparing it favorably or unfavorably with other countries, any more than I like to compare myself favorably or unfavorably.
786	376	1	24	S	HUM	I wouldn't trust a preacher any further than I could throw a church by the steeple.
787	376	2	24	L	PEP	A triad: three killers, the state, the criminal, the anarchist. Two expropriators: the state, the criminal, but not the anarchist. It is hard to tell the three apart as killers. The anarchist separates himself in theft.
788	376	3	24	L	PEP	Some think life is unreasonable and the little reason in man is broken and defeated by the unreasonableness of life. But no, life is reasonable. It has direction and is bound the way of logic. It has all the mistakes you can possibly make listed and numbered in it--and every time you obviously avoid making one of them it counts as a figure of speech in your favor. Every time you avoid making a lot of them together it counts as a work of art. I should think anyone would have to have been brought up on the book to appreciate such a work of art...as on the Virgil Homer and the Bible to appreciate the literature of the last hundred years. You have to have some standard of appreciation for any literature.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
789	377	1	24	S	PEP	I blame Philosophy for Running All Together.
790	377	2	24	S	PEP	The universe--a machine without a pedal.
791	377	3	24	S	REL	The Science is what is defective in the Old Testament, not the religion.
792	377	4	24	L	PEP	The verb at once transitive and intransitive launches us into the vague, vast infinite. For instance, I say, How do I know, and before anybody can ask What? I continue. I know from certain lives I have seen lived. Infuse an object and take off into my mysticism.
793	377	5	24	L	PEP	Suppose the last house were the one I saw in Landaff. Most of its front was gone facing the north and I could see the furniture in it as in a child's play house. There were children playing around it, all idiot offspring of idiot parents. That would be enough. The only continuity that matters is the continuity of birth. All the other continuities of thought, tradition or civilization can be restored at will from that.
794	378	1	24	S	PEP	I am in a position where I can say almost anything--and mean it.
795	378	2	24	L	PEP	When he came to work on the new job he was ignorant: he didn't know what he needn't do. He had nothing to go by but his own idea of perfection. Experience relieved him. Experience taught him how much short of perfection he was permitted to come. Science is like that. Science is nothing but practical experience carried to a greater extent. It pushes knowledge from miles to light years. It teaches us on the job what is passable in material, strength, speed and finish--in the universe what is sufficient to do and think. It teaches us to forget sentiment, not to worry or be anxious about sentiment, nor about God who is the king of sentiment. There is a sentiment of strength in building some builders have had--to last forever. There is a sentiment people have had in mating to love forever. There is a sentiment they have had in living--to live forever--and sentiment of immortality. Science teaches us how much less than all this it is possible to get along on. If a man didn't know he might think what perfection was to expect as much jealousy in a wife as he fond in himself. Science tells that the cases are different. His jealous watchfulness is practical--it assures him of his blood property in his children. His wife's jealousy--his recognition of that and deference to it is a sentiment.
796	378	3	24	L	PEP	Property: what I have that you mustn't be jealous of me for. Because I fear you. <u>Fear</u> . I have always been afraid at the same time I allow jealousy. I want to be guarded and watched over by the jealousy of a strong nature. Jealousy gives me the sense of being held, more than arms around me. I laugh quietly in my security.
797	379	1	24	L	PEP	From amphibians or reptiles to mammals was a transition of blood temperature. The coming race will be one that for whom our fever temperature will be normal.
798	379	2	24	S	PEP	Life is that that parts to meet itself with surprise and fright.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
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799	379	3	24	L	PEP	One who presumes to think for himself is one who is too uneducated to have learned what others have thought for him. So say the professors of the various subjects. All that can be dug out of what we are and where we are has already been dug out. But isn't it a kind of confirmation of the truth of thinking, of starting fresh and independently, that is without too much knowledge of what others have formed--we again find the same things true of man and the universe?
800	379	4	24	S	PEP	Luxuriation. The mind that loses (the) distinctions our nature makes in practice.
801	379	5	24	S	HUM	I left myself in England and went back looking for myself.
802	380	1	24	L	PEP	The question is are we ourselves eoliths: that is, shapes that might have been shaped on each other in the rush of the stream of life, or if you prefer, by intention for some crude use?
803	380	2	24	L	PEP	Thee, United States. Our confidence (is) not that progress will go on because it is progress, but because it is a projection of what we can see, where we have been from and come from.
804	380	3	24	L	REL	Ministers. If they were what they pretend to be you wouldn't always see them in the first cabin pushing for place and provender. Why don't some of them come across with the poor in third class? If they really wanted to be Christ-like, they would walk.
805	381	1	24	L	REL	Let Religion enter into combination with the science of the time for it will whether we let it or not. It did anciently with such science as there was in the beginning. It does day to day in the mind of the modernist. The science it takes up is always the falsest part of religion however, and the part that is most subject to change. The science of religion in Genesis seems ridiculous now and the science of religion in early Christian times. The science that religion takes over today religion will sooner or later drop. The science changes. The religion persists. The religious part of religion has been nearly the same for 5000 years at least.
806	381	2	24	L	PEP	You can hold your breath when you have to get past a smell of gas or exertion. But not as long as you can refrain from work or companionship. How long can you refrain from work or human society? It is not known exactly. The camel has a hump to draw on and it may last him through great deserts.
807	381	3	24	L	PEP	Gardiner Jackson says I told him to be a "bum." (There is the first time I ever said or wrote the word.) But though I can't have used a word so impossible to my nature, I may very well have told him to be something he took as being equivalent to what we meant by "bum." I should think Leonard Cline came nearer to the ideal than Gardiner Jackson. The way to be pleasant about it: You're like me--you're a liar.
808	382	1	24	L	PEP	A technical philosopher is one who uses an apparatus of words in an attempt to make a science of what is probably only an art. Define your terms! Aristotle begins it.
809	382	2	24	S	PEP	Two thousand years before the right of the Seigneur there was Virgnius and Virginia.

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810	382	3	24	S	PEP	Talk of "service" in our day is just one attempt of the servant to get on top in the transaction.
811	382	4	24	S	PEP	To flourish is to play.
812	382	5	24	L	PEP	Insurance against two things: failure and success, that is to say, being made a fool of by either or of making too much of either. Philosophy is that insurance. So is an inner circle of friends and lovers. We must have those we can be merely whimsical with, unguarded and undesigning.
813	382	6	24	L	PEP	When I was young I was afraid of life. I was afraid to touch, to disturb, to break and to break silence. Now I am old--I am afraid to die. Who are these cheapeners and what are they for? Are they to cheapen life for us by making it less awful? And if I could call or let them in on me and credit them, could they cheapen death for me and make it less of a terror?
814	383	1	24	L	PEP	Protection. The right not to stay under people who are too much for you. The right to shirk dealing with them with no to their yes or yes to their yes (not to dispute). So where what springs in you resumes its flow.
815	383	2	24	L	PEP	Much confusion comes from confusing progress with evolution. Progress goes on visibly around us mounting from savages to barbarians to civilization to sophistication to decadence and so to destruction. Evolution is a change from form to form, invisible, imperceptible, and only known if at all by inference like the state of a great battle.
816	384	1	24	L	PEP	Not that man is descended from the apes. Nobody now thinks he is. Merely that he is descended from the same ancestor as the apes. That common ancestor, though, has left no trace. How long ago to look for him? Upwards of 50,000,000 (years). I suppose it will be the same with the horse and the three-toed horse--they are not in a direct line, they have merely converged (from) a common ancestor who vanished and left no trace. Don't all these vanished common ancestors make you suspicious.
817	384	2	24	L	TLE	The new people who after the setting up of high school and college go next in course to Europe only to find themselves a laughingstock with (the) class of society over there they are admitted to by mistake and then come home with the news that it is not enviable in these days to be an American as we were taught in kindergarten , but comical as any fool can find out in a summer vacation in Paris or on a Rhodes scholarship at Oxford. An excess of self-consciousness (and) embarrassment might put it into their heads they were speaking for themselves. Education has taken them by surprise and made them ridiculous. The class they are admitted to is too high by half--just half. They are betwixters.
818	385	1	24	L	HUM	(I am) concerned that the universe started in several centers of contagion at once--broke out in separate places in the sky with mumps, measles, whooping cough and scarlet fever that spread and interpenetrated to make what we have.
819	385	2	24	L	REL	God owes it to the Jews to keep his promise to have a Messiah who is to come in worldly power, so the sermon went. But hasn't he come in worldly power?

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
820	387	1	25	L	REL	This is the story of the Protestants. At first they were hardly any less religious than the strictest of the religionists (they had broken with. In fact, like people since who have neglected the church, they could only excuse themselves on the ground that it was because they were more religious rather than less. But the church saw through them and saw where the logic of spiritual self-reliance, however high and devoted, would lead them. It has lead us to where we all are now each a church unto himself answerable to nobody but himself and his God--recreant to all other authority--at home on Sunday in bed in the morning instead of at Mass. Freedom or whatever this is Protestantism set out on the course that has won it for us. From Puritanism to Unitarianism to Individualism, bless the Protestant or curse him. He has taken the sting out of what the Church once thought it could make of death if you died without benefit of clergy.
821	392	1	25	S	PEP	We don't have to get a team together before we can play.
822	393	1	25	L	GHP	Land has been taken up by trial and error. When the error has been excessive, and especially where the government has been a party to the error--by promoting agriculture in the desert and permitting the railroads (to) promote agriculture in the desert--no question but that the government should do something to correct the error. The government would have been to praise for having established watches to keep people from going into some land just as it is for having set up lighthouses to keep ships from going ashore. The state is in a position to see more widely than the people can for themselves: and to see further forward. A man should take the thought for his children. The state may well take the thought for his grandchildren's grandchildren--that is, if it expects its flag to wave a thousand years.
823	393	2	25	L	PEP	Weather tries the limit of human endurance. We were created between walls of ninety below and one hundred and thirty above and are ever dealt to be held there.
824	393	3	25	L	PEP	The leader adds only...the last touch to the harmony of the orchestra, the teacher to the discipline of the class, the general to the discipline of the Army, the President to the order of the United States. If any presiding officer feels called on to exert more than a modicum of influence, he will take away rather than add to.
825	395	1	26	S	GHP	All these called revolutions are our having an equalizer once in so often when our relative differences become unbearable to our natures and characters.
826	396	1	26	S	WPT	Form without content and form before content are equally hard on us.
827	396	2	26	S	WPT	I told a distressed and distressing pure formist once that I dreamed all one night of trying to pull an empty balloon into shape from the outside.
828	396	3	26	L	TLE	From what I knew of learning to write, I asked (pianist) Harold Bauer if it wouldn't be possible to learn to play by playing tunes from the beginning without preliminary finger exercises. He cheered me with the assurance it would. Many second-raters were scandalized. Children are learning now without finger exercises. Think how much easier their education is to listen to.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
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829	398	1	26	L	PEP	Carpe Diem they tell us. Only dull clods live in the present. They alone have nerves to stand the impact of things with appreciation. The present is too much for the sensitive who divide two ways to miss and escape it. One escapes into the future where he can have life as he pleases, and with it a superiority to all who can't claim to know what the future is to be. The other never knows what has happened to them till it's over, and always behind on realization, are to be found back there in the past trying to catch up.
830	398	2	26	S	GHP	He is for nationalism who was not long since for internationalism. Wrong twice!
831	398	3	26	L	PEP	He is for the coarsest of content--propaganda-coal in the stocking for Christmas who was not long since for pure form, the stocking empty and pulled instead of filled into shape. Wrong twice!
832	398	4	26	L	PEP	He is for the closest sociability like that of a ball of mud-worms in a bait can who not long ago was heard boasting he was never so social (good for society) as when he was alone. Wrong twice.
833	398	5	26	L	PEP	Some people have a weakness for cleaving to any extreme just so long as it is an extreme. For punishment they should be stuck in the golden mean and left there in the ward of those whose illusion is that they are Greeks.
834	399	1	26	S	GHP	A great nation it its greatness can afford much.
835	400	1	26	S	PEP	Sympathy of the middle three-fifths must be relied on to save us by its justice (from) the lowest fifth and also (from) the highest fifth.
836	400	2	26	L	GHP	Then there is the theory that we slowly sink of our own weight till puff, a Christ, a Caesar or Cromwell, a Mussolini, in short a revivalist comes from somewhere outside to revive us, raise us up, and make us citizens again.
837	401	1	26	S	PEP	Everything from Europe has been bad for its kind in America.
838	404	1	26	S	PEP	Love your enemies--but love those at home better than those in other countries.
839	404	2	26	S	PEP	For Christ's sake forget the poor some of the time.
840	404	3	26	S	PEP	All men (are) created free and equally funny.
841	404	4	26	S	PEP	You can tell how conservative a person is by the length of time it takes him to consent to do what he is going to do at last anyway.
842	405	1	26	S	PEP	I should hate to spend the only life I was going to have in being annoyed with the time I happened to live in.
843	405	2	26	L	PEP	The great thing about the automobile is that it has made men more individual and more individually skillful and responsible for life than anything in history. Yet we complain of regimentation.
844	405	3	26	S	PEP	Suffer the athletes for their prevalence assures that in the physical as in everything else we are better than the savages.

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845	405	4	26	L	GHP	Don't let anyone do you good unless you want him to or you can't prevent him. Benefaction by force is conquest as by the English in India (or) as by the present government in the United States. Ye proud yeomen stop them.
846	406	1	26	S	PEP	The one great thing to learn is to be brave.
847	406	2	26	S	PEP	The important thing about a person is how he has decided to bear his life.
848	406	3	26	S	PEP	The land was ours before we were the land's.
849	407	1	26	S	REL	Elinor wishes that our hope of life hereafter depended on something else as well as religion.
850	407	2	26	L	PEP	The people I schooled myself as a schoolteacher to be tolerant of at whatever cost were the young idealists who thought the world should belong to the laborer who alone made it for his exploiter, the capitalist. It is a hard wrench to turn my tolerance which had become indulgently affectionate to his murderers and executioners though as a matter of fact, they are much nearer me in practical political philosophy and should be less a strain on my tolerance.
851	408	1	26	S	PEP	Maintain action. Matter and spirit are a mechanical mixture (which) is... kept blended only by agitation of a paddle.
852	408	2	26	S	PEP	Partisanship is an honest effort to misunderstand each other as much as possible.
853	408	3	26	L	PEP	Is it because I don't value overmuch what happens at college that I don't mind the exaggeration of athletics? Is it because I like to like the young, and I have long since given up trying to like them as intellectuals, or as anything but brave and strong and ready?
854	408	3	26	S	PEP	The world is old-aged and language-worn.
855	409	1	26	L	PEP	Mercy is illogical kindness. When Milton said mercy is first, he meant in the sense of first aid to a race conceived in sin...In Adam's fall We sinned all. He merely meant that we were so hopelessly bad that there was no use in our case in talking of anything but mercy. He wasn't being very exact with the word "first." There had first to be sin before there was first aid--sin, failure, judgment and condemnation--really a whole set-up before mercy could be invoked. Nobody could accuse Milton of being a mere New Testament saphead. He faced and liked the harshness of our trial. He was a religious pessimist, however, and didn't believe there was any such thing as a reward of merit. Not even Cromwell's Ironsides were merciful. We haven't had a chance from the day Eve ate that rotten apple. It was probably rotten--Eve wouldn't have known the difference. It was her first apple and look what city people eat for apples from never having lived in the country and seen apples as they should be...There's political cant that makes mercy mean the same thing as social justice, "It is only just to be merciful." There is aesthetic cant that makes love mean almost anything. It is not what Oscar Wilde thought...nor Gibran (I'm glad I see less of his art in our houses.) It is not what Marx thought it was. Mercy, justice, love are three different things or we wouldn't have three such different words for them with three such different histories.
856	432	1	28	S	GHP	Take an equalizer (that is a revolution) for the health of the body politic.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
857	432	2	28	L	PEP	There is an individual physical progress or life trajectory from less to more. And over and about it there is the spiritual problem of saving your soul by not being made a fool of by less, nor made a fool of by more, nor made a fool of by failure to achieve more.
858	433	1	28	L	PEP	The progress of the race is likewise from less to more. And over and above it there is a spiritual problem to solve of equal retroactive nobility for all concerned from the least poor slave under the lash of the pyramids to the richest man that ever failed to get through the eye of a needle...The trajectory (is) not from Cutthroat Survivalism to Pater Mater Fraterism. Evolutionism to Marxism. Nor from individualism to socialism. From absolute monarchy to limited (monarchy) to democracy to socialism is not progress but part of a circle or round, for the next step is mob rule which is no rule and only saves itself by dictatorship that is once again absolute monarchy. The race trajectory is simply from less to more. Less to more people. Less to more comfort. Less to more apparatus--then again from more to less.
859	433	2	28	S	PEP	The separateness of the parts is as important as their connection.
860	433	3	28	S	PEP	Walking, or something as automatic as walking (hoeing, for instance, or knitting or lying awake peacefully in bed at night) may be the secret of meditation.
861	434	1	28	S	PEP	It is not our vices alone that stand in the way of utopia--it is even more our virtues.
862	434	2	28	L	PEP	The small severity of our mother is to prepare us for the greater severity of our teacher, the teacher for the greater still of the world at large, the world's for the greater still of the drill sergeant, the drill sergeants (for) the almost intolerable severe discipline of the enemy.
863	435	1	28	S	PEP	The greatest thing of all is of course to get the hang of life.
864	439	1	29	L	GHP	If things get too bad here I shall know where to go. It won't be to New Zealand, Australia or the Scandinavian countries. Those are bad already but may have to get a good deal worse before they get better. I shall go to Russia where they have had it and got over it, or practically over it. What an inexpensive experiment theirs has been for us.
865	439	2	29	L	PEP	We have to have little victories to give us confidence and strength. Instead of being weakened by disease it seems to me I am stronger after every big sickness I overcome.
866	439	3	29	L	PEP	Is nature for us or against us? It must be more for us than against us or we shouldn't have kept the thread of our existence unbroken all down through the thousands of years. Mightn't that merely prove we were better than nature? If we are too much for nature then nature is good for us. Incontrovertible. It may be as much as ever that we have prevailed.
867	439	4	29	L	PEP	The one hatched needs a solution of broken codfish eggs to grow up in. It has destroyed faith to consider how many eggs a codfish lays to one it hatches. But think of all the eggs a hen lays to one she hatches. Our beings overlap. How many grains Ceres grows.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
868	440	1	29	L	GHP	Germany was defeated and Russia was defeated. Italy was all but defeated. France is all too sensible of her obligation to England and the United States for her continuance as a nation--she feels compromised. England and the United States were alone victorious for Russia, Italy, Germany and France. Not for us, then, these shifts of the unfortunate for the restoration of their self-respect. We are free-spirited people strong in the faith that much good will happen of itself unforced. We are not ready to be taken in hand for stricter governing. Government, of course--we have been years reaching a balance to our liking between government and freedom. Why should we try to act as if we weren't reasonably satisfied as far as we have got with our development? Possibly for the appearance of modesty and to save the less-favored from embarrassment and envy. Very great nonsense.
869	441	1	29	L	PEP	Where is the place of the ideal and who is its custodian? The poet. He may be the most abhorrent little workman...is it someone who has been given into heaven opened a view of the perfect chair, table and bed so that he is forever dissatisfied with the furniture on earth--and credited by his fellows with divine unrest? I should like to think that it was the skilled artisan who came to his work by apprenticeship. But it is anyone who insists on form in a given material.
870	442	1	29	L	PEP	No one will find any calling ideal who hasn't strength or patience to put his own ideals into it. That is why the casual laborer is always struck with the unreality of all the jobs he tries. He is too noble for ambition and lack of ambition is lack of mastery.
871	442	2	29	L	PEP	Now about our historical sense. It shows backward in our genealogical pride--pride of race and pride of family and pride of nation. It shows itself forward in desire of fame and a monument, but as much as anywhere in the need to endow heirs and descendants.
872	443	1	29	L	REL	As Alice Meynell the Catholic to Christ, so I say to Democracy, Thou art the Way. Hadst thou been nothing but the goal I cannot say if thou hadst ever met my soul.
873	443	2	29	S	GHP	If not better soldiers from democracy, then it should perish from the earth and wait to come back when the fight is heard no more.
874	443	3	29	L	GHP	All the best people went to Canada or so we hear it proved. Accept the premise. But nothing has happened in Canada since they went. Ergo nothing good ever comes of the best people. Another possibility--nothing like Emerson, Thoreau, Longfellow, Dickinson, Howells, etc., ever happens in a colonial state.
875	443	4	29	S	PEP	Mercy comes first in a mother to prepare the way for our facing the rigors of justice.
876	444	1	29	S	PEP	The land was ours before we were the land's.
877	444	2	29	S	GHP	He who makes the law is above the law--(the) king in monarchy, (the) mob in democracy.
878	444	3	29	S	PEP	On the battlefield of life, justice comes first; mercy moves on like the ambulance.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
879	444	4	29	S	GHP	Jefferson and the others painted the Constitution; Washington sat for it.
880	445	1	29	L	PEP	(It is) natural for the defeated to wish us ill of our victory. Ill, they argue, it has brought us to ill. They are willing to share in the ill for the sake of having it on us.
881	445	2	29	S	PEP	Politics is an honest effort to misunderstand one another.
882	445	3	29	L	PEP	If there is a big design beyond us, it is made out of the little designs within our powers, not out of the general confusion. The big aim is made out of our small aims, of our concentrated moments.
883	446	1	29	L	PEP	First yourself... , then your own, then your neighbor, then your state, then your nation, then, you might argue, your humanity. (This is not any order of merit.) You of course realize you must first be personal before you are interpersonal. There must be points established before there can be lines of interaction. You must be national in order that there may be international relations. And there is an illusion about internationalism that arises from extremes meeting. When you get out there far as you have gone from home, you still find personal friends and fraternizing between the armies. The realities of family, state and nation are surprised and swept away.
884	446	2	29	L	PEP	(There should be) a law forbidding a man to sacrifice anybody but himself in starting an enterprise of any kind. He may go short of clothes and food but he may not ask his employees or even his wife and children to take less than a standard livelihood. No more starting on a shoestring like Robert Bruce--or on one thread of a spider web.
885	447	1	29	L	PEP	Trees planted, money willed, foundation laid are from a forward sense of history. It may be shorter (or) weaker than the backward reach. (There is a) longing for extension in both ways. Let no state think to take away from us the investing, planting and endowing and assume to do it for us. This is a sense that must be gratified in each at least as much as in the mass.
886	448	1	29	L	TLE	The weight of the event itself isn't enough to make it memorable--I have to add my own weight to it to make the impression deeper. I have to put my mind on it deliberately heavy. Perhaps I have to scare myself a little with the danger of forgetting. That is school and all there is to school. I learned so much there and it was all I learned or needed to learn.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
887	448	2	29	L	PEP	When you are told we can have no art now because we have no faith--we are in a lull between two faiths. Have you nothing to say for your democracy? Namely the faith that most, if not quite all goodness, can come unforced. Namely that power can have learned from experience to refrain from its own logical complete fulfillment. When you are told of the superman either developed from us or sprung at an evolutionary leap of excess energy from our ribs rather than from our loins--are you worried to decide how that should affect our conduct--should it at all? When you are told by Wells of the improvement of the environment, will the world become an easier and easier place to save your soul in till finally you are born saved? That is the only effort worth considering. There is the effort for comfort, the effort for peace. The only thing that matters is the soul's adjustment to comfort or discomfort, peace or strife, rivalry or concert.
888	448	3	29	L	PEP	About your being lost in a statistical statement of men. To the doctor, your death is a very few percent for the year, fewer in a lifetime of practice. It is a hundred percent for you. For the lawyer who loses your defense in a trial for murder in the first degree. Statistics are our way of looking at everybody but ourselves.
889	448	4	29	S	PEP	It is immodest to say in an age like this that you are not confused.
890	449	1	29	L	PEP	(They) should have taken white slaves. Then there wouldn't have been the problem of absorbing them after emancipation. We were too sentimental to hold white slaves anymore.
891	449	2	29	L	PEP	We are original in poetry when young or we never are. In mathematics, too, and in science and even in philosophy. Maybe in politics, but you wouldn't know it from anything the young are moving to do nowadays.
892	449	3	29	S	PEP	The greatest freedom is to be able to talk and think free from the fear of being regarded as either pessimistic or optimistic, for or against creation, the age, or the program...
893	449	4	29	S	GHP	Fascist and communist are not opposites but both are opposite to democracy. We are in a day of new, vigorous dynasties rising.
894	449	5	29	S	PEP	All men were created free and equally funny. The gentleman was henceforth to be no less funny in literature than the yokel.
895	449	6	29	L	PEP	Cancellation Club. A men's club for rendering women's vote ineffective by voting the other way. One woman said No matter if her vote was offset. She only voted to assert herself--not to win elections.
896	450	1	29	L	GHP	No more talk of having to be so hard on the wicked as to hang them for robbery. No more talk of being so hard on the worthless as to starve them to death. We are going to express charity in the very form of government.
897	450	2	29	S	TLE	School education is an approach to the life of our time and country through letters and numbers. ABC & 1-2-3.

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898	450	3	29	L	PEP	One thing I am sure of after reading Ecclesiastes--there is nothing so valuable that anyone should want to have more of it than another: money, wisdom, slaves, public works, men singers and women singers.
899	450	4	29	L	PEP	Remember (that) all is gone out of those old books for which you hang on the lips of your living friends and loves. It may be a good exercise for you to supply it from your imagination. But the effort is not one you can expect yourself to sustain always.
900	450	5	29	L	PEP	No more generalities such as that the truth shall make you free. Our freedom is half a dozen hard won specific items: trial by jury, habeas corpus, free speech and conscience. Shall we by all this fuss and fury add one more item to the list--what will it be? Suggestion: a law that though a man may sacrifice himself for obscure beginnings, he may not take advantage of the needy to sacrifice them.
901	451	1	29	L	PEP	So love your loves that you can never be disillusioned about them. The worst cruelty is to be disillusioned about a person or country. It is cruel to yourself (and you will probably think of no one else) but it is cruel to both, and crueler to the person and the country.
902	451	2	29	L	GHP	What has become of New England? Ford Madox said that the Catholic peasantry of Europe renews itself: the Protestant peasantry of America has run out and disappeared in six or seven generations. A Mexican Interlude says the Puritan stock has run out and been displaced by a new stock too smart for the old. Brooks virtually does the Spengler in treating New England as an example of nations that flower and fade.
903	453	1	29	L	TLE	New England schooling: designed to establish two habits, taking thought to add your own weight to deepen the impression anything gives you, and taking another look to see if your first look was right.
904	454	1	29	S	PEP	The last Puritan would be the final man to spare himself no disillusionment in his quest of the sense of truth.
905	454	2	29	S	PEP	The only part of logic you have to be good in is premises.
906	454	3	29	S	HUM	The Freudians should not object to the alternative name of Libidinists.
907	455	1	29	S	GHP	A nation should be just as full of conflict as it can contain, physically, mentally, financially.
908	461	1	29	S	PEP	We are told to love our enemies. But we should be sure to love our enemies in the home country more than those in the other countries.
909	464	1	29	S	HUM	Yeats is a kite with a one Pound tail.
910	464	2	29	S	PEP	A conservative is one who approves of all previous reforms but none of the latest proposed.
911	464	3	29	S	WPT	Poetry if it has been nothing more has always been, both in and out of verse, primarily the renewal of words.
912	464	4	29	S	WPT	The only words not immediately susceptible of renewal are those in everybody's poems.
913	465	1	29	S	WPT	None so romantic as the classicists about their classics and their classicism.

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914	465	2	29	L	WPT	The best things to be said of the classics is that they have been good enough to survive. But they are prunes, not plums. They are not fresh fruit. A classic has to be translated into fresh slang for every generation.
915	465	3	29	S	PEP	Again and again we scrap all for a fair restart to see where we will come out and if any other world is possible.
916	466	1	29	L	PEP	I am one of the kind of radicals who would be willing to destroy Jerusalem for the fun of seeing it come back in shooting crystal after crystal. I should like to stand on the edge with some of the heterohopeful and see one character after another show itself. Look, there's a priest, look, a wife, look, a policeman,, a judge, a secretary of Labor: nothing more different than a little refreshed. It is for the renewal of principles that we never tire of hearing and seeing case put in pawns disposed in plays and novels. We get much the same answer only different.
917	468	1	29	S	PEP	You can't tell a criminal from an idealist.
918	483	1	31	L	WPT	The particularity of Dante on the subject of Hell is only figurative and poetic (the inspiration of it could only have been sustained by hate in a disagreeable nature). The particularity of Swedenborg is a literal report. He said millions were happy in Hell. I have forgotten but didn't he say they couldn't stand Heaven when they tried it.
919	483	2	31	L	WPT	Kierkegaard gets a whole new theology out of Abraham's near-sacrifice of Isaac as I got one out of the idea that we chose ourselves beforehand with open eyes before we were born. Abraham is assumed not to have blamed God for what he was going to do to Isaac--I mean in his talk to Isaac--as he led him to the altar. He was a nobler murderer for not excusing himself and being willing to pass for wicked. (It's) fun playing with tales from the Bible--inexhaustible book. (The) only danger is if people aren't brought up on it a poet can't track on it.
920	484	1	31	S	PEP	The bees are go-betweenes and so are we. Anything we leave and say goodbye to says back to us.
921	484	2	31	L	PEP	We can do absolutely nothing about our own evolution into anything better or worse. We haven't the least idea where to go about it, at what trait to break forward or out.
922	484	3	31	S	WPT	From Aristotle's regard for deduction came the natural or nature piety of the nature poets and the pursuit of science. Wordsworth's natural piety.
923	485	1	31	S	PEP	Handicapping (is) needed if the human race is to be a race of justice and mercy. Mercy to the weak is handicapping the strong.
924	485	2	31	L	PEP	People who have a conscientious concern for poetry and painting and music toward their own improvement--as distinguished from people who have a weakness for the arts so that they can't let them alone.
925	485	3	31	S	PEP	Horse sense. Horses have no special sense more than a cow or chicken. Horse sense means the sense a man has in trading and handling horses.
926	485	4	31	S	GHP	Our kind of government is purposely left ramshackle. The parts of ram crack almost apart but stay shackled together like an old-time freight train.

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927	486	1	31	L	PEP	Getting drunk is the glorification of waste--pouring libation to the God of Waste, not onto the ground, not onto the fire but into yourself. It is squandering with complete submissiveness to the nature of things--your time, your wealth, your faculties. An altar found in the jungle had a single short word on it that has been translated to mean night soil. The medium in which alone life can flourish is perished matter. The little organized lives in a bath of broken-down organisms--disorganisms. Enough for the symbol--enough for us to get the idea. The savage doesn't make himself see with the slaughter of less than hundreds of cattle and even men. But it is the same God of Waste we waste the wine to.
928	487	1	31	S	PEP	A thousand cars with all the seats in them empty except the drivers: haven't the carless a right to the empty seats?
929	487	2	31	L	PEP	The universe would turn out to be circular because all reasoning is in a circle (however wide for receptiveness) and all reassuring is in a circle because the head--round the brain-pan. But if space is curved, no bodies in it can be straight away from my explosion to expand the universe. The redness of the more distant suns must be from the deterioration of light far spent, not from our own receding sources.
930	487	3	31	L	WPT	Did Shelley know what he was up to? I hate to think I can't count on people to know when I am being figurative and when I am not being--when I am hinting and when I am not hinting.
931	487	4	31	S	WPT	I was in a trance with poetry that made it as distasteful to listen to the Kittridges talk about poetry as it would have been to read Freud or Havelock Ellis or Krafft-Ebing when I was in love.
932	488	1	31	S	PEP	Affability was the same five thousand years ago as now--science hasn't changed it.
933	488	2	31	L	PEP	Aquinas takes a Greek--Aristotle--to rationalize the New Testament. Spinoza takes the Greeks to rationalize the Old Testament. Einstein picks up some Spinoza to sanctify his science.
934	488	3	31	L	PEP	The great characteristic of all four of the beliefs I have enumerated (and several more I could have brought in) is their strength to go forward in spite of the truth of any facts that may be brought against them. Skepticism (facts) may baffle them to death in the end--and it may not. One thing can be said that though reason won't undertake to rationalize the beliefs it can't help respecting them. It may never know what to make of them--it may not need to. Let it stand in awe of them.
935	489	1	31	S	PEP	Humility! The successful can afford to be humble who have now nothing more to press on for.
936	489	2	31	L	PEP	Loyalties are) the trouble and their order of importance. When to leave one for another. When to forsake an attachment for an attraction. When to take a chance on new gods.
937	489	3	31	L	PEP	The brute ugliness of driving unaimed by history and its rationalities. You might think (of) history as a closed form like the human body but it is open at the muzzle for newness as the body is open for newness at the crotch.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
938	489	4	31	L	GHP	The trouble with the Supreme Court and the Oliver Wendell Holmeses is that they want to keep changing things so fast as to rob the radicals of the fun of rebelling against the conservatives. Their laws go through the state too loosely to nourish its weight and strength.
939	489	5	31	S	HUM	Life is always one-third shorter than you are accustomed to think because you forget about sleep.
940	489	6	31	S	PEP	Is there some excuse for some falseness of propoganda that shall work to put the soldier's dander up in fight (and so make his hardship more bearable)?
941	489	7	31	S	TLE	You could stay getting knowledge in school all your life without losing your innocence.
942	489	8	31	S	PEP	The opposite of the thing is (an) irreducible minimum that won't be brought into the generalization you are making.
943	490	1	31	L	PEP	The reason the universe turns out to be round: I wouldn't trust any concatenations of syllogisms or equations to be carried out any distance without returning on themselves to where they started from and that's because the brain pan is more or less circular. We can't help reasoning in a circle--some people's circles are wider than some other people's.
944	490	2	31	S	PEP	I don't change my watch every time I see a clock it differs from.
945	490	3	31	L	PEP	How much has American prosperity to do with American happiness that wants other nations prosperous and happy? I assume that our interfering ways derive from a Christian wish to make the whole world happy. Maybe (this is) a mistaken idea of Christianity which may have no other purpose than to save us (in our unhappiness).
946	491	1	31	L	REL	The meaning is not that God rested from labor on the seventh day but simply that he rested his case. The last thing he did was to put in a good word for it and pronounce it all right--he summed up for the defense. The seventh day the Jews set aside...to (give a)...seventh of their time to God who loves sacrificial waste--pure sacrifice.
947	491	2	31	L	TLE	Our schools are free. We are free to go to them. We are free not to go to them. And there our freedom ends. We are not free to go to no school at all. That should be all there is to say except that really a considerable number manage to get by without an education.
948	491	3	31	S	PEP	One God, one world, one woman and one child--make that your creed. That, I believe, would be the best way out.
949	492	1	31	L	PEP	The Right to Know--anything you are smart enough to find out--anything you are deep enough to understand. There is the Right to Tell for our consideration. The things we are honor-bound not to tell in many places we can perhaps tell in poetry and drama. We have a right to tell anything we know, how, when, and where to tell.
950	492	2	31	S	REL	Sabbath keeping is not for rest but for (the) sacrifice of (a) seventh part of a lifetime. It is sacrificial and not recreational.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
951	492	3	31	L	REL	(God) rested his case and prejudiced it as much as possible to our judgment by declaring it good. But he had to try three times before he got the people he wanted. Adam was his first fresh start after something went wrong with the aboriginals. Noah was the second when things went bad again. Christ was the third--God in person himself. It remains to be seen if he may not have to come back for a second time in person. It is so prophesied.
952	492	4	31	L	PEP	To be above the use of our feet is one of our chief ambitions. The earliest Bible reference is to a woman so refined that she has never set her feet on the ground (curse in Leviticus). Chinese women aimed at the atrophy of feet. Cowboys disdain to walk the shortest distance even. I saw half a dozen college girls waiting for any car that would pick them up for a lift. A car stopped for them and took them all in. I followed to see how far their need was. They rode one block and all got out, for a class apparently. To be sure it was uphill somewhat. Everybody stands thumbing for a ride longer than it would take to reach a destination.
953	492	1	31	S	PEP	Every barn should have hanged like a millstone round the neck the ownership of twenty acres of land.
954	512	1	31	S	WPT	A poem is best read in the light of all the other poems that were ever written.
955	514	1	31	L	WPT	All a poem asks is that it shall be read in the light of all other poems ever written. A beginning has to be made somewhere. The first poem has to be read more or less like a sacrifice. But let it wait patiently to see how it can be taken care of. We read the first the better to read the second, the second the better to read the third, the third the better to read the fourth, the fourth the better to read the first again if it so happens.
956	514	2	31	S	PEP	The only praise of nature (praise be to nature) is fresh observation of its traits and particulars, remarking on what is remarkable in experience.
957	515	1	31	S	PEP	Up and down are relative but out and in are absolutes. Both extremes look infinite unless they curve and meet.
958	515	2	31	S	PEP	All life is cellular--cells, cells, cells--walls making and breaking inside of us and outside of us.
959	516	1	31	L	PEP	A joke is something created so you will kick yourself for failing to get it without help pronto. So is a figure of speech. And if so, isn't it a dreary retrospect to look back over all the hours of being told in school what the poems meant. If you were being reproached, taunted and insulted into seeing for yourself, all right. That was one more joke you failed to get at the time unprompted.
960	517	1	31	L	PEP	Premedical, pre-teaching; pre-teaching, pre-researching. You have to admit literature is not taught as much now as pre-scholarship. The new is introduced as it should be and as much of the old should be to try ourself on.
961	517	2	31	S	WPT	A poem is a chain of lucky words that could be called a run of luck.
962	517	3	31	S	WPT	What begins more ethereal than substantial in the lyric ends up more substantial than ethereal in the epic (or novel).

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
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963	521	1	31	L	TLE	One of the first provisions of a progressive school is that in it academic questions should be barred. An academic question is one that the asker of already knows the answer. The best student shouldn't hesitate to rebuke it by saying ask me something you don't know. The second provision is (that) the teacher should only tell the students what they haven't heard before. The only way of making sure they haven't heard it before is to make sure he himself hasn't thought of it before.
964	522	1	31	L	PEP	Emerson is right about consistency. Don't hope to say or do anything with which you will never say or do anything else inconsistent. That's the simple reason pacifists who turn the other cheek to be smitten on can talk in the same book about coming to bring peace with a sword.
965	522	2	31	S	WPT	Learning thoughts is not quite the same as learning to think. Thoughts are only or chiefly worth learning as examples or models for our emulation.
966	522	3	31	L	PEP	When the fact of evolution came up to shake the church's certainties about creation and the date of it--4004 BC--I bade myself be not discouraged. The old idea we were asked to give up was God made man out of mud at one stroke. I saw that the new idea would have to be that God made man out of prepared mud that he had taken his time about working up grad(ually). I was not much put out or off my own thinking. There was as much God in it as ever. When the waste of codfish eggs to produce one codfish seems too disillusioning for young Bostonians to bear and stay even Unitarian, I would have come to their rescue if they would have listened to me with the suggestion that the death of all those eggs was necessary to make the ocean a froth fit for the one codfish to live in. But I would go further today in standing my ground. There is no waste and all that looks like waste is some form of sacrifice like tithes to the Lord, absolute Sabbath. (As for) keeping (throwing the day away entirely) and flowing out a libation on the ground or fire--it is wasted on the ground, it is twice wasted down the gullet of the worshipper. Then it not only washes the liquor but it also wastes the man. Was I thrown off myself when I had to change from the Ptolemaic geocentric to the Copernican no centric universe. It seemed to me a not very different universe--I felt just as much at home in only, if possible, a much more magnificent great space for us to be the only living thing. I felt our importance almost exaggerated. It has taken me some years of my life.
967	523	1	31	L	PEP	Truth, what is truth? said Pilate, and we know not and no search can make us know, said someone else. But I said, Can't we know? We can know well enough to go on with being tried every day in our courage to tell it. What is truth? Truth is that that takes fresh courage to tell it. It takes all our best skill, too.
968	524	1	31	L	PEP	I begin with my native preference saying I may not know what is supposed to be or what a really educated person ought to believe, but I know what I like and I mean to stick to it or at least not give up more than a part of it, or any part of it, without a struggle. I expect to come through not unaffected by friends and enemies, but I trust not altered beyond recognition. I hope to keep my basic features of eyes, nose and ears.
969	524	2	31	S	PEP	The realest statement of loyalty is: that for the lack of which your gang will slay you if they catch you in it. And without trial by jury.

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970	524	3	31	L	PEP	To the Freudians I say, not sex but grex is the ruling interest in passionate man. Grex is minding each other's business so that we have to fend each other off with the expression, Mind your own business, once in so often.
971	524	4	31	S	PEP	You have to speak up for yourself if you are going to hold your own--I mean rather with, than against, your playmates.
972	524	5	31	L	PEP	All nature does is keep throwing out hints for us to take in science or art. Nothing in science or art counts unless as the result of hint(s) taken. No matter how slow we are to get it through our heads what is being suggested, time seems endless for us and nature's patience, too. Think how tirelessly the thunder kept roaring and the lightning fiercely flashing before Ben Franklin took the hint that there was something there for our consideration. And think how many apples must have fallen to the ground before Newton took the hint to any purpose. They say one had to fall right on his head before it occurred to him that apples would fall to be rejected as mere windfalls (though a hot breeze was blowing) unless they were picked first and lifted down.
973	525	1	31	S	WPT	The unpardonable sin for the reader of nature, and particularly of poetry, is to take a hint where none is intended.
974	528	1	31	L	TLE	The commonest fault to find with education in this country is that it is slower than in the old countries, France, England, and Germany, for instance. Never quarrel with the premises. Contradiction is too much like a head-on collision for polite society. Let who will go to Europe "to get rich quick." But let those averse to travel console themselves with the possibility that there is no great object in being in a hurry. For...there is a time for everything, and plenty of the years between our tenth, say, and our twentieth are appointed for our hanging around till we catch on. We may read or write or talk to look as if we were busy, but the main thing is that we be with the right people who have already themselves caught on. It is a slow process--very slow toward a state that will be cheap and shoddy if hurried into. It is more like ripening to the flower than anything else, whether on the tree or picked hard and stored away to become perfect. There is no harm in learning somewhat from books in those years, but (with) care taken that it should seem carelessly worn.
975	550	1	31	S	PEP	Society is an agreement to let money accumulate in the hands of a few till the rest of us can't stand it a minute longer and have to take it away from them.
976	558	1	32	L	GHP	The challenge of the sciences to government takes the form of asking what you will do with the latest? Will you use it as a weapon or a tool or both? If you ignore it we shall try on some rival government--if you suppress it, we will do the same.
977	560	1	33	S	PEP	Gambling is the abuse of prophecy.
978	560	2	33	L	PEP	Kings are more prophetic than philosophers and even poets, and that is why those are wrong who would set philosophers or poets over states as rulers. Every deed arises from prediction of what can be done and is a proof of that prediction.
979	561	1	33	S	PEP	Nothing is more salutary for the prophet than to have his prophecies prove false.
980	562	1	33	S	PEP	Give, give, but see to it that in giving you do not take away more than you give.

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981	562	2	33	L	PEP	Some people can't think a proof out. They have to act it out. Take a simple statement like Karl Marx' that is only an extension of our Quaker pacifism. We don't need to hurt each other with war; neither do we need to hurt each other with trade. The only way to find out if we needn't is to try it out. I am prepared to go to any length in the social experiment. For what do we pray saying, Thy Kingdom come on earth, if it isn't some such brotherhood and equality as the communists promise. Either stop praying for it or join in to help bring it now. Ours is the responsibility on this globe as we are the best people on this globe. Any heaven on earth will be of our achievement. How do we know we are better than Africans and even Asians? Because Christendom has had all the say for a thousand years and is today wholly dominant. We can beat Buddhism, Confucianism, Shintoism and Mohammedism any time in fight and with plenty of energy left over to fight each other within Christendom when we are not fighting them without. You'd think we had proved ourselves sufficiently in force to lay force aside if we pleased. Anyway, as we decide, the world will have to be. So plan nobly, ideally. It must have been a bad church and clergy in Russia that kept the Bolsheviks from realizing their unanimity with Christ. Perhaps events will bring them to their senses and they will yet take up the cross and the leadership of Christianity. It is a hope. We seem about prepared to go with them to the logical conclusion of our democracy.
982	572	1	35	L	PEP	Conscience is but an extension of the fear of punishment or rebuke (which is punishment enough for the proud) as sight is an extension of the sense of touch. It is a pride away--way out to be beforehand even with the least thought of reproach from others. It is one of the last refinements and most exquisite of luxuries the cultivated can attain to.
983	591	1	37	S	PEP	The only real freedom is in departure.
984	593	1	37	L	PEP	If you don't form the habit of making point and phrase in talk and prose as you live and write (letters, for instance), how can you expect them to occur to you in the emergency of your poems? They should become any modest pride you have in your mind. They are high water marks on your wall of memory you have a right to preserve. Regret is the most important when it is that you weren't ready enough with your answers in a situation. Regrets deep enough and hard enough will quicken your wit, whatever else regrets may do for you.
985	595	1	38	S	WPT	Poetry is prowess.
986	595	2	38	S	WPT	Poetry is the renewal of words.
987	595	3	38	S	WPT	Poetry is the dawning of an idea.
988	595	4	38	S	WPT	Poetry is that which tends to evaporate from both prose and verse when translated.
989	595	5	38	S	WPT	Poetry is the Liberal Arts. The Liberal Arts are Poetry.
990	595	6	38	S	WPT	A poem is a momentary stay against confusion.
991	595	7	38	L	WPT	Rhymes are less limited than is apparent. They merely are the last syllable on various phrases just as "ly" and "ation" are on the ends of many words. Many more phrases than you would think have any offhand chosen word for an ending.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
992	595	8	38	S	PEP	Pure poetry, pure science, pure valor are for glory rather than use. Use is incidental. Pure eagerness, pure love for their own sake.
993	636	1	43	S	PEP	Philosophy (is) nothing but theology or an attempt to rationalize religion.
994	636	2	43	S	PEP	Religion is superstition or it is nothing. It is still there after philosophy has done its best.
995	636	3	43	L	PEP	Philosophy is strangely lacking in the feminine. No woman in all the world's history has ever made a name for herself in philosophy. Women have perhaps felt the unconscious antagonism of Xantippe toward it as the enemy of unreason and sheer belief.
996	637	1	43	L	PEP	A definitive definition of gossip is our guessing at each other. It is the luxuriant garden of wisdom-unwisdom. We would be prigs and prudes not to enjoy ourselves in it.
997	637	2	43	S	GHP	The end of Colonialism means the multiplication of nations.
998	637	3	43	L	GHP	Separateness of the parts is as important as the connection of the parts. As Pax Britannica fails and the British Empire breaks up, the emphasis in the big world shifts to the separateness. The colonies draw off into nations on their own. The individuality of units becomes the ideal. Strange that this should be so when within the nations the tendency is toward the loss of individuality in socialism. The citizens are grouping up while the countries are ungrouping. Still, every individual's first answerability is to himself. His immediate second (is) to his fellows...The King's divine right, like the President's, is to act on the two responsibilities in that order.
999	638	1	43	S	PEP	All life is cellular.
1000	639	1	44	S	WPT	The sentences must spring from each other and talk to each other even when there is only one character speaking.
1001	640	1	44	L	WPT	Poets have lamented the lack in poetry of any such notation as music has for suggesting sound. But it is there and has always been there. The sentence is the notation. The sentence is before all else just that: a notation for suggesting significant tones of voice. With the sentence that doesn't suggest significant tones of voice, poetry has no concern whatever.
1002	641	1	44	L	WPT	Once and for all, the sentence that takes rank as poetry must do double duty. It will not neglect the meaning it can convey in words; but it will succeed chiefly by some meaning it conveys by tone of voice.
1003	642	1	44	L	WPT	The refuge from the deadly singsong of the verse provided by real poetry is the tones of meaning, clearly and sharply imagined and set down in black and white for the recognition of the reader. The sentence must never leave the reader in doubt for a moment as to how the voice is to be placed in it. So only will it save us from death by jingle.
1004	642	2	44	L	WPT	I speak of imagination as having some part in the sound of poetry. It is everything in the sound of poetry; but not as invention or creation--simply as a summoner.

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1005	642	3	44	L	WPT	Make no mistake about the tones of speech I mean. They are the same yesterday, today, and forever. They were before words were--if anything was before anything else. They have merely entrenched themselves in words. No one invents new tones of voice. So many and no more belong to the human throat, just as so many runs and quavers belong to the throat of the catbird, so many to the chickadee. The imagination is no more than their summoner--the imagination of the ear.
1006	642	4	44	L	WPT	It is the imagination of the eye we think oftenest of in connection with poetry. We remember the poet's injunction of poets to write with the eye on the object. We value poetry too much as it makes pictures. The imagination of the ear is more peculiarly poetical than the imaginative eye, since it deals with sound which is what poetry is before it is sight. Write with the ear to the speaking voice. Seek first in poetry concrete images of sound--concrete tone images. Poetry is a dwelling on the fact, a gloating over the fact, a luxuriating in the fact. Its first pleasure is in the facts of the voice.
1007	643	1	44	S	WPT	What attests (to the) the imagination of the poet are significant tones of voice we all know and easily recognize, but can't say we have grown familiar with from having met them in books.
1008	644	1	45	S	WPT	Sentences may have the greatest monotony to the eye in length and structure and yet the greatest variety to the ear in the tones of voice they convey.
1009	644	2	45	S	WPT	Sentences must talk to each other.
1010	644	3	45	L	WPT	Even in lyric the great thing is that every sentence should come from a different dramatic slant. The separateness of the parts (is) as important as their connections.
1011	644	4	45	L	WPT	Fool psychologists more systematic than observing have dealt impartially with the five sense elements in poetry. But they are not all equally important and there are more than five of them. The tone of voice element might be regarded as almost the whole thing. It is the continuous flow on which the others are carried along like sticks and leaves and flowers.
1012	644	5	45	S	WPT	Some of the high spots, the most imaginative passages in poetry, are of the eye but more perhaps are of the ear.
1013	644	6	45	S	WPT	All poetry does is try to catch you off your guard with reminders of old sights and sounds.
1014	644	7	45	S	WPT	The vocabulary may be what it will, though I prefer it not too literary; but the tones of voice must be caught always fresh and fresh from life.
1015	644	8	45	S	WPT	Poetry is a fresh look and a fresh listen.
1016	645	1	45	L	WPT	It is one thing to hear the tones in the mind's ear. Another to give them accurately at the mouth. Still another to implicate them in sentences and fasten them printed to the page. The second is the actor's gift. The third is the writer's.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
1017	645	2	45	L	WPT	I need no machine to tell me how long this syllable is or that is. The length of syllables for practical purposes is entirely expressional, that is, dependent entirely on the tone of voice of the sentence they occur in. "Oh" may be as long as prolonged agony or short as slight surprise. We are not considering the sound of vowels and consonants but the sound of sense, tones with a meaning. Some have proposed inventing a notation... Some have tried to help themselves with adjectives in the margin. But the sentences themselves, whatever else they are, are a context notation for initiating tones of voice. In fact, a good sentence does double duty: it conveys one meaning with words and syntax, another by the tone of voice it indicates. In irony the words may say one thing, the tone of voice the opposite.
1018	646	1	45	L	WPT	The brute noises of our human throat...were all our meaning before words stole in. I suppose there is one for every shade of feeling we will ever feel, yes, and for every thought we will ever think. Such is the limitation of our thought.
1019	646	2	45	L	WPT	The tones dealt in may be the broadest or again they may be the most delicate. I must have cited <i>The Garden</i> and <i>Magna Est Veritas</i> for contrast to show what different levels the theory held good, one almost colloquial, the other in the grand manner.
1020	646	3	45	S	WPT	One might make a distinction between intoned poetry and intonational poetry. The two interpenetrate.
1021	647	1	46	L	GHP	Many speak as if (it) was a reproach to the Puritans that the freedom they initiated was not for everybody for all time. They can never have imagined it was for anybody but themselves for the time being. They were not going to have it spoiled right off by any Ann Hutchinsons or Roger Williams (or) Mortons of Merrymount. Just so with the heroes of the American Revolution--the freedom they set up was a particular freedom for their own care and comfort for the time being--for say a thousand years more or less... Any freedom set up is as precarious as an organic compound and with all the conditioning care in the world, can't be expected to stay stable forever. No one can hope we have seen the last revolution. More than half the great names of history have been heroes of change. They appeal to more in us than merely our imagination. There will certainly arrive new heroes to make fresh adjustments of the law to the restless spirits of enterprise. There will be new people to whom they will be heroes. No one can hope otherwise...Nothing can prevent it but the earth's exploding into asteroids.
1022	648	1	46	L	GHP	A surer stay against confusion than the Constitution itself might well be the roster of the heroes who gave us the Constitution--men like Washington, Adams, Jefferson, Hamilton and Madison. Their lives... maybe are the best definition of what we are. Abstractions are a dry substitute for the story.
1023	648	2	46	L	GHP	In a country like this of ours, and in the eyes of our admirers, there has never been another quite like it. The great national obligation of course is to encourage the liveliness of life. Limits must be assumed to exist. But how are we...to be sure where the bounds are unless we make bold to try them?
1024	651	1	47	S	PEP	The cruelest thing you can do to others is not to let them understand you at all.
1025	651	2	47	S	WPT	Much of recent literature, prose and verse, has no intrinsic pleasure for anyone. It is only to be enjoyed by those in on the

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						theory on which it is written.
1026	651	3	47	S	PEP	What life loves is signs of life.
1027	651	4	47	S	PEP	Life is a stream that divides round islands great and small to meet itself further on again with recognition but surprise.
1028	652	1	47	S	PEP	We would not do anything to deaden what is soon to die.
1029	652	2	47	L	PEP	You are a special person if you leave a book in your hand. I am tempted to seek your acquaintance presuming not on a weakness in you, but on a freemasonry of letters between you and I.
1030	653	1	47	S	PEP	I am not unproud of my skill in leading up to the object of my curiosity without offense.
1031	653	2	47	L	GHP	Your vote is asked for as a symbol of acquiescence in the government you maintain and live under. The world has you by your weight and can insist not only on your doing but on your being what it prescribes.
1032	653	3	47	L	PEP	The attempt to determine units of feeling as much as heartbeats or respirations and then count them for a meaning is one of the most obnoxious violations of the taste acquired by poetry. The vastly discussed analogy between numbers and things must like any other be taught its limits.
1033	653	4	47	S	WPT	The exquisite sense of how far any figure may be carried is nowhere cultivated as well as in poetry.
1034	654	1	47	L	WPT	Poetry might be called license to be wrong, wild and foolish, sickly impossible and dangerous. It has supposed to have won...freedom from all restraints but those of rhyme and meter and from even those lately. The name of poetry covers and excuses any inexactness--oh, poetry, you know. Poetry belongs to the part of human nature that defies organization.
1035	654	2	47	S	WPT	Poetry is the only way to tell yourself or confess yourself with good taste.
1036	655	1	47	L	PEP	Plato assumed there were but two ways of knowledge, the specialists and the geniuses. He asks how a poet could know to drive a chariot in a race? And concludes only by inspiration from Apollo. The truth is, the specialist is never quite satisfied with the poet's invasion of his specialty. The poet knows as the common observer knows. He has the better of the specialist and the common observer in his ability to hit off characteristics. Plato had never heard of the common, the knowledge we speak of in law.
1037	655	2	47	S	WPT	The ancient philosophers and the modern poets draw together in their use of metaphor.
1038	658	1	47	S	PEP	Performance in poetry and in life is recognition and admission of the fact that things are not to be too well understood.
1039	659	1	47	S	TLE	Going to school is a game like running the gauntlet in which the object is to see if you can get through without being hurt too much by the books in the hands of the teachers.

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1040	659	2	47	L	TLE	A self-experimenter ate several pounds of salt and could not find that it made his blood appreciably more saline. A hundred textbooks studied do not make the average pupil one percent more intelligent.
1041	659	3	47	S	PEP	Follow truth if it takes you to Hell (but it won't take you).
1042	659	4	47	S	PEP	It is business opportunity (for women) that has taken marriage out of business.
1043	659	5	47	S	WPT	Poetry is that good in human nature which can never become habit.
1044	659	6	47	S	PEP	A fool is one who says what other(s) know as well but will not say.
1045	659	7	47	S	WPT	Poetry is synecdoche: the part for the whole.
1046	661	1	47	L	GHP	Explaining our lawlessness. The king is always above the law and so scarcely bound by it. The common man is now king. To be a Yankee in these days is greater than to be a king.
1047	661	2	47	S	GHP	As the Catholic to Christ so I say to Democracy, Thou art the Way.
1048	661	3	47	L	PEP	Whatever else you come to know, you'll never know it any better than you knew it at sight. You come to wonder at the strength with which you knew it in comparison with all your more studied knowledge.
1049	662	1	47	L	PEP	All reasoning is a circle...At any rate, all learning is in a circle. We learn A the better to learn B the better to learn C the better to learn D the better to learn A. All we get of A is enough to start us on the way to take it up later again.
1050	662	2	47	S	WPT	The object of it all is to get among the poems where they throw light on each other--to get among the ideas, too.
1051	662	3	47	L	PEP	By hypothesis, the world is always going to be a hard place to save your soul in. Such being the case, we may as well settle down to a basis of suffering mixed with pleasure and see what we can make of it.
1052	662	4	47	L	PEP	Some very great explorers have sent out parties ahead of them to plant bases all but to the pole. They were pioneers only in the last brief dash from the last base.
1053	662	5	47	S	PEP	The greater affirmations that seem to show as thoughts are really sentiments. A feat of words, a feat of wit, a feat of sentiment.
1054	663	1	47	S	PEP	How far can we carry the ideal of human responsibility before the strain becomes too much and we break down from civilization and have to start over with talismans and luck and faith.
1055	663	2	47	S	WPT	No rules can be made so foolproof that a bad poem can't be written under them.
1056	663	3	47	S	WPT	Poetry need not be afraid of being regarded as knowledge if it is Knowledge come by in the right way.
1057	663	4	47	S	PEP	Life is punishment. All we can contribute to it is gracefulness in taking the punishment.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
1058	663	5	47	S	PEP	Our understanding is inferior to our resourcefulness.
1059	664	1	47	S	PEP	Happiness makes up in height for what it lacks in length.
1060	664	2	47	S	PEP	Radicalism is young folly: Conservatism is old stupidity.
1061	665	1	47	S	PEP	The difference between a liberal and a practical politician is that the liberal feels sorrier than the practical man about doing wrong.
1062	665	2	47	L	PEP	What goes on in one art goes on in another. What goes on in all the arts goes on in politics, science and religion. In politics insatiable ambition, in science insatiable curiosity, in religion insatiable belief, in the arts insatiable love and hate.
1063	666	1	47	S	WPT	No one can imagine a planned poem.
1064	666	2	47	S	WPT	Before the beginning of a poem are all the words in the dictionary and all the rhymes in the rhyming dictionary.
1065	667	1	47	S	WPT	Should a poem be on a subject? No, but it should be a process of discovering a subject, and not only to the reader but to the writer.
1066	667	2	47	S	PEP	Life is (a) river that divides, that goes apart round islands great and small.
1067	668	1	47	S	PEP	Success is the experience of completing, consummating and rounding out any form of whatever size.
1068	669	1	47	L	PEP	The most terrible of all is the countless lives that have gone out in blind sacrifice to us and our happiness here at the end of time in the cold of the sun. I don't want their sacrifice--going back to the wretchedest, nameless slave who died under the lash building the first pyramid.
1069	669	2	47	L	PEP	We are taught to pray saying, Thy Kingdom come on earth. I have taught otherwise. I have defined the world I should scorn to profit by the sacrifice of all who have perished miserably. But even if I am wrong and heaven is to come in the cold of the sun, there is still the objection to a final civilization based on all the slave ages of the buried past.
1070	670	1	47	L	PEP	I want you to stop doubting, to give up obstructing with your doubts. The kingdom is to come, and for all who ever contributed the least of lives toward it. None shall be left out.
1071	672	1	47	L	PEP	To do unto others. To teach them. To preach to them. To doctor them. To psychoanalyze them. Interference is the strongest trait in human nature. We stick into each other in all directions. We are inextricably one. We are a grex. ..We flourish only by minding each other's business. And doing each other's business. It's a sad fool that obeys the injunction, Mind your own business. He shall perish of his obedience as it were of a disease.
1072	673	1	47	S	GHP	Jefferson, Franklin, Adams and others collaborated to paint the Constitution. Washington sat for it.
1073	674	1	47	S	WPT	The psychology of poetry is the same as that of desire--which is blind.
1074	674	2	47	S	PEP	The strength of a man is in the extremity of the opposites he can hold together by main force.

Aph. No.	Pg.	Pg. in Note book	Note book	Length	Cat.	Aphorism
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1075	675	1	47	S	WPT	A poem can afford to be misunderstood somewhat if it is going to be a long time here.
1076	676	1	47	L	PEP	...I'm not an idealist. Nothing God does can disappoint me. The only things I ever wished were different were the moon--and goodness, I have wished not that the moon were green cheese or that it were within our reach or that it were inhabited. I have wished that it were not single.
1077	677	1	47	S	PEP	Becoming is a rush of being to the heart and mind.
1078	678	1	47	S	PEP	Neither persuasion nor coercion can corrupt the sources of the will. You can't poison a living spring.
1079	678	2	47	S	PEP	The king's mercy lies in punishing not for contumacy, but for error only.
1080	681	1	47	S	PEP	Utopia has dogged our steps. It will get us.