

Art of Writing

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Editor's Note: Most of this file is not PB's own writing; it contains a mixture of quoted excerpts, as well as PB's own notes to himself about how he wanted to improve his own work. We have indicated the main section breaks in the table of contents - however, there are notes by PB mixed in with the quotes, and vice versa. The excerpts are retyped short quotes from other authors relating to the craft of writing. These quotations are in no particular order, and individuals are sometimes quoted multiple times throughout the document. As such, we have created an index at the end of the document containing all proper names. PB considered these notes to be for his own personal reference, and never meant to publish them – as such he rarely indicates his intent for these notes, nor does he consistently cite his sources. He often edited these excerpts as he typed or had them typed – thus they may very well contradict the original text, as PB sometimes thought that a writer had inverted their own intuition and said black when they meant white. While these changes are informative of PB's thought-process, they are too numerous to chase down and annotate. Thus the reader should be wary of taking a quotation as a reliable extract from an original.

For more information about the people and texts PB quotes or references here, please see the file titled "Wiki Standard Info for Comments." For more information about the editorial standards, spelling changes, and formatting that we have implemented – including page and para numbering – please see the file titled "Introductory Readers' Guide." We have introduced minimal changes to the text; our changes deal with inconsistencies of spelling, educated guesses at illegible words, and the rare modification of grammar for clarity's sake. Whenever there is any question as to whether what is typed is what PB wrote, please consult the associated scan of the original pages, currently to be found in a PDF of the same name. – Timothy Smith (TJS), 2020

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Quotations by Other Writers

(9-1)⁹ ELBERT HUBBARD: Can You Write Your Message? “An adscripter has said that, to the man who can not write one, a well written letter is the most wonderful thing in the world. The average form letter is doubt made static, fear frozen stiff. A well written letter is the distilled essence of wisdom that naturally flows from knowing how. And from letters to other forms of literature we find the same inability on the part of the average man to express himself intelligently, distinctly, in a brief, to the point, epigrammatic manner. We are a nation of workers, builders, inventors, creators, producers, and every man has his message – something to say out of the depths of his experience which will help his fellow workers to see the way. But elephantiasis seizes the pen and the message is lost forever. Kleiser has evolved a correspondence course which teaches the practical writing of the English language. And an eminently sane course it is too – carried on by correspondence, the right way to teach people to write. Kleiser gives you a daily theme. You have to get close to the work when you study under the man, because he demands that you get the most out of it. It is a serious though joyful business with him; so he wants every students to show progress by steady degrees.

⁸ The paras on this page are unnumbered.

⁹ The para on this page is numbered 1; it is are not consecutive with the paras on the previous page.

His methods are thoughtful, reasonable and intensely practical. Sure-enough writers, as well as those in the literary cradle, would do well to investigate for their own eternal benefit. The whole art of writing the English language is treated in Kleiser's own graphic way. The men who write with a distinctive style – brief, sharp, epigrammatic – are very, very few. Surely there is something wrong with our way of teaching; and I am greatly pleased to see that Kleiser has

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(continued from the previous page) perfected a correspondence course which deals with the practical writing of the English language. The only way to teach the English language is by correspondence. We learn to write by writing, and Kleiser shows you how. He is your correspondent. You have a daily theme. You have to fletcherise on the subject in order to digest it, and when you once have the swing you think in good sentences, you space the words, you use short, epigrammatic expressions, and you write phrases that cast a purple shadow. Moreover it is a great joy to write when you get the knack.

(b) There is a newspaper writer in New York City who is paid 75,000 dollars a year, and who has drawn this sum for the past ten years. Nowadays we do not differentiate between advertisements and literature.

(c) Literature means 'the light' and the man who can illumine a subject with good English is the man whom all the world's a-seeking.

(d) Specimen of Work: I have a profound respect for boys. Grimy, ragged, tousled boys in the street often attract me strangely. A boy is a man in the cocoon – you do not know what he is going to become – his life is big with many possibilities. He may make or unmake kings, change boundary lines between States, write books that will mould characters, or invent machines that will revolutionise the commerce of the world. Every man was once a boy. I trust I shall not be contradicted; it is really so. Wouldn't you like to turn the Time backward, and see Abraham Lincoln at twelve, when he had never worn a pair of boots? The lank, lean, yellow, hungry boy – hungry for love, hungry for learning, tramping off through the woods for twenty miles to borrow a book, and spelling it out, crouched before the glare of the burning logs! Then there was that Corsican boy, one of a goodly brood, who weighed only fifty pounds when ten years old, who was thin and pale and perverse, and had tantrums, and had to be sent supperless to bed, or locked in a dark closet because he wouldn't mind! Who would have thought

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(continued from the previous page) that he would have mastered every phrase of warfare at twenty-six; and when told that the exchequer of France was in dire confusion, would say, "The finances? I will arrange them." Who knows? – I may go to that boy to borrow money yet, or to hear him preach, or to beg him to defend me in a lawsuit; or he may stand with pulse unhastened, bare of arm, in white apron, ready to do his duty, while the cone is placed over my face, and Night and Death come creeping into my veins. Be patient with the boys –

you are dealing with soul-stuff. Destiny awaits just around the corner. Be patient with the boys!

(11-1)¹⁰ Anonymous:¹¹ Quick Writing.

"As a reporter I really learnt something about writing. Hitherto if I had a 1000 words to write I set aside a day, perhaps two evenings, in which to do it. Now I was expected to come back with my story, sit down at a corner of a desk in the office and reel it off at top speed impervious to the distractions of typewriters, tape machines, telephones and human voices. Within two months I could write a 1000 words under these conditions in an hour and a half. This greater fluency caused me to alter my ideas of what constituted a day's work. Frequently I would write 2000 words at the office and as much again for some weekly paper at home in the same evening. Necessity is an irresistible driving force. There is no spur like it. Dire necessity, coupled with an alert imagination, had taught me the trick of working straight on to a typewriter without any preliminary drafting by hand. When free-lancing I had set myself to write at least 4000 words a day, and that first book was written in chunks of 5000 words at a time. During the next three years I wrote eight further books."

(11-2) PROFS. BRENNECKE AND CLARK: Creative thinking, as Graham Wallas has shown in

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(continued from the previous page) his 'Art of Thought' involves four stages: Preparation, Incubation, Illumination and Verification...the writer is fortunate and wise if he can sit down to his paper and write like mad as long as the period of Illuminations lasts.

We repeat here what every teacher of the art of writing has always said, "There is no way of learning to write, except by writing, writing! Keep on producing."

The trick of posing a question, a query to which the reader will fervently desire a reply, is something which every article writer should learn. If he can only make the reader apply to him for satisfaction of his curiosity, his battle is much more than half-won.

The writer who is anxious to develop as an essayist should keep a notebook. Carry it wherever you go. Jot down every stray thought that might come in handy in an essay. Fill it with bright ideas, vivid observations (your own and other people's) memories, bon mots of all kinds. Then, go ahead and write your essay as soon as you feel that you have a sufficient number of usable observations on any topic. Rewrite your essay. Scrutinise every word to see whether you cannot find a better one. Polish every phrase until it is as perfect as you can make it.

If the artist does not plunge into his work life like Cartius into the Abyss, if he does not toil within this crater like a miner buried alive...then he is guilty of murdering his talent.

¹⁰ The paras on this page are numbered 2 and 3, making them consecutive with the paras on the previous page.

¹¹ "ANON" in the original.

(12-1)¹² WILLIAM¹³ HAZLITT: "As to my style I thought little about it. I only used the word which seemed to me to signify the idea I wanted to convey, and I did not rest till I had got it. In seeking for truth I sometimes found beauty."

(12-2) HENRY CHELLEW: (a) Foundations of Writing (a) In these days few writers belong to that elect class whose words carry the feeling that they are really geniuses or very extraordinary people. All writers possess the powers of knowing, feeling

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(continued from the previous page) and willing, but few give themselves the task of developing the mysterious powers of the imagination which are indeed limitless.

(b) No person can ever hope to become a writer without giving time to the cultivation of the powers of observation. The reason why some well known writers get much effect with words is to be found in their attention to detail. With them nothing seems to be overlooked, and what to some would appear insignificant detail proves later on to be the key to the story.

(c) Words are but symbols of ideas and should be so associated that sequence of thought is carried along not in jerks but in a natural and orderly flow. They should be marshalled like soldiers on parade.

(d) The would-be writer must possess an extensive comprehension of the meaning of all words used. The suggestion is to endow the writer with a force which should achieve great things in many directions. It has been stated that Shakespeare used a vocabulary of 25000 words in his instruments of expression.

(e) Food for thought abounds in all directions if we look into the earth, into the heart of man or up to the skies. The universe is always provoking us to thought, to stop and consider. Mental gestation is not alone the result of shutting oneself away from the haunts of man. The mob, the conversations overheard, the sound of a voice, the glare of an eye – all these and a myriad other things in our everyday life will give material for our writing.

(f) Paradox and anti-climax have their definite usage; writers seek to create the unusual, the amazing, in order to provoke the reader to more extensive thought.

(13-1)¹⁴ DARREL FIGGIS: "The language of Art differs from that of Science chiefly in being comprised of metaphor as distinct from category..."

(13-7) The mystical portion of a man's being feeds him

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¹² The paras on this page are numbered 4 and 5, making them consecutive with the paras on the previous page.

¹³ "WM." In the original.

¹⁴ The para on this page is numbered 6, making it consecutive with the paras on the previous page.

(continued from the previous page) with thoughts of might and beauty and acts for him with strange power – The knowledge acquired inside that portion, but outside our mundane limits, transcends, and is too wide for, the function of language, for language is the mundane invention of consciousness. Such ultra-conscious knowledge, such mystical intimations, when conveyed to the intellectual pivot of being, can only be rendered in the metaphors, imagery and emotional rhythm of poetry. In fact, this is the distinction between poetry and prose; poetry being spiritual and significant, prose being mundane and reasonable.

(14-1)¹⁵ Israel Zangwill: Paradoxes. "Topsy-turvy proverbs: Take any well known proverb and reverse it. Take any accepted proposition: invert it, and you get a new truth. Any historian who wishes to make a name has but to state that Ahab was a saint and Elijah a Phillistine; that Ananias was a realist and Washington a liar; that Charles I was a Republican hampered by his official position. Ask why R.A.'s are invariably colour-blind, and you become a great art critic, while a random regret that Mendelsohn had no ear for music will bring you to the very front in musical circles. We are bored, and then comes the topsy-turveyist's opportunities. Topsy-turveydom is not so easy as it looks. The trouble is not in inverting, but in finding what to invert. Our language is full of ancient saws, but it takes wit to discover which to turn upside down. Only the real humourist knows which thing can stand on its head without falling or looking foolish. Inversion may be applied both to ideas and to phrases. Let me contribute a specimen of either sort.

(a) Idea Inversions: 'The danger arises mainly from being able to swim!' 'The economy of smoking!'

(b) Phrase Inversion: 'I speak to you more in anger than in sorrow!' 'About time you got divorced and settled down.'

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(continued from the previous page) 'Art is short and life is long.' 'Nothing succeeds like failure.' 'You take such broad views that you grow narrow.' 'You are too important to be discussed seriously.' Topsy-turveydom performs a lofty philosophical function. Everything rusts by use! Our moral ideals grow mouldy if preached too much; our stories stale if told too often. The other side of everything must be shown, the reverse of the medal. Paradox is the only truth, for it cannot be denied; including like the other world, its own contradiction. Topsy-turveydom unfolds our musty ideas to the sun and spreads them out the other way. The man who reverses the Fifth Commandment and says that parents should honour their children is not a flippant jester, but a philosophic thinker, this is the inwardness of the topsy-turvey humourist.

(15-1)¹⁶ WM. K. STEWART: A Study of Paradox. "The dictionaries are all agreed in distinguishing two meanings of the word 'paradox': (a) 'A statement or proposition which on the face of it is self-contradictory, absurd or at variance with common-sense.' (b) 'A statement

¹⁵ The para on this page is numbered 7, making it consecutive with the paras on the previous page.

¹⁶ The para on this page is numbered 8, making it consecutive with the paras on the previous page.

or tenet contrary to received opinion or belief; often with the implication that it is marvellous or incredible.' Now there is also, I maintain, a third kind of paradox which the lexicographers ought to take cognisance of, namely a statement which reverses or twists, or otherwise alters, a common proverb or a familiar quotation. This might, of course, be regarded as a variety of the second kind of paradox, since the familiar saying, before it is altered, is invested with the validity of an accepted opinion; but at any rate this particular type of paradox has been sufficiently cultivated in the last generation or so to be accorded separate recognition. As example of it I may mention Oscar Wilde's mot 'Work is the curse of our drinking classes', G.K. Chesterton's

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(continued from the previous page) phrase, 'Praise with faint damns'; Bernard Shaw's alteration of St. Paul's dictum 'To the pure all things are pure' into 'To the pure all things are impure.' Dean Inge, in one of his essays, remarks, 'One may almost say an honest God is the noblest work of man.' The Dean is evidently unaware that Robert Ingersoll used those very words some forty years ago. Further instances of this sort are Swinburne's 'Glory to man in the highest' and Richard Le Gallienne's adjuration to youth 'Leap before you look'. Returning to our two main definitions - the paradox as self-contradiction and the paradox as contradiction of the generally received opinion; the opposite of the paradox in the first sense would be a truism; the opposite of it in the second would be a platitude. The two definitions might be connected by saying that a paradox in any statement is that which contradicts what has been taken for granted. Obviously the paradox of self-contradiction is the easier to detect, since one has only to apply the ordinary standard of logic. It is also the kind which is employed for rhetorical effect. In every way it speaks for itself. On the other hand, the paradox which runs counter to general opinion may be subtle and of many guises and is thoroughly elusive. To detect it, one must assume a body of accepted beliefs or posit a norm of common sense, or set up as criterion the views of an 'Homme moyen sensual'. But, alas for our endeavour this very norm proves to be only relative, and what we are pleased to regard as the stable unalterable body of common sense is, in reality, itself subject to change. Thus the sphericity of the earth, the existence of antipodes, the movement of the earth around the sun, were all once paradoxes. Berkeley's idealism, Rousseau's glorification of primitive man, Kant's doctrine of the subjectivity of time and space, Fechner's panpsychism, must all have appeared in this light.

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(continued from the previous page) Did not Dr. Johnson refute Berkeley by kicking his foot against a stone? It may be that in time we shall accustom ourselves to the new concepts of

Einstein, which are so disconcerting to us at present, such as the notion of a limited universe, and the curvature of space-time. At least they seem to present no internal discrepancies. But what are we to say of the strange pronouncements of the new physics regarding the ultimate constitution of matter? Will our minds ever feel at home in these irrationalities? I quote from a recent book of H.G. Wells: 'The analysis of matter, in the last quarter of a century has reached a point where it has ceased to be in any human sense wonderful. It is incomprehensible. Every statement is a paradox; every formula an outrage upon commonsense.'

Energy is and it is not, and then again it is, all Being flickers in and out of non-being, there is an irrational bound set to motion, there is a limit to the range of temperature.' It was Vaihinger, I think, who spoke of the electron as 'an hypostatised nothing'. H.L. Mencken has called it 'a speck of vacuum.' Someone else has said that it is 'motion plus mystery.' But many of the instances I have cited have been the fruitful, the significant paradoxes, rather than the glittering paralogsms of the phrase-makers. The prevalence of this type of consciously clever, 'smart' self-contradiction, these 'quick turns of self-applauding intellect,' in the literature of the last generation has provoked the inevitable reaction and led to a rather sweeping disparagement of the paradox as something tawdry and specious, bringing chaos into language and confusion into thought. Thus a contemporary critic, Edwin Muir, is moved to ask whether the paradox is anything but the Irish bull raised to the literary level.¹⁷

(17-1)¹⁸ KATHARINE B. HATHAWAY: I insisted on my hours of work and solitude. I took my routine as seriously as Flaubert; it was the work of another self inside me; it was a story of hard and obstinate discipline. In doing this I seemed to grow strong too.

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(18-1)¹⁹ But one may even urge a defence of the irresponsible and the frivolous paradox as a game of having fun with one's own mind and as protection against excessive platitude and conventionality and stodginess. Wherever the wits are gathered together for converse there paradox irresistibly breaks out, especially to the humanising accompaniment of alcohol. It is like a wild protest against mechanisation. Accordingly we find that Diderot and his fellow encyclopaedists, Charles Lamb and his group of friends and the circle of the Goncourt Brothers indulged in it. The objections of the narrow, dogmatic rationalist are of another order. He sees in the paradox a simple flouting of logic. The law of contradiction is openly contravened; there is no more to say. For the matter-of-fact rationalist or philistine the paradox is a mere *reductio ad absurdum*, and it is sometimes employed by writers who are anything but philistine or matter-of-fact. Thus George Santayana, whose Latin lucidity of mind makes him tend to distrust the paradox as sophistry, while his literary taste leads him

¹⁷ This para is continued in para 18-1.

¹⁸ The para on this page is numbered 8a, making it consecutive with the paras on the previous page.

¹⁹ This para is a continuation of para 15-1.

to reject it as meretricious ornament, nevertheless uses it occasionally to render his opponent's position logically ridiculous. He disposes, for example, of a rather tortuous and turbid argument of Royce about the necessity of evil in the world in order that we may have something to combat with these words, 'It is right that things should be wrong, but it is very wrong of us not to try to right them.' Or consider the case of the English metaphysician, that late F.H. Bradley. I suppose his philosophy is long since out of fashion, but his chief work, 'Appearance and Reality' deserves to survive at least as a piece of sinewy reasoning, for Bradley took his stand upon logic and insisted at all on the rigour of the game. Believing that the one infallible criterion of ultimate reality is that it does not contradict itself, he reaches the

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(continued from the previous page) conclusion that the sole absolute reality is that unified whole, whose parts are unreal in so far as they are falsely viewed in detachment from the whole. He finds our notions of space, time, things, even self and nature riddled by contradiction. Our simplest judgments, such assertions as 'here I am', 'there is a wall', 'sugar is sweet' involve paradoxical self-contradictions; and a paradox cannot be real. Now Bradley was particularly skilful in pillorying his philosophical opponents and making them vitiate their own causes. G.K. Chesterton is surely the most arrant paradoxer in recorded time. In a point of fact the sheer paradox, unless it is seen as an illumination, must appear an absurdity. The unimaginative rationalist will therefore continue to regard it, at its worst, as a deliberate falsifying of thought itself. While the self-contradictory paradox involves a temporary rejection or a willing suspension of logic, the paradox of opinion may on the contrary spring from excessive logicality, from the relentless pursuit of a single line of reasoning to the neglect of all other lines. In the one case you must have inconsequences, in the other a sort of Calvinistic consistency. Yet the second is frequently, in the larger logic of life, the more untenable. The true purpose of the self-contradictory paradox is to bring out some hidden or neglected aspect of the question; to reveal a new facet of truth; to stimulate a fresh idea by touching the nerve of surprise; to challenge and provoke by contradiction and thereby arouse the sluggish mind; to clinch an argument by a memorable phrase. It is the legitimate weapon of the innovator, the iconoclast, the blazer of new paths. It is also the natural instrument of anyone who has a fresh spiritual insight. The vast majority of paralogisms are self-explanatory or very nearly so. The self-contradiction merely piques the intellect without baffling it, i.e. Count

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(continued from the previous page) Keyserling's 'The shortest way to myself was a journey around the world.' In the paradoxes of philosophy and religion a real antimony is presented

which at first seems insoluble. In philosophy the usual procedure is to make a higher synthesis, in which the discords are resolved into grander harmonies. This, as is well known, is the Hegelian method, and it does not stop short of the Absolute, where, as Schelling is reported to have said, all cats are grey. The more dynamic paradoxes are those which do not yield their meaning at once, but which intrigue and tantalise as well as provoke and challenge. Nor should it be forgotten that life, which is the great producer of paradoxes, is also the great solver of them. The stylistic possibilities of the paradox may be briefly considered. The commonest form in which it is used as a rhetorical ornament is the figure known to the ancients as oxymoron. The word 'oxymoron' itself, like the American word 'sophomore' is a contradiction in terms. It means 'pointedly foolish'. An oxymoron is a figure in which an epithet of contrary signification is added to a word. It is thus an abbreviated verbal paradox. Incongruous terms are joined so as to give point to the statement. In its simplest form it appears as an adjective and noun – a veritable contradiction in adjection; as for example, laborious idleness, masterly inactivity, proud humility, divine discontent. Among the ancients, Horace was the particular master of this figure. Although antithesis as a figure of speech is theoretically at the opposite pole from the paradox, since in the former the contrasted or opposed ideas are set over against each other so as to bring out the contrast most forcibly, as black against white, whereas in the paradox they are joined or mingled or identified, yet in practical usage these two extremes do meet. Lovers and users of paradox have nearly always been fond of striking antitheses also. Nor should this occasion surprise.

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(continued from the previous page) If reason distinguishes opposites, life combines them. Moreover in an antithesis the two opposed terms are juxtaposed, and from juxtaposition to blending and perhaps to eventual identification is only a step. There is an intimate connection between paradox and irony. Irony consists in saying one thing and implying another, in expressing one's meaning by language of the opposite tendency. We have here, then, the same combination of contraries that makes up the paradox of contradiction. It is not surprising, therefore, that many of the masters of irony from Socrates and Jesus to Ernest Renan and Anatole France, have also been paradoxers. There is, conversely, something in the duplicity of irony which proves attractive to the lover of paradox. Friedrich Schlegel felt this strongly. In elaborating his theory of romantic irony, he found a place for the paradox, and also exemplified it in his practice."

(21-1)²⁰ RALPH WALDO EMERSON²¹ : (a) The science of omitting is important; it exalts every syllable...Read aloud what you have written to discover what sentences drag. Blot them out and read again, and you will find what words drag. They are like pebbles inserted in a mosaic. Blot out the superlatives, the negatives, the decimals, the adjectives and 'very!'

²⁰ The para on this page is numbered 9, making it consecutive with the paras on the previous page.

²¹ "R. W. EMERSON" in the original.

And finally see that you have not omitted the word which the piece was written to state.

(b) I have observed long since that to give the thought a full and just expression I must not prematurely utter it.

(c) Power is not so much shown in talent or in successful performance as in tone; the absolute or victorious tone, the tone of direct vision, disdaining all definitions, arguments. If you elect writing for your task in life, I believe you must renounce all pretensions to reading. Only read to start your team!

(d) I would not degrade myself by casting about for a thought, nor by waiting for one. If the thought comes, I would give it entertainment; but if it comes not spontaneously, it comes not rightly at all.

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(continued from the previous page) (e) Don't think of your chamber or boarding house, or the daily routine of life, but search your memory for the happiest passages, the best thought, the fruitfulest truth - then you have the strongest light.

(f) The trick of Thoreau is soon learned; it consists in substituting for the obvious word and thought its diametrical antagonist. He praises wild mountains for their domestic air; snow for its warmth; villages for their urbanity and the wilderness for resembling home and Paris.

(g) I have been at work now for three days and threaten to accomplish something this summer, but I am one of the poorest workmen on earth. I have little at one o'clock to show for my morning. To write a very little takes a great deal of time.

Methods: Emerson thought of himself as a frugal and ineffective writer. He was vexed because he could never get going, and felt himself to be almost incapable of production. Yet Emerson was always writing. He had written from boyhood, and more perhaps than any writer we know he made everything that he put down serve some purpose in the completed product of lecture or essay. He wrote letters copiously - that was first made known through the correspondence with Carlyle. Letter writing, he said, started the flow of this thought. Many indeed are the well-known passages in the essays which first took shape in a letter or in his journal. He seemed to be the most casual and disconnected of writers; yet he was fully aware of what he was doing, and was never careless about his good things. On the contrary, he stored them up, knowing that at some time they would be serviceable. His home in Concord was necessary to him; he could not work when travelling. He found his chief use of books to be as an intellectual stimulus, 'to make his top spin' he called it. Seated at his desk, Emerson yet had papers all round him on the floor. From these here and there he gathered a sentence or paragraph for his essays. Otherwise he would compose out of doors in the woods or fields where he loved to be.

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(continued from the previous page) His hesitation, his studied selection produced a sense of novelty and avoided the commonplace in his prose. In Emerson's essays and poems a higher

note is almost always struck at the end.

(h) Emerson says, "I sometimes owe the best of my poor thoughts to this unhonourable expedient of bringing words and phrases to the rack, that a phrase from some book which catches the eye may be tortured in the mind till it chances to suggest a new thought or an old one with a new face. I want book, in my slovenly way of thinking for a kind of better word-hunting. The profit is as much the hangman's, who doing his office skilfully, sometimes stands legatee to the very respectable sufferer."

(23-1)²² ELBERT HUBBARD: [was]²³ one of the outstanding men of his time, who never hesitated, whenever he failed to find a word which would express his meaning exactly, to make a new one for himself – and the word so coined was one which left no doubt as to its meaning. Carlyle did the same.

(23-2) FRANK IRVING FLETCHER: (Highest paid ad-writer in 1921) (a) "I put brevity first among the essentials of good writing. Brevity is infinite rhetoric in a little room. The secret of sticking to the grind partly consists in having in mind an object you want to attain, and in keeping your attention on it. Partly it consists in habit partly it is having the courage to being, whether you have an idea in your head or not. When I sit down to my desk it is with the definite intention of not stopping until I am through. Not stopping till I'm through is almost a part of my religion. The task must and can and should be done. I must take no excuse from myself on that point. That is one reason why I work at night. In the day you get interrupted and have to break your rule. The point is that the piece of writing must and shall and can be done; and that I must take no excuses from myself on that point. I keep right on. I produce very slowly. The reason that I can turn out a large quantity of copy is that I put in such long hours.

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(continued from the previous page) Naturally, I have learnt facility in all the years I have been at this work; but I still find that the processes of cerebration take just about so long and that my part is simply to hang on and keep the pick going steadily till I uncover the nugget I am looking for. I have faith in that method, because I have never known it to fail in my case."

(b) One of Fletcher's peculiarities is that he writes at night – all through the night. He gets to work about 10 p.m. and works till dawn; then he sleeps till noon. He settles down to work on a wonderful old Chippendale desk. He writes on coloured pads, one colour for each client. He never quits a series or an article until he's through: in that way he avoids the efforts of making continual fresh starts. He looks as happy every day as if somebody had left him a legacy during the day. His style is to write in metaphor and simile.

(c) specimen of work: "Quality is that element in merchandise and in men that endures. It is the heart element which underlies the tinsel and the trappings. The wool will

²² The paras on this page are numbered 10 and 11, making them consecutive with the paras on the previous page.

²³ The original editor deleted "He" before "was" by hand.

eventually wear out but the workmanship won't. Quality is that element which makes a great oil painting more wonderful as it gets older, a violin sweeter for the melodies it has sung, man greater for the adversities he has passed through."

"The gift of a necklace of Tecla Pearls is more than a gift for one Christmas; it is literally a garland of gifts, counting the rosary of sentiment, pearl by pearl, December by December, tying many Yuletides together in a necklace of Christmases, as intriguing as mistletoe and as perennial as holly." (His autobiography is "Lucid Interval" 1938.)

(24-1)²⁴ DR SAMUEL JOHNSON: "Any man could write if he only sat down to it doggedly. It were a wholesome rule for young authors not to lay the blame of their idleness on coy Minerva's back. Let the youthful writer seek fluency first and accuracy second. He that has attained to fluency will in time acquire accuracy, but he that labours after accuracy will not easily acquire fluency."

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(25-1)²⁵ LAFCADIO HEARN: (a) "Analyse it, make the effort of trying to understand the emotion that moves us, and the necessary utterance will come, until at last the emotional idea develops itself unconsciously. You may work at a page for months before the idea clearly develops, the result is surprising; for our best work is often out of the unconscious. It is astonishing what system will accomplish. If a man cannot spare an hour a day, he can certainly spare a half hour. I translated "La Tentation" of Flaubert's by this method, never allowing a day to pass without doing a page or two.

Matthew Arnold is one of the colossal humbugs of the century; a fifth-rate poet and an unutterably dreary essayist.

One gets all the benefit of travel only by keeping away from fashion resorts and places consecrated by conventionalism. Nothing to me is more rightful than a fashionable seaside resort. My happiest sojourns of this sort have been in little towns, where there are no big vulgar hotels, and where one can dress and do exactly as one pleases.

(b) Comments: Hearn wrote that the consciousness of art gives a new faith. He believed that if he could create something he knew to be sublime he would feel that the unknown Power had selected him for a medium of utterance, in the holy cycle of its eternal purpose.

Strangeness we are told by the romantic school is essential for the highest beauty; it was a theory Hearn always maintained, but his strangeness now became spiritualised.

(25-2) ARIEL'S PERSONAL COUNSEL: (a) Do not depend on Vedantic cold, dry analysis alone. It is too 19th century, formulaistic. Be warm and evocative, coloured and charming.

(b) Instead of saying 'world is idea' far better say it is a 'mental picture'.

(c) Instead of 'waking state' better to write 'our consciousness of everyday life'.

²⁴ The para on this page is numbered 12, making it consecutive with the paras on the previous page.

²⁵ The paras on this page are numbered 13 and 14, making them consecutive with the paras on the previous page.

(e) Run reason, logic and poetical evocation side by side in your writing, or you will write phrases that will not be true although they will satisfy logic. Do not be petty

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(continued from the previous page) ad-literam and journalistic, banal, ponderous and sententious in style. Let your books on readers through both reason and ecstasy, both artistic inspiration and syllogistic academic intellectualism. Let the dominant note be luminous great winged viewpoints, the whole being an enchanted piece.

(f) Evoke your truths in reader's mind by using the magic of art through parables, imagery prose poetry, creative symbols. People never forget a poetic statement.

(g) Show students they have to penetrate three walls; the charm of materialism, of emotionalism and of mentalism.

(h) Invent your own way of writing about these ultimate matters: don't talk like all the metaphysicians or cultists or Swamis. Express your personality in your terminology.

(i) Give both advanced esoteric and elementary teachings, but do not label them so. Do not antagonise people by separating them into grades.

(j) Treatment of theme should be simple enough for beginners to read, yet also advanced for the esoteric minded, but not too obviously so.

(k) Modernise your style, make it crisp, 20th. century, not 19th. century. Simplicity, not beating around the bush, direct and straight. It should escape from banal commonplace writing and also the swami-religious type of piousness. Be unusual, up-to-date and chic.

(l) Don't be drily pedagogic, but teach through poetic beauty; also by half-teaching and half-evocation.

(m) Quotations open vistas.

(n) All these Swamis and their pupils are non-entities. They meditate on the Path, not the Goal. Why not on the Goal right now, in all its beauty? That is what you should teach your pupils.

(o) Idealism has never been convincingly refuted.

(26-1)²⁶ MARION CRAWFORD: Comments: "Mr. Isaacs" was partly inspired by the published accounts of Mahatma K.H., and the idea so took possession of the author that, having once begun writing, he gave himself no rest until it was finished. He wrote it in less than four weeks. This emphasises necessity of a continuous effort without constant breaks.

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(27-1)²⁷ ERNEST WOOD: Comments: The Theosophical author was able to produce large books quickly by the following method: Early in the morning he made notes as a synopsis for

²⁶ The para on this page is numbered 15, making it consecutive with the paras on the previous page.

²⁷ The paras on this page are numbered 16 and 17 , making them consecutive with the paras on the previous page.

the forthcoming day's dictation. During the whole day he dictated to a stenographer from these notes. Thus his book on the Seven Rays was ready for the Press in eight days.

(27-2) EDWARD GIBBON: What I esteem most of all, from the perusal and meditation of De Crousan's logic, I not only understood the principles of that science, but formed my mind to a habit of thinking and reasoning I had no idea of before.

(b) Six ample quartos must have tried, and may have exhausted, the indulgence of the public; that, in the repetition of similar attempts, a successful author has much more to lose than he can hope to gain; that I am now descending into the vale of years.

(c) Style is the image of character; and the habits of correct writing may produce, without labour or design, the appearance of art and study. My own amusement is my motive, and will be my reward: and if these sheets are communicated to some discreet and indulgent friends, they will be secreted from the public eye till the author shall be removed beyond the reach of criticism or ridicule.

(d) I adopted an excellent method, which, from my own success, I would recommend to the imitation of students. I chose some classic writer, such as Cicero and Vertot, the most approved for purity and elegance of style. I translated for instance, an epistle of Cicero into French; and, after throwing it aside till the words and phrases were obliterated from my memory, I re-translated my French into Latin as I could find; and then compared each sentence of my imperfect version with the ease, the grace, the propriety of the Roman orator.

(e) I tasted the beauties of language, I breathed the spirit of freedom, and I imbibed from his and examples the public and private sense of man. Cicero in Latin, and

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(continued from the previous page) Xenophon in Greek are indeed the two ancients whom I would first propose to a liberal scholar; not only for the merit of their style and sentiment.

(f) Before he wrote a note or letter he arranged completely in his mind what he wished to express. He appears, indeed, always to have written thus. Dr. Gregory, in his "Letters on Literature" says that Gibbon composed as he was walking up and down his room, and that he never wrote a sentence without having perfectly formed and arranged it in his head.

(g) The style of an author should be the image of his mind, but the choice and command of language is the fruit of exercise. Many experiments were made before I could hit the middle tone between a dull chronicle and a rhetorical declamation: three times did I compose the first chapter, and twice the second and the third, before I was tolerably satisfied with their effect.

(h) The society of men of letters I neither courted nor declined.

(i) I was now master of my style and subject, and, while the measure of my daily performance was enlarged, I discovered less reason to cancel or correct. It has always been my practice to cast a long paragraph in a single mould, to try it by my ear, to deposit it in my memory, but to suspend action of my pen until I had given the last polish to my work.

(j) Had I believed that the majority of English readers were so fondly attached even to the name and shadow of Christianity; had I foreseen that the pious, the timid and the prudent would feel, or affect to feel, with such exquisite sensibility; I might, perhaps, have softened

the two invidious chapters, which would create many enemies and conciliate few friends.

(k) An author who cannot ascend will always appear to sink; envy was now prepared for my reception, and the zeal of my religious was fortified by the motive of my political, enemies.

(l) In endeavouring to avoid vulgar terms he too frequently dignifies trifles, and clothes common thoughts in a splendid dress that would be rich enough for the noblest ideas.

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(continued from the previous page) (m) The conquests of our language and literature are not confined to Europe alone, and a writer who succeeds in London is speedily read on the banks of the Delaware and the Ganges.

(n) Before he sat down to write a note or letter, he completely arranged in his mind what he meant to express. He pursued the same method in respect to other composition; and he occasionally would walk several times around his apartment before he had rounded a period to his taste. He has pleasantly remarked to me that it sometimes cost him many a turn before he could throw a sentiment into a form that gratified his own criticism.

(29-1)²⁸ ALFRED STEPHEN BRYAN: Specimen of Work: (a) Pearls and great copy glow; they do not shine. The advertising persifleur with his 'punch line' and 'clinch line' and his peppygrammatic tosh and slosh, moves no goods. He moves readers to yawn like the Grand Canyon of Arizona. And the advertising litterateur who must "say it with flowers" of rhapsodical rhodomontade is about as gripping as a bashful stutterer trying to tell an un-funny story that he has forgotten.

(b) Romance gilds drab advertising facts with an aureole that casts its spell.

(c) Space is too costly to stop to weigh the fee of supreme ability.

(d) Unless magnetism holds the reader spellbound as by the spoken words of a master of diction and inflection; unless the heading wings across the eye with the sweep and swoop of the swallow; unless the opening line strums the chord that vibrates; unless the message has that of the cat which gives melody to the violin, and utility to the tennis racquet and efficiency to all human endeavour; unless the last word, like a resolute wife, makes up a man's mind.

(e) The greatest power in the world is words. The greatest gift in the world is to know how to use them. Thus it has been since when Adam whimpered. This it will be till the trumpet's last blast.

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²⁸ The para on this page is numbered 18, making it consecutive with the paras on the previous page.

(continued from the previous page) Comments: Highest paid among advertising freelances, A.S. Bryan distinguishes between brilliancy and flash; between having something to say and having to say something.

He knows how to give wings to such a message and rhythm to its flight, mindful that 'fine writing' is the blank check of mental bankruptcy. This writer compresses into one luminous sentence what average advertising looks for without seeing.

(30-1)²⁹ W. SOMERSET MAUGHAM: I think it is very well for a novelist to give himself a rest now and then from writing fiction. It is a dreary business to write a novel once a year, as many authors must do, to earn their year's keep or for fear that if they remain silent they will be forgotten.

When I was young I took much trouble to acquire a style. I used to go to the British Museum and note down the names of rare jewels so that I might give my prose magnificence, and I used to go to the Zoo and observe the way an eagle looked or linger on a cab-rank to see how a horse champed so that I might on occasion use a nice metaphor; I made lists of unusual adjectives so that I might put them in unexpected places. But it was not a bit of good. I found I had no bent for anything of the kind; we do not write as we want to but as we can, and though I have the greatest respect for those authors who are blessed with a happy gift of phrase I have long resigned myself to writing as plainly as I can. I have a very small vocabulary and I manage to make do with it, I am afraid, only because I see things with no great subtlety. I think perhaps I see them with a certain passion and it interests me to translate into words not the look of them, but the emotion they have given me. But I am content if I can put this down as briefly and baldly as if I were writing a telegram.

(30-2) A.A. MILNE: "Writers are often asked if they force themselves to write every day or if they wait for inspiration. It is not suggested (as far as I know) that they say to their wives at breakfast: "If I am not inspired by eleven

(continued from the previous page) o'clock, dear, I shall want the car;" nor that, being in the middle of a novel, they sit with closed eyes at their desks, waiting for assistance before they start the fifth chapter. It is in the details of conception that the layman is interested, not in the pangs of labour nor the nourishment of the child when born. In short is the baby very accidental? For myself I have now no faith in miraculous conception. I have given it every chance. I have spent many mornings at Lords hoping that inspiration would come, many days on golf courses; I have even gone to sleep in the afternoon, in case inspiration cared to take me completely by surprise. In vain. The only way in which I can get an "idea" is to sit at my desk and dredge for it. This is the real labour of authorship, with which no other labour in the world is comparable. My process of conception is something as follows. After hours, days, weeks of labour (the metaphor is standing on its head, but no matter) - after weeks of

²⁹ The paras on this page are numbered 19 and 20, making them consecutive with the paras on the previous page.

anguish, during which I am nobody's friend, the germ of an idea comes into my mind at last."

(31-1)³⁰ C.L.R. SASTRI: (India) "The writer must guard particularly against such loose, careless and haphazard endings to his sentences or paragraphs. There are authors that end their sentences as well as their ideas most abruptly – with a bag, as it were. There is no knowing when one train of thought ceases and a fresh one begins. This is a serious fault in composition; and even some otherwise admirable authors often fall a prey to it. The sentences, considered by themselves, may be beautiful enough, but the writing taken as a whole, the tout ensemble, in short, is seen to be defective. A well known instance is that of Emerson. Emerson's sentences are usually very simple, though, it is only fair to say, his thoughts are not. They are charged full with matter. Emerson, indeed, seems to have profited immensely from the famous advice of Keats to Shelley, namely, "to load every

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(continued from the previous page) line with ore." He suffered, in other words, from an excess, a repletion, of ideas. We may say of his immersion in them, what Chapman, we think, said of Marlowe's immersion in poetry, that 'he stood up to the chin in the Pierian flood.' This is all, no doubt, very good in its own way: but, unfortunately, when he came to the arrangement of his ideas he sometimes (as has been testified by innumerable critics) broke down. Of course, his method of piecing together his essays is partly, at least, responsible for this. He would, it appears, jot down stray thoughts of his in a notebook and, when engaged on his essay, would bodily transfer them (or such of them as were apposite) to it. Naturally his essays lack development. As Mr. Birrell pertinently remarks: 'For let the comparison be made with whom you will, the unparalleled non-sequaciousness of Emerson is as certain as the Corregiosity of Corregio. You never know what he will be at. His sentences fall over you in glittering cascades, beautiful and bright, and for the moment refreshing, but after a very brief while the mind, having nothing to do on its own account but to remain wide open, and see what Emerson sends it, grows first restive and then torpid. Admiration gives way to astonishment, astonishment to bewilderment and bewilderment to stupefaction'. Our whole point is that, in such a style of writing, both the sentences and the ideas have a bad, an incorrigible habit of leaving ragged edges of themselves behind; they are not 'remarked off' as they ought to be: they do not, if we may say so, 'cease upon the midnight with no pain' but go on, as it were, making rambling noises in our brains when they ought, by the rights, to be comfortably asleep. For perfectly good writing, your thoughts need not be as multitudinous: they need not be legion: if you have the right stuff in you, a fraction of them will usually suffice. We do not, indeed imply that you can make bricks

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(continued from the previous page) without straw. But we do say that an abundance, an

³⁰ The para on this page is numbered 21, making it consecutive with the paras on the previous page.

overplus, of what material is not necessary: or, if there is an abundance of it, you must know how to space it out. A wise and even distribution, rather than local and haphazard accumulations, is the gist of the matter. As De Quincy puts it: 'Eloquence resides not in separate or factional ideas, but in the relations of manifold ideas, and in the mode of their evolution from each other.' It is not enough that the ideas should be many, and their relations coherent; the main conviction lies in the key of the evolution, in the law of succession. The elements are nothing without the atmosphere that moulds and the dynamic forces that combine."

(33-1)³¹ PROFESSOR W.G. EAGLETON: "Composition should be written when the censor within the mind is dozing, and corrected when the censor is on the qui vive. Once again, it is a question of two totally different frames of mind which must be kept distinct and apart."

(33-2) LUDWIG VAN BEETHOVEN: Comments: He left manuscripts which show constant revision and much scored-out. He spent a lot of time re-writing a short piece. Yet nobody will deny his genius, his inspiration. Does this not show that hard work must be coupled with inspired reception, that the first draft is the worst draft?

(33-3) ROM LANDAU: "Once I was caught in the web of writing I was no longer immune from such joys - and pains - as are offered by that occupation. The first quarter of an hour of writing (or sculpting or painting) may be agony, but once all your deeper faculties are in tune the excitement of your activity is outbalanced by your peace of conscience. There is no desire for companionship; no room for sadness. Memories, sorrow, sex no longer overwhelm you - they become your servants."

(33-4) EMERSON: "Every writer has his dull days. It is wiser to stop and do something else rather than waste his time." Even Emerson had them.

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(continued from the previous page) In one of his later letters he deplored "my abysmal non-performance...my incapacity at work...it has cost me more time lately to do nothing, in many attempts to arrange and finish old Mss. for printing."

(34-1)³² H.P. BLAVATSKY: "I refused a large yearly salary to write for Russian newspapers; because to write such a work as "Secret Doctrine" I must have all my thoughts in that direction, to keep in touch with the current. It would be impossible to change the current back and forth from "S.D." to newspaper writing." She wrote under inspiration; thoughts flashed through her brain like meteors. Scenes often painted themselves before her mental

³¹ The paras on this page are numbered 22 through 25, making them consecutive with the paras on the previous page.

³² The paras on this page are numbered 26 through 28, making them consecutive with the paras on the previous page.

vision and died out when only half caught.

"I wrote forty pages simply listening."

(34-3) JAMES STEPHENS: "The head does not hear anything until the heart has listened. What the heart knows today the head will understand tomorrow. If you listen to your heart you will learn every good thing, for the heart is the fountain of wisdom, tossing its thoughts up to the brain which gives them form."

(34-4) FIONA MACLEOD: (a) In work, creative work above all, is the sovereign remedy for all that ill which no physician can cure, and there is a joy in it which is unique and invaluable.

(b) The supreme merit of a poem is not perfection of art, but the quality of the imagination.

(c) His inspiration is at an end, for he talks about how he is going to write. I had noticed all through my life that a man may tell the subject of his poem and write it, but if he tells how he is going to write his poem he will never write it.

(d) My truest self, the self who is below all other selves, must find expression. Take your pen and paper and a satchel and go forth with a light heart. The gods will guide you to strange things, and strange things to you.

(e) I am conscious of something to be done by the true inward self, as I believe - and I believe that this, and the style so strangely born of this inward life, depend upon the aloofness and spiritual isolation as F.M.

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(continued from the previous page) Comments: Till the end of his life there was a continual play of the two forces in Sharp: of the intellectually observant, reasoning mind - the actor, and of the intuitively observant spiritual mind - the dreamer, which differentiated more and more one from the other and required different conditions, different environment, different stimuli. So for a time he stilled the critical intellectual mood of Wm. Sharp to give play to the development of this new found expression of subtler emotions, to the intimate creative work which he knew grew out of his inner self.

(35-1)³³ STALIN: "If you cannot say correctly what you think, you cannot think correctly."

(35-3) H.M. TOMLINSON: "Is not good diction fair presumptive evidence of a responsible mind?"

(35-4) AL HUIJWIRI: (11th. century Sufi) "I have asked God's blessing, and have cleared my heart of motive related to self, and have set to work on this book." (Opening of his work, 'Revelation of Mystery'.)

³³ The paras on this page are numbered 29 through 35, making them consecutive with the paras on the previous page.

(35-5) GRIERSON: "Images to be effective must be the expression of feeling, the more exact the better. The worst fault in their use is to use them mechanically, Conventionally, frigidly. This is the vice of the worst kind of journalistic writing and stump oratory – the use of metaphors which have lost freshness and vitality, which are kept in stock, ready for use on every occasion."

(35-6) DESMOND MACCARTHY: "The colourless scientific style of writing is not literature at all; its aim is more like that of a legal document or a metaphysical discussion, to exclude every possible misunderstanding."

(35-7) IBNUL FARID: (Sufi adept and writer) Never wrote without first entering into a kind of trance or ecstasy insensible to external objects, in which he would remain for a week. He would then come to himself and put into literary form 'whatever God had disclosed to him in that trance.'

(35-8) VIRGINIA WOOLF: Comments: From a state near the first draft, she would certainly have rewritten several times over. That was how she felt her way to her final form,

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(continued from the previous page) by continual revisions, trying out words and phrases, shifting the balance here, restoring it there, always patiently working closer and closer to the pattern prescribed by genius to craftsmanship.

(36-1)³⁴ PAUL TRENT: Comments: He is the most prolific writer in England. He never writes at his table. The moment he sits before his desk, his flow of thoughts ceases. So he always sinks in his armchair with a typewriter on his lap and types out his books. During the 30 years of his career as an author, he has written 90 novels.

(36-2) GANDHI: "I may not write in anger or malice. I may not write idly. I may not write merely to excite passion. The reader can have no idea of the restraint I have to exercise from week to week in the choice of topics and my vocabulary. It is a training for me. It enables me to peep into myself and to make discoveries of my weaknesses. Often my vanity dictates a smart expression of my anger a harsh adjective. It is a terrible ordeal but a fine exercise to remove these weeds. The reader sees the pages of 'Young India' fairly well dressed up, and sometimes with Romain Rolland he is inclined to say 'What a fine old man this must be.' Well, let the world understand that the fineness is carefully and prayerfully cultivated."

(36-3) V.R. BASHYAM: (India) "Taught by professors of similar calibre about the greatness of the English classics, they (the few of them who have an ambition for literature) soar with their minds in an age which is 200 years behind us. They forget, or their pedantry compels them

³⁴ The paras on this page are numbered 36 through 38, making them consecutive with the paras on the previous page.

not to admit, that a wide knowledge of the classics should form a firm foundation and not serve as a model. Sir Thomas Browne's style with its cadences of neo-Latinism and harmony is an example of classic English prose. But an imitation in the present age will be hustled to ignominy; for what was considered great centuries ago is still considered great but it is out of fashion! How many admirers of the profile of Charles I, with curly locks falling like a cascade on his shoulders,

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(continued from the previous page) will have a coiffure like him and walk in the street? Our professors, modelling their laboured writing after the grandiose style of Milton, or the pedantry of Johnson, or the conflicting harshness of Carlyle, should realise that this is an age of bustle and commotion and the reader loses interest in a writing if he is compelled to look into a dictionary after every other word and if he does not find a full stop after every twenty words at least. They can imitate Swift with profit, but the pedantic mind of a professor considers that Swift is too simple. They consider an unbalanced sentence with curious metaphors something rich and great, far preferable to a simple and unadorned sentence. Above all to create a piece of enduring writing one should be inspired. Without inspiration a mere college professorship cannot produce great literature. Our intolerance of self-analysis and criticism have driven us to tirade against Kipling for dubbing Indian English 'Babu English'. If we reflect calmly there is much food for thought. Somehow, coined metaphors have stuck fast in our minds. They can be as jarring if used consecutively as they can be pleasant if used intermittently. Most Indians may frown at this, but their idolatry should not blind them to Tagore's clumsiness. They should view it with the same dispassion. We need not be ashamed that pedantry, false images and coined metaphors are our acquisition only. H.G. Wells in his inspiring biography says that every Englishman passes through the 'Babu' stage, till he learns to fuse spoken English with literary English and form a sensible style."

(37-1)³⁵ J. MIDDLETON MURRY: 'Problem of Style': "We find the conception of style as applied ornament still working confusion in our literature. It is certainly the most popular of all delusions about style. Ever since Aristotle's day it has been held – with varying conviction and emphasis – that writing of the highest kind is distinguished by a commanding use of metaphor. True metaphor, so far from being an ornament has very little

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(continued from the previous page) to do even with an act of comparison. Metaphor becomes almost a mode of apprehension. Only by regarding metaphor in this light can we really account for the indescribably impression made by Shakespeare's latest manner, in which metaphors tumble over one another, yet the effect is not one of confusion, but of swift and constant illumination. The part played by the intellect in the work of literary creation is

³⁵ The para on this page is numbered 39, making it consecutive with the paras on the previous page.

essentially subordinate, though its subordinate function may be much more important in one writer than in the other. Its most characteristic employment is to explicate the large and complex emotional conviction. Style is organic – not the clothes man wears, but the flesh, bone and blood of his body. Therefore it is really impossible to consider styles apart from the whole system of perceptions and feelings and thoughts that animate them. There is a downright viciousness of language which is produced by a lazy or inflated thought, or an insensitiveness to the true meaning of words, which may be called 'bad style', so long as we remember that correctness of language is at best merely a negative condition of good style, or better of a positive style."

(38-1)³⁶ CARDINAL NEWMAN: 'Art of Writing:' "Since, the thoughts and reasonings of an author have, as I have said, a personal character, no wonder that his style is not only the image of his subject, but of his mind. That pomp of language, that full and tuneful diction, that felicitousness in the choice and exquisiteness in the collection of words, which to prosaic writers seems artificial, is nothing else but the mere habit and way of a lofty intellect. I refer to Gibbons as the example of a writer feeling the task which lay before him, feeling that he had to bring into words for the comprehension of his readers a great and complicated scene, he recast his matter, till he had hit the precise exhibition of it which he thought was demanded by his subject. He writes passionately, because he feels keenly; forcibly, because he conceives vividly; he sees too clearly to be vague;

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(continued from the previous page) he is too serious to be otiose; he can analyse his subject, and therefore his is rich; he embraces it as a whole and in its parts, and therefore he is consistent; he has a firm hold of it, and therefore he is luminous. He always has the right word for the right idea, and never a word too much. If he is brief, it is because few words suffice; when he is lavish of them still each word has its mark, and aids, not embarrasses, the vigorous march of his elocution."

"Comments: (by Reilly): With him work was a sacred thing; life was short, there was much to be done; only ceaseless diligence could insure accomplishment. Every Tuesday evening, however, he set aside for a reception. Manning wrote with the vigour and force of a man more concerned with the thing to be said than with the way to say it, and he was a stranger to that exquisite sense of literary values which made Newman a master of style. Style must no longer be applied to the straight-forward, the simple, the unaffected, but must be reserved for such language as is tricked out with the gems – whether paste or real – that are filched from the works of others. How deliciously Newman ridicules all this! How rich is the passage in which he makes us laugh at the notion that thought and style are not wedded in an inseparable alliance. How could a style so perfect be the result of anything but spontaneous genius? And yet, as a matter of fact, the very measure of our delight at its ease

³⁶ The para on this page is numbered 40, making it consecutive with the paras on the previous page.

and grace is the measure of the infinite pain he lavished upon it. Newman hated to write. He could not take up his pen except to meet a slur against truth, but once he did he could not perpetrate a slovenly sentence any more than he could tell a lie. And if the exactness of a statement was a matter of conscience, so too were the simplicity and the grace and the rhythmic beauty of the form that statement took. It is a common thing in Newman's letters to find that he, like Carlyle, suffered under the slavery

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(continued from the previous page) of composition. On one occasion he wrote, "The composition of a volume is like gestation and childbirth." And again, "Every book I have written has been a sort of operation, the distress is so great." He writes the 'Grammar of Assent' "more times than I can count" and again he tells us that this is true of most of the books he has published. This stylistic conscience was no late growth; in fact, we find him at sixteen "seldom writing without an eye to style." He is almost pathetic when at thirty-seven while slaving away at his book on justification he wrote to his sister, "I write, I write again, I write a third time in the course of six months. I literally fill the paper with corrections, so that another person could not read it. I then write out fair for the printer. I put it by; I take it up; I begin to correct it again; it will not do. Alterations multiply; pages are rewritten, little lines sneak in and crawl about. The whole page is disfigured; I write again; I cannot count how many times the process is repeated." It is harrowing, this ceaseless polishing process, but what perfection when it is finally over and the finished page is before us! Newman's belief that style is not an extraneous thing but the overflowing of the very mind and personality of the writer. Newman points out that the distinguishing thing about the man of letters is the gift of expression. He may not surpass his fellows in wisdom or insight or vision but what he does seize upon he can present to others so that they may see as with his eyes. As a stylist he has been accused of being "cloyingly explicit" and "inconsiderately generous" to the reader. Newman errs, if err he does, in the interest of a high purpose. He marshals examples, illustrations, employs adroitly managed metaphors and elaborate imagery, and has recourse to idiomatic and even colloquial phrasing, all for the purpose of realising for us the abstruse and the difficult with the most nearly perfect adequacy.

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(continued from the previous page) He is always patient with his reader, always thoughtful, never weary. He anticipates difficulties and concedes objections that he may get things within their exact focus. He tells us what he does not mean as well as what he does, repeats, restates, reiterates, each time-making idea and issue clearer and always in the interest of exactness."

(41-1)³⁷ LIONEL BURROWS: Technique: "Technique in writing is concerned primarily with

³⁷ The para on this page is numbered 41, making it consecutive with the paras on the previous page.

words, with their choice as units, their arrangements as sentences, their combination as paragraphs, chapters and books. Though the point is reminiscent of the old problem about the precedence in time of chickens and eggs, we are told by poets like Shelley that speech created thought, while philosophers like Hobbes say that words are merely the conventional tokens of thought like the counters used in card games to represent money. As a matter of probability, the earliest words were ejaculations expressive of bodily wants and sensations, such words being aptly similar in sound to the corresponding desires and feelings. As this process continued, the words became less rationally suggestive and more arbitrarily associative, new words were more symbolic than emblematic, while the meaning of the old ones was extended, modified and even completely changed. The result is that, in modern languages, the archetypal ideas underlying most words are unknown or forgotten, and the words used have become the paper money of the mind without intrinsic meaning as media of intellectual exchange. It is here that philologists and phonologists discover their utility and teach ordinary men new ideas out of old words, leaving poets and philosophers to create new words to express fine shades of fresh meaning. Yet, when all has been said, meaning remains nothing without words just as words are nothing without meaning. Provided their limitations are not overlooked, provided they are kept in their places as servants should be, words cannot be disparaged or disregarded in the

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(continued from the previous page) manner of those champions of brevity, the learned professors of Laputa. "The distemper of learning is" as Bacon put it, "when men study words and not matter" when words become mischievously momentous.

(b) Writing in the literary sense is the art of the few, speaking is the business of the many, and the forms that fit the one do not suit the other. Writing in the language of everyday intercourse discourages circumlocution and encourages concrete expression, but for the rest current speech is inaccurate syntax, unmindful of etymology disfigured by slang, unlubricated by rhythm, and diluted by weary over-worked phrases essential to instant comprehension.

(c) We know that Ruskin ascribed his command of language to the constant habit of choosing his vital words carefully, and that Rudyard Kipling used to dredge the dictionary for words. We know also that Stevenson modelled his sentences in clay before he cut them in marble, that Pater brought forth the unique word with much mental travail, and that Flaubert was even more meticulous, almost morbidly meticulous spending days and weeks over a single page. Remembering those thoughts "which into words no virtue can digest" one is inclined to doubt whether anything really good or great has ever been written with a running pen.

(d) The safest part of the literary road lies neither to right nor to left, but along the middle, that via media which adhering to good usage, and avoiding both the rocks of tired tradition and the ditches of daring neologism, conveys pertinent ideas euphoniously, fits meaning without neglecting the emotions, and appeals to the aesthetic sense without being unintelligible.

(e) Second thoughts are the best in writing as in living, and a clever journalist has

proved in his literary recreations that "many of the words and phrases which might seem most inspired or inevitable were, in fact, second thoughts."

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(43-1)³⁸ SOMERSET MAUGHAM: "I sit down with a fountain pen and paper and the story pours out. However lousy a section is I let it go. I write on to the end. Then the subconscious mind has done what it can...the rest is simply effort...polishing, rewriting the lousy parts...going over a chapter time and time again, until, though you know it isn't right, it is the best you can do."

(43-2) WRITING IS AGONY: Anonymous: (a) Readers generally take it for granted that writers like to write. It is perhaps also generally assumed that after a little practice they find writing easy. The fact is that most writers find their work desperately difficult no matter how long they have been at it, and regard the whole literary process as one part pleasure and nine parts drudgery. Doubtless a few special cases, including geniuses and college sophomores, enjoy the process; writers as a group have to drive themselves to it. As a group they have always been spiritual hypochondriacs, professional sufferers who manage (frequently) to make a living out of their suffering.

(b) MARJORIE RAWLINGS: "Writing is agony. I stay at my typewriter for eight hours every day when I'm working and keep as free as possible from all distractions for the rest of the day. I aim to do six pages each day but I'm satisfied with three. Often there are only a few lines to show."

(c) J.P. MARQUAND: "Writing is a curse. I heartily dislike it, always have and always expect to."

(d) ERNEST HEMINGWAY: "Most of it is tough going." 'For whom the Bell Tolls' took 17 months of work, on a daily 7.30 a.m. to 2.30 p.m. schedule.

(e) H.G. WELLS: Has to rewrite "four, five, six or seven times" before his books take on 'shape and form.'

(f) THOMAS MANN: "My unvarying schedule - seven days each week beginning after breakfast and ending at noon." His average daily output: a page of longhand.

(g) ROBERT NATHAN: "When I'm really working I keep at it eight to twelve hours a day, usually writing by hand. I cross out a lot, revise constantly. In impatience I turn to the typewriter and write rapidly, then

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(continued from the previous page) cross it all out and try again by hand. The work never gets any easier."

(h) SINCLAIR LEWIS: "Writing is just work - there's no secret. If you dictate or use

³⁸ The paras on this page are numbered 42 and 43, making them consecutive with the paras on the previous page.

pen or type or write with your toes – it is still just work."

(44-1)³⁹ GEORGE JEAN NATHAN: 'The Life of a Writer' has always seemed to me to be about as good a one as any low human being could hope for. His office is in his hat; his tools are in his pocket; his boss is himself; he is footloose, free, clockless independent. He can say what he want to, however inexpedient, injudicious and discommodious, and get paid handsomely for what other working men would promptly get sacked for. He can keep his mind alive and kicking with controversy and enjoy himself in putting his inferiors in their places. He can, with relatively little work and with easy hours – if he has any talent at all – earn a very satisfactory livelihood. He moves in a world not of trade but of ideas. He deals in words, for which he doesn't have to lay out a cent and hence takes no financial risk, instead of commodities that have to be paid for first out of his own funds."

COMMENTS

Balzac

(44-2) He ate his dinner in early evening, slept until midnight, awoke and worked at writing through the night until dawn and then slept again for a couple of hours.

(44-3) SAMUEL TAYLOR COLERIDGE: Verbal Precision: "To a youth led from his first boyhood to investigate the meaning of every word and the reason of its choice and position, logic presents itself as an old acquaintance under new names. I shall attempt to prove the close connection between veracity and habits of mental accuracy, the beneficial after-effects of verbal precision in the preclusion of fanaticism, which masters the feelings more especially by indistinct watch-words: and to display the advantages which language alone, at least which language with incomparably greater ease and certainty than any other means, presents to the instructor of impressing modes of intellectual energy so constantly, so imperceptibly,

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(continued from the previous page) and as it were by such elements and atoms as to secure in due time the formation of a second nature."

(45-1)⁴⁰ SIR ARTHUR QUILLER-COUCH: "In all civilised speech the very nerve of the sentence and for preference the active verb. A rough general rule for judging of an author's style whether it be forcible or feeble one may usefully note if by instinct or habit he uses

³⁹ The paras on this page are numbered 44 through 46, making them consecutive with the paras on the previous page.

⁴⁰ The paras on this page are numbered 47 through 52, making them consecutive with the paras on the previous page.

active transitive verbs in preference to laying them on their passive backs and tying the nouns and particles together with little auxiliary 'is's' and 'was's'."

(45-2) ANATOLE FRANCE: "La Fontaine loved words and could choose them. Only on this condition can a man be a writer. Words are ideas."

(45-3) ELBERT HUBBARD: Comments: It is this contempt for wordiness that has had the greatest influence in moulding Hubbard's writings, making them of exceptional interest and most readable.

(45-4) LAWRENCE D'ORSAY (Editor and teacher of journalism): "I wrote a novel of 110,000 words in 12 days only pausing for a few hours' sleep when my brain refused to work any longer and my eyes wouldn't stay open. In those twelve days I did not eat a regular meal, only a cup of coffee and a sandwich or a plate of scrap at my desk."

(45-5) KAHLIL GIBRAN: Opened one of his notebooks with the written prayer: "Help us, O Lord, to write thy truth enfolded by thy beauty in this book."

(45-6) P. GUHA-THAKURTA: The Dialogue Form: (a) "The dialogue as a form of literary composition usually means a conversation between two or more persons, implying however, greater unity and conformity than an ordinary conversation. It has been a recognised type of literary expression, prose or verse since very ancient times. The method of the dialogue form was almost universally employed in all the ancient literatures of the world for instructing the people in matters of ethics, philosophy, theology, science or myth. Among the ancient Greeks, the dialogue was considered very well suited for religious and didactic

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(continued from the previous page) literature.

(b) The ancient Greek philosophers employed the dialogue partly for purposes of rhetorical entertainment and partly for conducting their investigations and conveying instructions. The dialogues of Socrates are generally in the form of question and answer so contrived that the person is led himself to originate ideas that the questioner wishes to bring before him. Plato's dialogues are, more or less, like philosophical dramas in which the Socratic method of investigation is brought to bear upon speculative subjects.

(c) It is really interesting to note that the dramatic element of the dialogue is really Sicilian in origin. It was Heraclides who first introduced as the dramatis personae of a dialogue the famous men of a bygone age. Be that as it may, the masterly skill with which Plato handled the dialogue makes it abundantly clear that although he took possession of the form already developed by others, he brought the dialogue to its perfection. Several of the followers of Socrates, notably Zeno and Xenophon tried the Socratic method but none rivalled Plato in the grandeur of conception, skilful treatment and literary excellence. Like his immediate predecessors, he gave Socrates the leading role in all his dialogues and in his mouth he placed all the truths of philosophy.

(d) The dialogues of Plato have been the most powerful initiators⁴¹ of human thought, apart from the value of his excellent handling of the dialogue form. Scientific thought has not yet in the world's history proved nearly so fascinating as that combination of feeling, emotion and dialectic with which his dialogues abound.

(e) Dialogue, he says, was employed solely for grave discussion and philosophical controversies.

(f) The dialogue reaches the point of the favourite opening of Socrates: "Define what you are talking about" - when Lisideus suggest to Eugenius that 'before they proceed further, it was necessary to take a standing measure of their controversy.'

(g) Dryden himself in his 'Defence of an Essay of Dramatic Poesy' (1668) says that 'his whole discourse

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(continued from the previous page) was sceptical, according to that way or reasoning which was used by Socrates, Plato and all the academics, which Tully and the last of the ancients followed and which is imitated by the modest inquiries of the Royal Society.' The very fact that Dryden was 'sceptical, tentative, disengaged' in the dialogue is his great achievement in an age when most of his contemporaries were pledged to certain dogmas and prejudices.

(h) John Dryden's 'Essay of Dramatic Poesy' written about 1665 may be reckoned as the first great English critical writing in which the dialogue is successfully handled. The 'Essay' is Dryden's most elaborate and noteworthy work of criticism.

(i) The three 'Dialogues between Hylas and Philonous' (1713) of George Berkeley is fundamentally Platonic, both in structure and method of treatment. Berkeley himself appears as one of the interlocutors and endeavours to meet the various objections to his own philosophy and establishes it.

(j) David Hume's 'Dialogues in Natural Religion' (1751) belongs to the same philosophic type of dialogue - for the most part argumentative and discursive. The sceptical 'Philo' of the dialogue expressed Hume's own intellectual position in resolving all natural theology "into one simple proposition that the cause or causes of order in the universe probably bear remote analogy to human intelligence." The eight 'Moral and Political Dialogues' of Rev. Richard Hurd are more important from the point of view of criticism. His inordinately long preface 'on the matter of writing Dialogue' wherein he comments on Plato and Cicero, Lucian and Erasmus, and puts forward a strong defence for the 'ancient serious Philosophical dialogue', is a very interesting critical writing in itself. Hurd has left for us two remarkable observations on the dialogue for the use of critical essay: (i) 'The conversation may not have really been such as is represented: but we expect it to have all the forms of reality.'

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⁴¹ "initiators" in original

(continued from the previous page) (ii) Though Truth may not be formally delivered in Dialogue, it may be insinuated; and a capable writer will find means to do this so effectually as in discussing both sides of a question, to engage the reader insensibly on that side, where the Truth lies.' These two statements are significant so far as they show the essential relation of dialogue to criticism. George Lyttleton's "Dialogues of the Dead" show some originality in method and treatment.

(k) Lyttleton also considers the dialogue to be 'one of the most agreeable methods, that can be employed, of conveying to the mind any Critical, Moral or Political observations,' because in his opinion the 'dramatic spirit, which may be thrown into them (characters of remarkable persons) gives them more life than they could have been in dissertations, however well-written.' This is, of course, very true but it is unfortunate that his performance should fall far short of his proposed design and theory.

(l) The 'Imaginary Conversations' of Walter Savage Landor present some of the most successfully executed dialogues in the history of English critical essay.

(m) The two well known dialogues on 'The Decay of Lying' and 'The Critic as Artist' Parts I and II appear in Oscar Wilde's famous book of criticism 'Intentions' (1891). The three dialogues are employed by Oscar Wilde as the vehicle of his most favourite aesthetic creeds and tenets. In fact, there was never a writer or more insolent upholder of the theory of 'Art for Art's sake' than Oscar Wilde.

(n) The most significant critical essay of the 19th. century through the medium of a dialogue is 'The New Republic' of W.H. Mallock published in 1877. It is a lively satire on most of the prominent literary and scientific men of the late 19th century and on most of their favourite literary or scientific theories and principles. It is written in a most fascinating style with none of the foam and froth of angry or pungent satire. It is an amusing,

(continued from the previous page) pleasant parody of men and opinions and those who are conversant with the prevalent thoughts, ideas and ideals of the prominent men of the age, would not find it difficult to find out who is who or which is which. Even the characteristic style of writing of some of the men or their peculiar manner of speech has been reproduced with utmost imitativeness and sufficient hints are thrown broadcast throughout to discern the men or their opinions. Among the interlocutors, Mr. Luke, 'the great critic and apostle of culture' is Matthew Arnold himself; Mr. Rose, described by the author as 'the Pre-Raphaelite, who always speaks in an undertone and whose two topics are self-indulgence and art' is no other than Walter Pater; Mr. Storks of the Royal Society, 'who is great on the physical basis of life and the imaginative basis of God - the man with black whiskers and bushy eyebrows' is Huxley; Mr. Herbert is plainly enough Ruskin and Mr. Stockon is Tyndall.

(o) 'The Meaning of Good' (1901), 'Modern Symposium' (1905), 'Justice and Liberty' (1908) - these three dialogues of Mr. Goldsworthy Lowes Dickinson have achieved remarkable popularity in our present generation."

(49-1)⁴² ISAAC GOLDBERG: "The Wonder of Words:" (a) Consider again, the matter of relative phrasal length in writing. Writing is symbolised speaking. In speaking, the relative length of our phrases is determined by their emotional or intellectual content and – more than we realise – by the normal flow of our breathing. We do not, in reading, like an uninterrupted succession of sentences containing two or three words each; we do not like an uninterrupted succession of sentences each containing ninety words. We instinctively ask for variation in sentences length; we instinctively ask, indeed, for variation in accent and pitch – in a word, for equilibrium, for harmonious, dynamic balance. We dislike the succession of short sentences because they suggest asthmatic utterance; we dislike the succession of long ones

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(continued from the previous page) because they suggest a different type of breathlessness, caused by talking without pause. Listening to music or singing that is consistently in the high registers induces a feeling of strain, and that feeling may begin in our throats, which unconsciously imitate, or have suggested to them, the vocalism required to produce such high tones. Such refinements of writing as rhythm, cadence, harmony of vowels and consonants, even choice of words, which constitute the aesthetics of rhetoric, of style, have a physical basis. 'Kant' wrote De Quincey in his essay on Language, 'was a great man, but he was obtuse and deaf as an antediluvian boulder with regard to language and its capacities. He has sentences which have been measured by a carpenter, and some of them run two feet by six inches. Now, a sentence with that enormous span is fit only for the use of a megatherium or a pre-Adamite. Parts so remote as the beginning and end of such a sentence can have no sensible relation to each other; not so much as regards their logic, but none at all as regards their more sensuous qualities – rhythms, for instance, or the continuity of metaphor.'

(b) It is humourless to establish a hard and fast rule as to the desirability of Anglo-Saxon words in preference to words that are derived from Greek and Latin. The short word is not always the word that is derived from Anglo-Saxon; the long word is not always the word that is derived from Latin or Greek. The entire question of short words versus long easily glides off into fallacy. The short word is not always the more efficacious. The short word is not always the more familiar of the terms at one's disposal.

(c) English, as should be obvious to anyone with an ear, is fortunate in its multilingual structure. The Anglo-Saxon components and the Graeco-Latin elements should not be looked upon as rivals but as rich collaborators.

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(continued from the previous page) The old teaching that taught us, if only by implication to regard the Graeco-Latin elements as affectations, as showy-stylistic vestments, was

⁴² The para on this page is numbered 53, making it consecutive with the paras on the previous page.

prejudiced and short-sighted. It cannot be too often recalled that words as solitary objects exist only in the dictionary; everywhere else they exist in vital combination. Whether we select a long word or a short, an Anglo-Saxon word or a Graeco-Latin one, depends frequently not only upon such stylistic problems as determined the choice of interminable in preference to endless, but also upon the rhythm, the cadence of our sentences.

(d) To think, then, in terms of words, rather than in terms of phrases, is an elementary mistake. It is as if one were to think, musically, in terms of a single note, rather than in terms of a phrase or melody. Not the long word, not the short word, not the Anglo-Saxon word, not the Graeco-Latin word, is the focus of consideration. Rather is it the word that fits most effectively into the specific combination.

(51-1)⁴³ G.K. CHETTUR: (Calcutta) College Composition:⁴⁴ "It is to those who are not clear themselves about what they wish to say that employ a maze of high sounding words to hide their lack of ideas, or what is worse, the confused condition of their mind. Be simple, therefore, in your language. Where a simple word or phrase will serve your purpose don't use a difficult one. And generally where one word is enough, don't use two. Thus you should prefer begin to commence, spread to propagate, house to residence, went to bed to retired to rest, renewal to recrudescence, happened to transpired (in the sense of leak out, become known) use to utilise, consists of to resolves itself into, my best to the utmost in my power, bad weather to unfavourable climatic conditions, showed great fear to exhibited symptoms of profound apprehension, and so on. Sometimes a big word is preferable, because in the long run it is simpler than an awkward round-about phrase expressive of the same idea.

(continued from the previous page) Thus it may be simpler to say ubiquitous or reciprocity or sanctimonious than which is everywhere or condition expressing mutual relation or making a show of piety. Such round about expressions are explanatory, but they make clumsy substitutes. It is worthwhile that simplicity does not necessarily involve the use of simple sentences. The beginner should of course learn to write in short simple sentences. He will soon realise, however, that simplicity and clearness may be achieved even when long and complex sentences are used, provided they are well managed, i.e., well balanced, with clauses and phrases placed properly and arranged in the right sequence. Good prose aims at dignity of style as well as clearness, and in good prose these vulgarisms, colloquialisms, slang, commercialisms, vernacularisms should find no place. The best advice is to stop and think over any phrase or expression that strikes you as too familiar or likely to be too familiar to the reader. Find out whether it conveys exactly the idea you have in mind; the probability is that you will discover it is merely a phrase to which your ear has become accustomed and that you can express your meaning better in your own words. If you read any piece of good English Prose you will see that the writer employs both types of sentences so as to secure

⁴³ The para on this page is numbered 54, making it consecutive with the paras on the previous page.

⁴⁴ The original editor inserted underline by hand.

variety. It is a mistake to think that a good style depends upon the exclusive use of periodic sentences. By the very nature of their construction they involve a strain upon the reader's attention, and too many periods coming one upon another may also become monotonous. Where the nature of the subject demands the close attention of the reader, (as in dealing with analytical or philosophical themes) the period may more often be used, but loose sentences might be employed occasionally to relieve the tension and to introduce variety. Words, phrases and clauses should be placed as close as possible to the terms which they relate to or qualify.

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(continued from the previous page) The object of dividing an essay or a chapter into paragraphs is to secure clearness, and clearness can be secured only by devoting a separate paragraph to each leading thought. The length of a paragraph should be determined, as in the case of a sentence, by the amount of matter that is to go into it. The modern tendency is against the long paragraph (as it tends to become complicated and unwieldy) and favours the shorter type as giving greater crispness and point to the style. Here again, what has been said of the length of sentences, in regard to variety, may be repeated. A very short paragraph after a number of long paragraphs is often found to be most effective. Sometimes such a paragraph may consist of just one short sentence.

(b) The Elegant Style implies refinement in thought as well as in diction. It carefully avoids every form of coarseness either in ideas or in the expression of ideas, and pays great attention to ease and smoothness in the flow of words. It is characterised, therefore, by Euphony and Rhythm.

(c) The Paradoxical style: Mr. G.K. Chesterton has familiarised us all with this style of writing which he has made peculiarly his own. A paradox consists of an apparent contradiction of accepted ideas, the purpose of which is to stimulate thought and make one look at things from a new point of view. For example to say that the older a man gets the younger he becomes is so contrary to our usual way of thinking, that we are startled into wondering what can be the possible meaning of such a statement. Mr. Chesterton's writing is full of such paradoxes. Entertaining as they are, they nevertheless involve a heavy strain on the attention of the reader, to whom too much of this kind of mental gymnastics is fatiguing. It is not pleasant continually to be standing on one's head. Comparison immediately calls up in the mind a vivid picture and the words acquire a greater force than by the mere statement of an abstract quality. Abstract terms blur the lines of a picture because they are difficult

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(continued from the previous page) to visualise. A metaphor is more effective than a simile as it gives cause for more surprise. Note however that a metaphor which is not intelligible defeats its purpose. The use of too many metaphors involves a strain on the mind of the reader, and should be avoided.

(d) The Epigram embodies a truth of some importance in terms that are terse, and on

the face of it contradictory. The shock of surprise this produces stimulates attention and makes for energy in style. Too many epigrams, however, involve a heavy strain on the reader. The use of figures of speech makes for liveliness and variety in writing. Individuality in style is founded to a large extent upon a judicious use of them. Punctuation is a great aid to clearness. The proper use of these stops helps the reader to understand the meaning more easily, by indicating the relation between words, phrases, clauses and sentences. Three dots after a full stop mark a pause for reflection or indicate something left to the imagination of the reader. Good writers use adjectives carefully and sparingly. The use of too many adjectives result in sloppiness and verbosity. Use as few adjectives as possible. Most writers of the 18th century strove after elegance in style, and Addison may be mentioned as, above all others typical of his age.

(e) The Graphic style enables the reader to visualise what he reads as in a picture, and it is therefore especially suited to Descriptive and Narrative writing. The more clearly and vividly the words of the writer have power to call up such a picture, the greater is his success in this kind of writing. When reading of some event, or some description, we sometimes voluntarily exclaim, "How graphically he puts the whole thing before us!" It is as though we saw it ourselves. This is what the graphic writer aims at. The graphic style demands (i) some imagination on the part of the writer (ii) the use of concrete vivid, picture-forming terms in preference to vague general terms of an abstract nature which are hard to visualise.

(continued from the previous page) The use of similes and metaphors help to stimulate the imagination in this respect.

(f) The Elevated Style is appropriate only to serious subjects of some importance, and demands the use of a lofty diction to express lofty thoughts. Gibbon's 'Decline and Fall of the Roman Empire' is a work written throughout in this dignified style, and to so imposing a subject it is excellently suited. Another writer who employs the elevated style is Edmund Burke. The chief danger of the elevated style is that it is apt to degenerate into mere pomposity. This happens when the diction is lofty and the theme is commonplace. Gibbon made the mistake of employing in his autobiography a style precisely similar to that of the 'Decline and Fall', and the effect was stilted and pompous. Unless you are certain that the subject or sentiment demands this style of composition, don't attempt it. If you do, what you write is sure to seem inflated and bombastic.

(g) The practice of epitomising passages, by training you to read carefully and attentively, develops concentration. By practice in compression you learn to economise words, and therefore to be precise. What is more, by constantly striving to get at the core of the message and the intention of the writer, you gradually develop a quickness of apprehension which is in itself a fine training for the mind, an indispensable preparation for no matter what form of study.

(h) Proportion and Balance: The design of the essay will be faulty if a proper proportion is not observed as between its parts. It is important that you should divide your essay in such a manner that the various points you wish to stress receive their due share of emphasis, no more and no less. This implies that the space devoted to the development of

any idea should be in exact proportion to the importance of that idea in relation to the other ideas in the essay. Otherwise the essay will be ill-balanced. Very often this happens as the result of imperfect thought, or an inability to appreciate the value of the

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(continued from the previous page) material you have collected for the essay; sometimes it is due to want of time. Let your essay be properly balanced, observe a sense of proportion in developing your ideas. Don't give undue importance to a triviality, nor dismiss an important idea in a casual manner.

(i) The personal standpoint does not necessarily involve the use of "I" in your essay. On the contrary, it is better to avoid it. What it does involve is the careful use of language, of words and phrases which are the mould of your own thoughts, of your own feelings, and become inevitably thereby the expression of your own personality. It is in this way that an individual style is developed. Don't repeat words or phrases or sentences simply because you have seen them used elsewhere. Invest them with meaning and significance, and use them with care and precision. Make the language your own. The general direction not to use the first person singular may be extended to other pronouns. We, the first person plural, and the prerogative of kings, editors and fools, sounds pompous, if used throughout. You, the second person singular, when used continually has a colloquial effect far from pleasing or dignified. He, the third person singular, or the Impersonal one, makes the style clumsy and awkward, and the meaning often confused because it involves constant repetition. The safest course is to use no pronouns at all. Occasionally you may introduce one neatly, here or there.

(56-1)⁴⁵ K.D. SETHNA: (India) On Inspiration: (a) Often a simile by some author strikes the mind and becomes part of one's peculiar vision. Several of my poems were born in this way.

(b) My poems commence almost anywhere; stanzas spurt up haphazard. Usually I have the ending first. I believe this fragmentary method of inspiration is due to insufficient liaison between the outer transmitting mind and elemental poetic enthusiasms. The trouble for those whose inspiration must be drawn from beyond the normal mind

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(continued from the previous page) and who yet have too active an intellect is that, until the latter is fully illumined with the spirit's certainties, the inspiration is likely to come in fitful rushes and a lot of shaping has to be done to draw out that part of the poetry which has got suspended somewhere in the subliminal instead of coming through like the rest. A strong faculty of self-criticism has to be acquired, a Flaubertian sense of the only word and the unique cadence, the inevitable expression.

⁴⁵ The para on this page is numbered 55, making it consecutive with the paras on the previous page.

(c) Something abnormal takes place in the poetic process - subliminal upsurge or supraliminal downpour. During the afflatus, the poet is aware of a thrilled idealistic quality shaping the totality which we call his style.

(57-1)⁴⁶ SIR WALTER RALEIGH: "A word is a deed, and problems of expression and conduct can never be wholly separated. The questions that arise in the study of English composition revolve themselves, with surprising frequency, into questions of character, motive and conduct. Rhetoric passes into Ethic. Beginning to write too soon is a common cause of difficulty. Let the subject take shape and gather in thought. Every man is eloquent on what he knows. If you talk nonsense in Saxon you are found out at once; you have a competent judge in every hearer. But put it into Latin and the nonsense masquerades as profundity of abstract thought. Half the writing in the newspapers is of this kind, because it is vague and commits the writer to nothing very definite. Muddled thought and intellectual timidity take refuge in the intricacies of the Latin vocabulary and bury themselves under its decaying matter. The fact is, the metaphors wear out. "The thin edge of the wedge" is worn off. From familiarity, the mind skips over the figure and takes a short cut to the meaning. "Rooted prejudice," "unbridled passion," "shallow fears," "inflamed with anger." The figure is neglected, as you neglect, on a second reading, the illustrations of a book. To prevent this the speaker or writer must show that he conceives the

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(continued from the previous page) figure vividly himself. The essential is that the metaphors you use shall be exciting to yourself, have some warrant in real existence. What the constant study of Bible, and that alone, did to keep English writing pure, sane and vigorous may be found in the works of George Fox; not so much in his letters as in his Journal."

(58-1)⁴⁷ WILLIAM T. BREWSTER⁴⁸ : English Composition: "A succession of simple sentences is choppy and sententious, as with Macaulay, Emerson and J.R. Green; compound sentences with subordinate clauses, unless used with skill, tend to looseness. Stylistic endings probably arise from a desire to be rather more formal or enthusiastic or suggestive or persuasive, than is strictly in accord with fact and logic. Or they may result from a writer's being bewitched by his own eloquence or from his skilful seizure of an opportunity to impress his readers, in whom he has already developed sympathy. Stylistic endings are very common in all literature of all kinds, poetical and prosaic. Thus Milton may be thought to have written his sonnet to the line "They also serve who only stand and wait." We often find emphasis pressed to sensationalism and reiteration to the limits of weariness and nagging. Literary devices for emphasis are such things as illustration and example, contrast, suspense, climax,

⁴⁶ The para on this page is numbered 56, making it consecutive with the paras on the previous page.

⁴⁷ The para on this page is numbered 57, making it consecutive with the paras on the previous page.

⁴⁸ "BREWSTER" in the original.

selection, antithesis, hyperbole, irony. Some of these are cheap or annoying or detestable or offensive to taste. But any fundamental objection to bad emphasis lies in its distortion of facts for the sake of sensationalism or effect. Thus modern English criticism finds some faults with Macaulay's 'stamping emphasis' and the censure comes down to the allegation that he distorted fact and judgment in the interests of contrast. The time when one must give his days and nights to the volumes of Addison or Burke or De Quincy or Coleridge or other classics, exclusively, has happily passed. This is but natural, since their ideas have given place to new interests, new conceptions

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(continued from the previous page) new ideas and hence to new structures. It is obviously an act of bad faith to the modern conception of organic evolution to assume that good modern writers may not have profited, directly or indirectly, by what their predecessors had to say. It is, indeed, a grave literary and pedagogical fallacy to assume, as is sometimes done, that good moderns have nothing to tell us about composition that could not better be found in the ancients from any point of view, whether of style or structure. Few fallacies are commoner than this variation of words without change of facts. This fallacy vitiates the very essence of argumentative composition; for argumentative movement goes from facts to consequences different from facts. Other well-known fallacies are 'begging the question' where the conclusion is wittingly or unwittingly assumed in the manner of stating the antecedent facts; the post hoc, ergo propter hoc fallacy, where things following each other in time are assumed to have some causal relation, the substantiation of which depends on a correct application of still other facts - a very common fallacy; the false analogy, where things alike in known respects, are wrongly assumed to apply to one another in the unknown items; the false example, as in (1) above, humanly to be called the fallacy of impatience; the false use of sign, as when we reason from symptoms of any kind - expression, action, colour etc. - to causes, motives and a variety of other things, rather in accord with predilection than sound induction: 'arguing beside the point.' A common question, for example, "shall I put this sentence of transition at the end of one paragraph or at the beginning of the next?" is unimportant, or unanswerable in a definite way. The only principle is to do whatever will give their reader the best inkling of what is to come, if that is important, or will give him the best notion of what has been said, if that is vital. All such matters are ultimately matters

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(continued from the previous page) of judgment of what a writer deems it worthwhile to emphasise. Applying our principles of unity, coherence and emphasis, we may say that the first has largely to do with the content of the paragraph. Herein the only general rule is that the paragraph should be clearly about something - something on the whole, too large for one sentence, and too small to occupy a section or a chapter; and that it should make distinct, if unimportant, additions to what has gone before. Coherence means that the place of paragraphs in a whole composition and the relations of sentence to sentence within a

paragraph should be sound, that is to say intelligible, even if the idea be unsound and false, and even if some other arrangement might be quite as good. Such relations are made more evident, not infrequently to monotony, by the use of transitional phrases, sentences, and words. Emphasis is the use of any means whatever – sharp transitions, topic sentences, antithesis, short sharp sentences, rhetorical questions (cf, Burke, ante) – where by the meaning of the paragraph more readily catches the eye, and hence emphasis may more naturally and economically be applied at these points, as in the topic sentence; but a short simple sentence in the midst of longer sentences is also emphatic. Style is, on the whole, manner; and style of writing is manner of writing. Style is sometimes imagined to be very rare and subtle essence, possessed only of the literary elect, "He has style." Style in this sense we pride ourselves on being able to detect, as if we were literary tea-tasters; but we cannot tell what we mean by the term, and the presence of the volatile fragrance would probably not be detected in equal amounts in any literary production by different literary analysts. It consists rather in general correspondence of mind and expression – the absence of personality, bitterness, rancour, and the presence of those amenities that turn away wrath; but the theory is, normally, that every rock of offence should, if

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(continued from the previous page) possible, be removed, to the end that relevant matters may have free field. In literature, especially in criticism – that begetter of strife – we see urbanity best exemplified in such writers as Addison and Arnold, and, to name one of many moderns, Mr. A.J. Balfour. More could be said about this aspect of convention; it is, indeed, a very interesting one. It is often at odds with the plain speaking of the natural man, and is perhaps, less of a mark of individual vigour than of a certain stage of civilisation. It may tend to fall into indifference or complacency, but at its best when it is more than a mere form, it originates in that charity which thinketh no evil. Vigour of style is, however, more nearly proportioned to metaphorical skill than to any other on thing; for metaphors are the stockintrade or backbone or sine quo, non, or what not, of clever individual sayings. We are constantly told to avoid monotony in wording and in sentence form; "The one rule," says Stevenson, "is to be infinitely various." Thus a long succession of periodic sentences is likely to become monotonous through constant formality; an array of successive loose sentences, are likely to drag; short, declarative sentences vex one by too much choppiness; many questions, to create wonder as to how the writer will answer them all. Even at some risk of obscurity, writers often try to vary their wording like the use of synonyms, circumlocutions and the like to avoid a repetition of the same words and phrases or the same form and rhythm of sentences. Prose should not employ alliteration and assonance. A succession of syllables, beginning say, with 's' or similar sibilant sounds, or 'k' and kindred cacophonous combinations is not usually in the highest degree agreeable; a little of it sets one's teeth on edge; it is a crude performance of the trick. Suggestions are contained in series of questions, such as, "What does this subject mean?" "What do I know about it?"

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(continued from the previous page) and "Whither does it lead?," "Why is it interesting?," "How may it be divided?," "Will my reader be interested in it or understand it as I do?," "What do I wish to say to my correspondent?" The answers to questions, though they may never result in a lively style, will often set a literary ball arolling; and to set something going and keep up the sense of motion, is, as we have seen, essential to composition. Hence arises a variety of counsels regarding planning or arrangement of material, and these fall into the extremes of the desultory and the formal methods. According to the first, ideas beget ideas, inspirations follow inspirations; you follow them whithersoever they lead. Much good literature has been produced on this principle, witness Emerson, Hazlitt, Holmes and many others; but it is not usually so much recommended for the purpose of instruction as is the more formal type. In the latter you make deliberate arrangements; you may be advised, for example, to plot out your work with great care; perhaps the best way, certainly a good way, is to write down separate ideas on separate slips of paper, and when all are there, to shift them about, as in a sort of stylistic solitaire, till a good order comes out. Or one is advised to jot down on separate sheets what a thing is, what it is not, what it is like, or to set down facts in one column and opinions on another. All such schemes are a great help in the early stages of engineering ideas for publication."

(62-1)⁴⁹ THOMAS L. MASSON: "I discovered that my writing work, instead of suffering, through following meditation⁵⁰ was so much easier and better done that the contemplation of increased accomplishment filled me with awe. It seemed to me that whereas before I had been doing it myself, now it was being done for me."

(62-2) EMMETT FOX: "True and False Work:" "Suppose you have a difficult letter to write or a sermon or a lecture to prepare. Suppose you sit in front of a sheet of paper and draw curlicues or cut the

(continued from the previous page) pencil to pieces or tear your hair. These would be false actions, and many people do just that. Such actions get you nowhere. To decide what you are going to say, to start a current of thought and to write it down, is true action. You will note that the different is that in the false action you begin from the outside. You had not prepared your thoughts in order first and then the writing or outer activity followed. A false action means deadlock; a true action is always fruitful. True activity is always from within outward. False activity tries to work from without inward. One is centrifugal and the other centripetal, if you want to be technical. If you are working from within out, your work is alive and will be productive. If you are working from outside inward, your work is dead, and it will have a bad effect on you. Artists and literary people speak of 'pot-boilers'. You

⁴⁹ The paras on this page are numbered 58 and 59, making them consecutive with the paras on the previous page.

⁵⁰ "through following meditation" was typed above the line and inserted with a caret.

know what a pot-boiler is. It is a picture that you paint or a story that you write, not because you are interested but just to keep the monetary returns coming in. It is never good because it is not the result of inspiration. It is done from the outside and is a false action. It is a common saying among writers that three potboilers will kill any talent; and that is true. The proper way to paint a picture is to see beauty somewhere, in a landscape or in a beautiful face, or wherever you please. You thrill to that beauty, and then you go to the canvas and express your inspiration there. That is art, and that is true action. It inspires other people and it helps and develops you yourself. If you write a story or a novel because you have observed life, because you have seen certain things happen and studied certain people, and write it all down because you are alive with it, that is a true action and you write a great book. Dickens, George Eliot, Balzac and all the great authors wrote in that way. But if you say: "I will do fifteen hundred words a day and give my publishers the 'mixture as

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(continued from the previous page) before' and that will secure my income," your work will be dead. And this policy will kill any talent that you may have."

(64-1)⁵¹ MARZIEH GAIL: 'Magazine Articles:' "After several difficult years as a contributing editor during which time I have read and unfortunately rejected unnumbered manuscripts which were submitted from practically all over the planet, I should like to unbosom myself on this subject once and for all. In the first place, no matter what you think, we do not like to reject your manuscripts. Rejecting a manuscript is a more complicated procedure than accepting one; we use more tact and care in returning your work than do non-Bahai publications. We want this magazine to sell. We want it to pay for itself. And we can't force people to buy it, as a disagreeable but righteous act; to make it self-supportive we have to publish readable, popular articles. Obviously, if such articles don't come in, we can't publish them. Now we can't use any 'stuffed shirt' articles. I notice that a number of contributors feel duty-bound to intellectualism at any price. We do not expect our contributors to set up in business as intellectuals - we want them to be writers. We want life and colour and common sense. We want them to write down their own experiences or their own opinions in plain, everyday language. Here's another thing. Write what you know about. It is true that the Baha'i teachings refer to every phase of human activity, but that does not mean that the individual Baha'i knows everything. Your study of the Teachings, however earnest, does not give you the authority to hold forth on subjects you have never investigated. For example, no matter how well you know the Teachings, don't write us an article on medicine unless you have an M.D. or other valid degree. Write what you know about - your kitchen your office or your aunt in Bad Axe, Mich. Build your Baha'i article around things you have experienced, whether in books or everyday living.

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⁵¹ The para on this page is numbered 60, making it consecutive with the paras on the previous page.

(continued from the previous page) As for style, write the way you sound when you talk. There are of course as many styles as people, and every writer may have several styles which vary with his purpose; his laundry list, will and testament, and farewell note pinned to the pincushion will all sound different. Style doesn't have to be simple, because many writers aren't simple – but it does have to be clear, because otherwise it doesn't transmit anything and so fails in its purpose. Generally speaking, use Anglo-Saxon words in preference to those from the Latin. The Anglo-Saxon ones are the short ones with all the consonants, that you learned when you were a child. Use 'help' and 'room' and 'drink' instead of 'assist' and 'chamber' and 'imbibe'. As for length, pretend you're writing a telegram and have to pay for every word. This will make you cut your article down till it's really good. Remember, they say genius is knowing what to omit. (It's like being a sculptor – you buy a block of marble and chip off what you don't want.) Oh, and about poetry. Just because a thing rhymes, is written in short lines, one under the other, it isn't poetry. Well, dear Writers, that about covers the subject, and I'm glad I'm way off in California where most of you can't get at me."

(65-1)⁵² OPENING: Some readers judge an M.S. entirely by the first chapter; others by the first few pages. So always replenish⁵³ your opening pages, and re-write if necessary.

(65-2) CHARACTERIZATION: If you want to avoid flat description you must characterise by incident. Do not say a man is mean; show him doing a mean act. Let the characters reveal themselves by doing characteristic acts, or by speaking characteristic dialogue. Then drape the ideas, epigrams, witticisms and thoughts stored up in my notebooks upon the figures and characters of my books or stories.

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(66-1)⁵⁴ Quotations from Two Translations of the New Testament

- (a) "Jesus wept" – note its beauty and strength.
- (b) "The Redeemer of Mankind burst into tears" – note its verbosity and weakness.

(66-2) JOURNALISM: is a fragmentary and fugitive activity. I look to the more enduring and less hurried medium of literature wherein to express my thoughts. Out of my own depths would I draw up the vessel of ideas, and this is a process which takes a longer time than picking up the commoner thoughts which lie in thousands all around.

(66-3) STYLE: (a) We must so learn to write that even those who cannot follow our thought will yet read our pages for the sake of following our style. We must make our articles so

⁵² The paras on this page are numbered 61 and 62, making them consecutive with the paras on the previous page.

⁵³ "replish" in the original.

⁵⁴ The paras on this page are numbered 63 and 65, making them consecutive with the paras on the previous page.

interesting that each of them will leave a legacy of words or phrases that will persistently stick in the memory.

(b) The scientific side of your writing calls for unimpeachable fact; the metaphysical side for clarity and precision of statement. But this is not enough. It may be dull. The artistic side calls for stylised treatment of the material.

(c) I have to be fastidious about the style of books and journals which I read. I have to shun badly-written ones.

(d) Your style must be sprightly and vigorous; your pages must 'say' something. Give ideas that matter and then phrase them forcibly. Carry a tone of conviction. Scrap the superfluous. Be pithy and crisp.

(e) Write almost as you talk, but with great grace of language, for that is most readable and most easily understood. The average writer is 'dead' because his pen walks on stilts. Be human, seek natural, unstilted and penetrating paragraphs.

(f) Select words that are strong, uncommon, unusual and distinguished, striking and apt. Develop an instinct for the right word.

(g) Bring into your writing the Platonic trinity of truthfulness of content, beauty of manner and goodness of effect, adding their balance as a philosophic fourth.

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(67-1)⁵⁵ SENTENCES: The use of isolated short sentences flashes across the reader's mind an idea in the most memorable and impressive manner.

(b) I must have the patience to cut, tool, carve and polish a sentence until it becomes a gem.

(c) Sentences should be crisp, keen, clear, to the point. They should glow with a colourful sparkle. Fresh and novel phrasing: get rid of phrase barnacles. Be terse.

(67-2) INTEREST: Star and pepper your general truths with particular illustrations, with historic and biographical instances. This creates interest and converts dry pages into colourful ones.

(b) Apply your mysticism to literature: drop moral priggishness and didactic methods. Write as a writer, not as a teacher. Do not convey your ideas of the soul in a dry form, but in popular form: be literary, witty. This is, be indirectly mystical and not directly: suggest and evoke the truth: veil it in simple non-technical phrases.

(c) The more metaphysical your material is, the more you must put a poetic glow over its expression to counterbalance.

(67-3) TENSE: Write descriptive scenes in the present tense. Cultivate immediacy in writing. The scenes will then be fresh as the earth after rain. The reader will live in the story, himself become a beholder of the actual scenes. This method reconstructs the scenes more vividly. The common way of writing recollects the past: this is all at a burning present point. The

⁵⁵ The paras on this page are numbered 66 through 69, making them consecutive with the paras on the previous page.

reader is not just being told what happened; he is experiencing it for himself. Immediacy in writing is a great gift. It reconstructs scenes more vividly. It keeps the reader's attention at a burning present point, so that he is not merely reading about things but also experiencing them himself with the author.

(67-4) COMPOSE PEN PICTURES: Be an artist and do not write mere statements of fact. A universal truth can be more picturesquely expressed by a particular event, which provides an interesting symbol of

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(continued from the previous page) the truth.

(68-1)⁵⁶ THE WAY TO USE MY NOTEBOOKS is to go through them after I have written the rough draft or an article or chapter, pick out phrases or parts useful and sandwich them into the written matter. This is the easiest and most effective way.

(68-2) INSPIRATION: Get started! Once you overcome the initial resistance and inertia, the disinclination to write the first few paragraphs, the tide of inspiration begins to flow more easily. Listen inwardly. Still the mind. Ask for inspiration. Be clairaudient and hear the words. Take always the first word, the first phrase that comes to you and you shall find that it does lead to a completed sentence. The words will be given to you even though you do not know what the subject for the day will be. You are not the author, but the medium for the true author. This writing will be a form of clairaudience. Listen inwardly, listen intently to catch and receive the words. Remember the words are being dictated to you. Your psychic faculties will unfold themselves again as you are writing your book.

(68-3) MY TECHNIQUE: My temperament is such that I cannot write a complete essay at a single sitting. It must cook from time to time in the oven of my mind and must consequently be the product of several sittings. Or I approach my theme as though I were a pneumatic drill, which has to make repeated attacks on its object, carrying the work a stage farther with each attack but withdrawing altogether during the intervals between them. This approach has led to an unfortunate defect; a lack of unity in the finished production, abrupt transitions in thought and sometimes even in style, isolated sentences and even disjointed paragraphs. Consequently it is needful for me to try to overcome the results of this defect by revising the completed essay through the insertion of logical connectors and through the knitting together of stray sentences.

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⁵⁶ The paras on this page are numbered 70 through 72, making them consecutive with the paras on the previous page.

(69-1)⁵⁷ PICTURESQUENESS: There are only two styles - the Abstract and the Concrete. Cultivate Concrete. Use picturesque detail instead of bald statement. Compare-Commonplace Abstract style: "Since Madame Blavatsky founded the Theosophical Society at New York in 1875" with Concrete style of Genius: "Since that bleak autumn morning in the busy city of New York when the Russian occultist Madame Blavatsky signed and sealed the fateful document which became the charter of the Theosophical Society." The first is bald statement. The second paints a detailed pen-picture: it is imagination. The abstract is vague, whereas the concrete is vivid.

(69-2) The influence of reading upon writing is like the influence of teacher upon pupil. I cannot afford to waste time and harm the quality of my style by occupying myself with badly composed books or articles. I will unconsciously show their degenerative effects in time. I must look to the literary form, no less than to their intellectual content. Limits must be set to my reading.

(69-3) Style is an index to character. To take thought over it, to be constantly concerned with it, shows the quality of a superior writer. It is the difference between doing a task anyhow and doing it with care.

(69-4) CONTINUITY: Writing a book or even an essay requires a continuity of effort which other demands on my time render difficult. For it requires what cinema producers call "re-establishing," the picking up again and again of what has been written before and thus revivifying the memory of it. Hence my personal method of writing short disjointed pieces, paragraphs and even sentences is the most convenient for me.

(69-5) Writing is after all but a series of paragraphs expressing disconnected thoughts linked together only by a certain mood, a certain outlook.

(70-1)⁵⁸ REVISION: The literary artist cannot follow the broad road of accepting the first words that enter in his mind: he must seek the right words, the right phrase, the right sentence. But because the first words flow with his inspiration, he should postpone this critical thinking until the inspiration is at an end. With the end of the creative process, he can begin a process of analysis and, consequently, of revision. For the actual work of revision is a process of calculation. The two moods cannot go together - they destroy each other. The first is evocative and brings into play the deepest forces of a man, whereas the second walks haltingly after it, and brings into play the shallower forces of the intellect. Both are necessary, however, if the artist is to produce his finest work.

⁵⁷ The paras on this page are numbered 73 through 76, making them consecutive with the paras on the previous page.

⁵⁸ The paras on this page are numbered 77 through 79, making them consecutive with the paras on the previous page.

(70-2) If you want to become a brilliant writer, learn the art of making similes.

(70-3) Technique of Inspiration: My theory of inspiration possesses a scientific basis. You do not know when you begin, what plan, what literary theme, what haunting melody, what sublime turn of phrase, will come to you out of the ether. If you did, then it would not properly be inspiration; it would be the result of the workings of the intellect. If, however, you accept the theory of the Overself's existence, of the higher part of your nature which is the invisible central source of all your life intelligence and power, then you can accept the necessity of submitting your intellect, ear or hand to its guidance when seeking inspiration. So you begin by turning humbly, even reverently, to the Overself. That act of inward turning constitutes your first step. You should not be aware of what is likely to be the result of such a quest for, first, you must still the conscious mind, put it to rest. This you achieve by physical and mental relaxation.

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(71-1)⁵⁹ When you write your thoughts down with logical clarity, that is persuasion. But when you add beautiful artistry to the clarity, that is magic.

(71-2) As a journalist I need only to record faithfully and to discuss logically. As an artist I not only need to do these things but also to create imaginatively, to express colourfully and to sense intuitively.

(71-3) Put bright sentences, witty comparisons and studied fun in your prose, compose sprightly sentences.

(71-4) To bring into my literary treatment of a subject the same healthy balance which my philosophy inculcates, I ought to compensate abstract general statements of truth with concrete minute particulars in illustration of them, or of their outworking or of their application.

(71-5) "Secret India" was written by an artist. "Wisdom of the Overself" was written by an editorial writer. Henceforward all your work must be written in a combination of both styles. Your earliest writing possessed imagination but lacked reason. Your latest writing possesses reason but lacks imagination. Now you should bring the two together fused into a perfect style.

(71-6) My Method of Writing Books and Articles: 1st Draft: My book must be constructed scientifically, i.e. on basis of data; 2nd Draft: This second version must be constructed logically, i.e. on basis of continuity of reasoned argument; 3rd Draft: this must be constructed

⁵⁹ The paras on this page are numbered 80 through 85, making them consecutive with the paras on the previous page.

artistically, i.e. on basis of appeal to feelings, especially poetic beauty; 4th and final Draft: this must be constructed mystically, i.e. on basis of appeal of mystical intuition and experience. OR 1st stage: plant the seed of basic ideas. 2nd stage: culture the growth of stem and leaves of the plant of complete details. 3rd stage: adorn with the blossom of flowers of beautiful style and metaphors infuse the living authentic voice by introducing mystic experience, musical rhythm

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(continued from the previous page) and poetic colour.

(72-1)⁶⁰ "The style is the man," said Buffon. It is true. A well-trained mind could not express itself in slipshod sentences, nor a clear thinking one in unintelligible paragraphs.

(72-2) Inspiration in literary work may show various aspects. In one of them it comes with the freshness and force of mountain torrents, pouring down a gradient, so that the writer's pen will be swept along swiftly and easily. The current will fill his mind with luminous ideas and often his emotion with Promethean heat. His intellect will not be the influx; not to labour but to let the words spontaneously come through. Its true office will appear later, when it may improve the production by pruning, revising, recasting or polishing.

(72-3) I use the term "we" in my writings partly because it is less egotistic than the personal "I" and partly because it sounds more authoritative and thus lends dignity to the expression of philosophic ideas which are themselves so dignified.

(72-4) PB has acquired a responsible status in the eyes of the world. His name has been made known in England, in India, in America, in Central Europe, as that of an authority upon mysticism, Orientalism, yoga. He must take up a dignified attitude in all personal, private or public dealings with others and write his books and articles in a dignified style. The time has come when he must pause to reflect upon the consequences of his private utterances and the repercussions of his public writings. For PB has become an internationally famous figure whose words may do good or ill for they carry weight. He must watch his writing, consider and weigh his published words seriously in a way which he need not do during earlier years. For now his position as an eminent author and teacher, deliberately enhances the significance of his statements, whether they be privately made in conversation and letters or whether they

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(continued from the previous page) be publicly made in articles and books. Strong language, unexpected admissions and sudden criticism from a man in his position will naturally make a

⁶⁰ The paras on this page are numbered 86 through 89, making them consecutive with the paras on the previous page.

deep and unfortunate impression on those who have counted themselves followers or readers. Therefore he should write with a mildness of language dictated by the expediency of his position. As a writer, he has to transform himself from a careless hasty irresponsible worker into a careful patient and public-duty conscious one. The alacrity with which, in the past, he turned thought into print, has been damaging to him. How much better if he had let it ripen and mature in typescript! The "Statesman" interview and article episode was a grim illustration of the importance of this rule.

(73-1)⁶¹ I must bring keen thought and ardent veneration and poetic beauty into a perfect fusion in all my writing.

(73-2) When an article or chapter is finished, treat that as a first draft only and do not hand to printer. Put it aside for a few days and then only go over the ground again to re-arrange paras or pages, to bring together and collate similar ideas, to polish with adjectives and to insert one-liners. Inspiration applies to the original germ-idea but the technical working out of that idea improves with every additional revision.

(73-3) Let all my books be printed with legible type with well leaded lines, to make easy reading.

(73-4) I want to touch men's imagination as well as their reason.

(73-5) CLIFFORD POTTER: 'Don't Overwrite': "I met a Dutchman yesterday who said: 'PB is the only writer nowadays I am really interested in, and even he writes too much - he could have got the 'Quest of the Overself' into half the space.' I expect you will say, 'I should like to see him try!'"

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(74-1)⁶² TECHNIQUE OF INSPIRATION: Whatever work he is about to begin, a writer should pause for a few moments to link it up with the higher self's inspiration.

(74-2) MY METHOD OF WRITING BOOKS AND ARTICLES: I assemble my literary pieces together out of fragments, notes, inspirations, impressions, reflections and other bits. I do not compose them in the ordinary way. Then I take these scattered paragraphs and random sentences and fit them together until they fall into a coherent pattern, like parts of a jigsaw puzzle. This is neither the conventional nor the correct way to work, but it is the only way for me.

⁶¹ The paras on this page are numbered 91 through 95, making them consecutive with the paras on the previous page.

⁶² The paras on this page are numbered 96 through 99, making them consecutive with the paras on the previous page.

(74-3) RALPH WALDO EMERSON⁶³ : Advised one author to go over his manuscript and to take out the weak parts. He thought that the more pruning, the better the literary plant.

(74-4) THOMAS L. MASSON: A successful writer writes from his feelings, and not from his intellect. He uses his intellect – his formal brains – as an assistant, a kind of secretary, to his feelings. In this capacity, intellect is not only important but necessary. But it can never take the place of genuine feeling – the glow of the true artist. This glow can almost always be felt by a real editor.

(b) Dr. Johnson's rule, that, after you have written a thing, go over it, and cut out every other word.

(c) Assuming the necessary talent, the technical success of a manuscript, assuming a right title, depends on three words: namely, Passion, Spontaneity and Revision. In his interesting book, "Conversations in Elbury Street," George Moore has a good deal to say about passion in writing. Consider St. Paul. By passion is meant that surge of feeling which carries us along in a grand rush – the 'do or die' thing. Who can resist it? It is essential to all good writing. Spontaneity is the more refined offspring of passion – a love child, if you will. These two things go together. Study them well. Afterwards, revise and revise. We should also remember that these things grow.

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(continued from the previous page) Read what Henry James has to say about it. The idea, mostly a wisp or germ, floats in upon one. It grows, acquiring force, roundness, life, intensity, until it fills one's mind. Thus passion of and for it carries one along. It seems to be spontaneous: in reality it is like the bursting of buds in springtime. Every writer must carry a springtime always in his heart.

(d) When writers come to me for advice, I generally tell them to cast aside all rules, and work themselves into a passion first. Then write and write and write, and as soon as they have finished the story, put it aside and let it cool off. Oftentimes the work produced in this manner, is their very best, but it is absolutely necessary for them to revise and revise. Generally speaking, a writer who can write a story has the necessary critical faculty to judge afterwards whether his work is good or not, to see its defects. Almost all unsuccessful writers do not seem to have this faculty and resent any advice.

(e) The human mind can be disciplined to an incredible extent. And I actually know writers who can go through the whole process of construction mentally, and complete their work before a word is written. First they get their theme, they have trained their imaginations so that they can flood themselves with it; they then – still – mentally – arrange it in its permanent form. Finally, when they write it out, they have to make scarcely any changes. Almost all big writers have astounding memories. They carry not only the entire structure of a story, but also the very order of words and sentences in their minds, and can do this while they are reassembling their words. In my judgment, this accounts for the difference in apparent facility among writers, but not altogether, for some of them, who write

⁶³ "R.W. EMERSON" in the original.

very carelessly, succeed because they have the popular touch. Generally, however, a successful writer if he seems to work fast, has mentally matured his work beforehand. There is no better test of writing

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(continued from the previous page) than reading it aloud. If you shrink from doing this, it is a very good sign that it is not worth printing. It is also excellent practice to read your manuscript aloud to yourself, as if you were addressing an imaginary audience. By listening thus to the sound of your own voice, you can often tell where the weak spots are. One of the most successful writers I know follows this rule, never allowing a manuscript to go out without this test.

(f) That is the whole secret of writing, as it is, of selling. You must interest the other man. You must present him not only with something that he wants, but with something that will do him good.

(g) All writers of the present day overwrite. Having said the one particular thing they know how to say, they keep repeating it with variations. One instance is H.G. Wells. This writer, one of the best in England, exhausted his ideas long ago so that reading any new book of his is comparatively easy. He is no exception. The same thing is true of a large number of others, the reason, being, strange to say, that the world has grown so small, writers can travel about so much more easily, they no longer have time to get ideas out of themselves. Thus a newly discovered manuscript by Jane Austen is eagerly pounced upon and printed and read widely because, in her own limited field, everything she wrote was and is fresh, original. If you want to get a real sensation, read "Martin Chuzzlewit" by Dickens and note the inexhaustible fertility with which his numerous characters spring into life without any apparent effort. Then compare this book with any best-seller of today, where the characters are all born with one foot in the grave.

(76-1)⁶⁴ Edith Wharton's writing was done early in the day. She faced her book in the guarded hours of the morning. By 11 o'clock she was ready for friends and engagements, for walking or shopping.

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(77-1)⁶⁵ My first drafts are unlinked. Their sentences walk towards each other but do not meet. They are so disjointed that many of the connections are missing, I must take care to make the second draft more finished and thus save the reader the task of supplying those connections. He would have to do some reasoned thinking therefore to bring them together. It is I who should do this for him and who should put the results of my thinking back into my

⁶⁴ The para on this page is numbered 99-a, making it consecutive with the paras on the previous page.

⁶⁵ The paras on this page are numbered 100 through 103, making them consecutive with the paras on the previous page.

work, so that the second versions will be more complete and less toilsome for him to get through .

(77-2) If he aggressively asserts his ego in writing, such assertion creates inevitably another one that is equal and opposite to it; an opponent or critic will arise who will attack his ego! However, if such a man attacks first in the press the best retort is to keep silent. Ignore him and the trouble will die away in time and he will sink into obscurity. But if notice be taken of him, then he achieves his aim - notoriety - and the trouble will not end there. Hence don't reply to bitter press criticisms but remain quiet. For every apologia necessarily brings in the ego, is negative, wastes valuable time and energy, is undignified and unworthy of a spiritual teacher, leads to endless controversy, irritates enemies into making counter attacks. If every reply is phrased in dignified impersonal tones, how much controversy, anger, hatred and trouble will be avoided!

(77-3) No bitter word must emerge from his pen because no bitter word may enter his mind. He will write replies to critics kindly. Thus he creates no enemies but [may even]⁶⁶ create friends.

(77-4) Egoistic writings possess a peculiar power to arouse not merely doctrinal differences but also personal enmity. The pages which are compiled with

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(continued from the previous page) so much labour are perused with contempt and derision.

(78-1)⁶⁷ To write down the first word that comes into one's head is needful to catch the thought itself. But to keep that word merely because it is written down, is not. When a paragraph or a whole piece is finished, get out the book of synonyms and the thesaurus, to seek and find exactly the right word.

(78-2) Do not limit yourself entirely to the kind of American writing of which Elbert Hubbard is the foremost example. It degenerates too quickly into what may be called the "sledgehammer" style and keeps the reader in a state of tension and strain. Balance it with a quieter style which keeps the reader in a serener state.

(78-3) If you are to make your pages the embodiment of the soul's truth, you must look with some care into the style of your sentences, for they must reflect the soul's beauty and dignity and simplicity. It can succeed in making men know their higher worth only if it knows and shows its own worth.

⁶⁶ The original editor changed "even may" to "may even" by hand.

⁶⁷ The paras on this page are numbered 104 through 106, 103-a, and 107, making them consecutive with the paras on the previous page.

(78-4)⁶⁸ Criticism provokes resentment. Calling attention to the writer's personality invites possible criticism of it. It represents attempts to defend the ego, of which I myself am now the first accuser, and second, because it is contrary to the harmony, goodwill and serenity of the level I have now attained.

(78-5) Mark Van Doren: "Emerson's journal was what he called it, a 'savings bank' of sentences. Into it went daily the irreducible essence of what he thought or read, and out of it came his lectures and his essays. The chapters of English Traits, however much they may seem to read right on as if they had been written so, were nevertheless a series of drafts on Emerson's precious bank. They were pieced together from sentences he had written to himself over decades."

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(79-1)⁶⁹ MY NOTEBOOKS: I keep several neatly classified loose-leaf notebooks, in which are copied and accumulated sentences and paragraphs on more than twenty different subjects. The store is added to almost daily for ideas and intuitions come to me unsought during moments of relaxation in the study or leisure in a chair, while walking on foot, and during the night.

(79-2) READING NEWSPAPERS: I can no longer afford, at the age of fifty, to waste my brief time on books or journals that are written badly, incompetently or half-illiterately. It takes the same time to read good writing as it does to read slovenly work, but whereas the one benefits my own syntax and style, the other harms them; whereas the one gives real pleasure the other leaves me unsatisfied or even irritated.

(79-3) There seems to be a lack of connections and a want of completeness in my writing. The result is an oracle-like compression and conciseness which, to the reader, seems to need integrality. This is because I write constantly notes which are as scattered as a discharge of buckshot, not only to find out what I think, not only to gain facility in the art of expressing what I think, but primarily this is the way inspired pieces come to me. In part, I compose from the collected material in notebooks, which hold these random thoughts. Did not Goethe use this same method? It is not the best method but it is the most convenient method. It allows me to make use of any free minutes at any hour of day or night for my work. It catches and preserves and eventually makes use of ideas which would otherwise be left unwritten or lost. It saves the fatigue of making a long sustained effort. If this method is so helpful to the writer, is the style which results from it

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⁶⁸ This para is labelled 103-a in the original.

⁶⁹ The paras on this page are numbered 108 through 110, making them consecutive with the paras on the previous page.

(continued from the previous page) so obnoxious to the reader? After all, if he finds any true statement in my pages, it will remain just as true even if there be a gap in the context all around it, even if the preceding and following sentences seem related to it by space only and not by sense. The message of its truth will not be missed and will remain just as profitable.

Yet paradoxically there is also in my composition another and opposite method. I seem to be searching for every coherent link in the chain of truth, moving most carefully and meticulously step by step until I find it. Every reason is given, every logical connecting thought is revealed, so that I seem to take the reader into the very inside of my mental processes. He is able to watch how my mind works.

When I am working I always know and feel the difference between these two methods, between the passive recording of what is inspirationally created for me and the positive writing of what is intellectually made and directed by logical thinking.

(80-1)⁷⁰ The art of writing is the art of choosing the right words which will refer exactly to what you think about, and of constructing good sentences which will say exactly what you mean. If your ideas are worth setting down in the permanent form of a book, they are worth setting down with carefulness and with clarity.

(80-2) My editorial experience showed me the need and value of revision. The humility in a writer which can bring him to accept this need, will reward him by increasing the value of his productions.

(80-3) SRI AUROBINDO

When you write your poetry, the psychic (soul) being is always behind it – even when you are in the depths of mental and vital

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(continued from the previous page) despondency. As soon as you write, the psychic being intervenes and throws its self-expression into what you write. It is this that has made people with some inner life in them, those who have some touch of the spiritual, feel these poems so much.

While the outer consciousness is entirely passive it transmits without alteration what it receives. When the vital is too active, the poetry remains powerful but inferior and less authentic. If the outer consciousness is too lethargic and blocks or is too active and makes its own version, then the poetry fails. It is the interference of these two parts, either by obstruction or too great activity of their own, that causes the difficulty or labour of writing. There would be no difficulty if the inspiration came though without obstruction or interference in a pure transcription. In a poet's highest or freest moments, he writes not at all out of his own external human mind but by inspiration, as the mouthpiece of the gods.

⁷⁰ The paras on this page are numbered 111 through 113, making them consecutive with the paras on the previous page.

Poetry which comes from the creative intelligence is always apt to be arrested by the outer intellect, an absurdly over-active part of the nature. It thinks that nothing can be well done unless it puts its finger into the pie and therefore it interferes with the inspiration, blocks half or more of it and substitutes its own inferior productions for the true speech that ought to come. The poet labours in anguish to get the one true word, the real divine substance waiting complete and ready behind but is not allowed transmission by some part of the transmitting agency.

When I had this mental silence first, it was very complete and no thought took place or seemed possible. But on getting into the right attitude, I was able without any mental movement to make a series of speeches and carry on the "Bande Mataram"

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(continued from the previous page) newspaper in the same absolute void of mental silence. Something did all that was necessary, but not with the brain-mind as an instrument; there continued to be a peace and stillness in the brain and nerves. It was, even in after years, through this silence of mind that there came without disturbing it or from anything in the brain, all that was written in the "Arya" magazine. Allow the power to work, open quietly to it and the necessary changes will take place in you.

The poet is a medium for the creative force which acts through him and uses or picks up anything stored up in his mind from its inner life or its memories and impressions of outer life and things, anything it can or cares to make use of and moulds as it chooses for its purpose. It altogether depends on the power of expression of the poet. [(Cont. on opposite page)]⁷¹

(82-1)⁷² Winston Churchill: (a) "We touched one night upon the topic of whether public men should read newspaper comments about themselves, and in particular whether they should subscribe to a press-cutting agency. I said I always did this: one need not read the flattery, of which there was none too much in my experience, but now and then skimming through a bundle of press-cuttings one saw something which was useful to a departmental chief by opening his eyes to some scandal or grievance, or by warning him of some dangerous line of criticism of which he was not aware."

(b) "He (Balfour) had many habits which conserved his vigour. He very rarely rose before luncheon. He rested in bed, unapproachable, transacting business, reading, writing, ruminating, and at weekends appeared fresh tho' he had been at work since dawn."

(82-3) G. Moreby ACKLOM: I consider the published poetry of Sri Aurobindo to be third rate.

(82-4) PB The vulgar kind of writing repels me. I prefer the urbane.

⁷¹ The paras on this page continue on page 83.

⁷² The para on this page is numbered 113-a through 113-c, making it consecutive with the paras on the previous page.

(83-1)⁷³ Poetry, if it deserves the name at all, comes always from some subtle plane through the creative vital (astral) and uses the outer mind and other external instruments for transmission only. There are here three elements; the original source of the inspiration, the vital force of creative beauty which gives its substance and impetus and determines the form and the transmitting outer consciousness of the poet. The most genuine and perfect poetry is written when the original source is able to throw its inspiration pure and unaltered into the vital and there it takes its true native form and power exactly reproducing the inspiration.

(83-2) It may take nearly a full hour to attain the complete self-absorption which eliminates every shred of awareness of the outer world and which completely tranquilises thought and feeling until the inner being becomes a perfect mirror. Then, within that mirror the psychic powers can cast their vision and reflect their messages with accuracy. Not only so, but if the work of creative writing is taken up after attaining this condition, the work becomes absolutely effortless and easy.

(83-3) A long deck chair, (with hooks-on extra leg support) is indispensable for writing and reading. The stooped back, hunched shoulder, is unnatural and tiring to use at the desk. Tests show that removal to the long-chair provides instant relief for the body and instant renewal of energy. Place the adjustable bed-rest inside the chair-arms with your paper resting on a spring clip board.

(84-1)⁷⁴ Emerson worked in his study in the mornings and took country walks in the afternoon.

(84-2) Kenneth S. Guthrie: "Pythagoras" "It is general notion among the uneducated that the great geniuses of thought and poetry arose by divine decree in ready made originality. Goethe did his best to disabuse the world of this, acknowledging that most of the merit of his work was due to the literature he had studied better than anybody else of his circle. Virgil was so ashamed of his borrowings from Ennius and others, later demonstrated by Macrobius, that on his deathbed he wished to destroy his Aeneid, not understanding that it was all the more precious to us for the fidelity with which it represented the then immediately preceding age. The uncoverers of the source of Shakespeare, Home, Milton, (Vendel), Dante (Bruno Latini) and many ethnic scriptures have done their victims no harm, but rather honour enriching their significance, and making them all the more precious to the world.

⁷³ The paras on this page are numbered 114 and 115; they are a continuation of the paras on page 82.

⁷⁴ The paras on this page are numbered 116 through 120, making them consecutive with the paras on the previous page.

We are not doing them an injury, but rather making their utterances all the more precious by showing the mental associations that inspired them as they penned their immortal words."

(84-3) I want to work quietly, not in a gloomy office, but basking in the sun's rays or in the shade of a sequestered grove.

(84-4) Return to short simple words. Make them strong thoughts. Style words a la Mahlejohn.

(84-5) Write In Bed: Stay in bed all 10 A.M. writing, refuse all phone calls before that time. (notify friends) arrange with hotel not to be disturbed during this period (Except for tea, which is 7 A.M.) This is my most creative fruitful time. Use it and thus have permanent results in Citerans names.

(84-6) Use this supine physical places best for receiving intuitions, constantly. Alternate into this posture in bed, mornings, when reading writing, dictating or meditating. This will more fruitfully give

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(continued from the previous page) paragraphs or personal memos.

(85-1)⁷⁵ When lying in bed mornings for notes lie diagonally thus resting spine and propping up head and neck only. This will relax and rest spine, give greater bodily comfort, and open the mind to more passivity, hence more intuition. It also promotes mental stillness.

(85-2) As I emerge from the over [intellectual]⁷⁶ phase of my life I emerge also from the long words picked up from reading the academic writers -

(85-3) THOMAS SUGRUE: At my typewriter I practiced paragraph architectonics and sentence patterns, testing words for rhythm values and osmotic strength.

(85-4) The habit of reading written journals written for those whose minds are on [the]⁷⁷ fourteen-year old level, is harmful to my writing and weakening to my mind.

(85-5) When I read a well-written book, and finely-phrased composition, my own literary top begins to spin spontaneously. The inspiration behind the other man's pen calls into activity a similar inspiration of my own.

⁷⁵ The paras on this page are numbered 121 through 126, making them consecutive with the paras on the previous page.

⁷⁶ The original editor inserted "intellectual" by hand.

⁷⁷ The original editor deleted "quest" after "the" by hand.

(85-6) K.C. INGLEBY: "Simplicity and directness of utterance may be admirable for all those imitative forms of literature that claim to mirror life in its externals and its accidents, but it is the subtle recasting of thoughts into a new and delightful form. Complexity, mystery, strangeness, symbolism, obscurity even, these have their value."

(85-7) I find a quiet country retreat an inspiring place for literary creation, whereas a noisy city apartment is unfavourable to the work of writing.

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(86-1)⁷⁸ My notebooks are packed with ideas caught and held in concentrated form until the opportunity to develop them arises later.

(86-2) I cannot afford the waste of time that reading cheap journals so often means. Articles that are botched in workmanship and sloppy in construction will ultimately reflect their defects in my own writing – if I read enough of them!

(86-3) The author who cannot say what he means, or takes so many pages to say it that the reader loses it altogether, illustrates what Plato meant in his statement that writing is the grave of thought. It may be, but it need not be.

(86-4) My pages do not hang together and fail to give an unified impression to the reader. Each sentence comes self-sufficient from my head and, unsystematically, does not care whether it be supported by others or not.

(86-5) He must impart to his writing a quality, an unusual distinction which will set it apart from that produced by the crowd of other writers.

(86-6) Writing fascinates me. It expresses perfectly my creative impulse. It enables me to project my vision of life not only for other people's benefit but also for my own. It gives me scope to rise above my little self into larger things.

(86-7) The defects of this kind of disjointed composition is that the paragraphs are often uncoupled, that the reader has to jump erratically at times instead of walking easily.

(86-8) This is my stock of separate ideas, notes, paragraphs and pages. They have first to be worked on, revised and organised. Then some of them have to be woven into a pattern and the balance put aside for some future time.

(86-9) Dostoevsky: "A writer lives on new experiences. To me writing is living."

⁷⁸ The paras on this page are numbered 127 through 136, making them consecutive with the paras on the previous page.

(86-10) KATHERINE B. HATHAWAY: I had found my house. I could make it into a divine place where the writer's way of living would be the normal one. The understanding and protection of his special needs would be established here as everyday necessities.

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(87-1)⁷⁹ Hurried work tends to be slovenly. Slovenly work, made without the artist's sensitive care in phrasing or the thinker's meticulous choice of words, leads to mediocrity.

(87-2) I try to develop my subject through orderly consecutive thinking but the material for it comes to me in disorder, and sputters out intermittently.

(87-3) Laura Z. Hobson: "He went straight to the typewriter and began at once to 'write forward,' as he called it, instead of rewriting parts of the last page or two – his usual priming device. The needed word leaped forth, the sentences turned and shaped and smoothed on the lathe of his mind so quickly...when you wrote in this fierce concentration you didn't know what time was elapsing. You felt whole and good and lucky to be a writer. You couldn't believe you'd ever again be caught in the sticky faltering uncertainty, the fretfulness of doubt over progress, the ambivalence about the choice of a word, the point of attack, the transition to the next point. You were master for the moment, of your element, and no man anywhere could contrive a life you would prefer to your own."

(87-4) The mere act of recording thoughts not only saves them but helps to develop them. The written verbal formulation of ideas is the first step towards amplifying and extending them.

(87-5) It is the final impression a piece of writing leaves that is the most important impression of all.

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(89-1)⁸¹ Andre Gide: (a) The lack of volume of everything I write distresses me, but I can't do anything about it. My great hostility toward prolixity, facile fluency, and patter is the cause of it.

⁷⁹ The paras on this page are numbered 137 through 141, making them consecutive with the paras on the previous page.

⁸⁰ Blank page

⁸¹ The para on this page is numbered 142, making it consecutive with the paras on the previous page.

(b) I have come to hate this apartment, this furniture, this house. No concentration is possible here; I am defenceless against anything, against anyone; the least noise from the street or from within the house reaches me.

(c) The best technique, the right way of working, one must begin with real work. One must attack it directly, without delay, deliberately, and bring to it one's greatest and freshest energy. I am up at six o'clock. I recognise as no good the system that consists in first getting rid of the small undergrowth – back letters, odd notes, reading the newspaper, tidying up, on the theory that then your brain is completely free for the real work. The delightful first hours in the morning are to be claimed for writing; they are the most valuable moments of the day.

(d) Gide's literary style received its basic form from the Bible, his inseparable companion. He deliberately forged a style at once classical and personal. He purified his language of metaphors and longed for a nude style, for which he sought Stendhal. He kept a 'Journal' as an exercise in spontaneous rapid composition, since, disliking to write rapidly, he must force himself to do so here. He comments that Montaigne's strength comes from writing on the spur of the moment rather than waiting until he had better organised his thought.

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(continued from the previous page) (e) It is essential to work relentlessly all at once, and without letting anything distract you. The important thing is the attention I bring to it. I must struggle by every means against the breaking up and scattering of my thought.

(f) Establish the bankruptcy of Christianity: all this wants to be said very mildly. Horror of the tone of voice that belongs to the dispenser of justice or to the revolutionary.

(90-1)⁸² THOMAS MERTON: [(a)]⁸³ I wanted to be a writer. I wanted to enjoy all kinds of pleasures of the intellect and in order to have these I did not hesitate to place myself in situations which I knew would end in spiritual disaster...There is nothing wrong in being a writer: but the harm lies in wanting to be one for the gratification of one's own ambitions, and merely in order to bring oneself up to the level demanded by his own internal self-idolatry. Because I was writing for myself and the world, the things I wrote were rank with the passions and selfishness and sin from which they sprang. An evil tree brings forth evil fruits.

[(b)]⁸⁴ I devoured books, making notes of what I thought would be useful in an argument, that is for my own aggrandisement, in order that I myself might take these things and shine by their light, as if⁸⁵ they belonged to me.

[(c)]⁸⁶ My chief concern was to see myself in print. I could not be quite satisfied until I could feed my ambition with these trivial glories, and my ancient selfishness was matured and concentrated in this desire to see myself externalised in a public and printed and official

⁸² The para on this page is numbered 143, making it consecutive with the paras on the previous page.

⁸³ The original editor inserted "(a)" by hand.

⁸⁴ The original editor changed "(a)" to "(b)" by hand.

⁸⁵ "if" was typed below the line and inserted with a caret

⁸⁶ The original editor changed "(b)" to "(c)" by hand.

self which I could admire at my ease. But with my mind absorbed in all that, how could I lead a supernatural life, to which I was called? How could I love God, when everything I wrote was done not for Him but for myself, and not trusting in His aid, but relying on my own wisdom and talents? L. rebuked me for all this. His whole attitude about writing was purified of such stupidity, and was steeped

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(continued from the previous page) THOMAS MERTON: in holiness, in charity, in disinterestedness. He conceived the function of those who knew how to write, and who had something to say, in terms of the salvation of society. People need to find somebody who is capable of telling them of the love of God in language that will no longer sound hackneyed or crazy, but with authority and conviction; the conviction born of sanctity.

(d)⁸⁷ [Merton cont]⁸⁸ There is nothing to prevent a monk from praying even while he writes a book. This discovery did not come to me until I finally resigned myself. Let me disappear into the writing I do. It should not harm my recollection. The book could be a prayer...At work - writing - I am less tied up in it, more peaceful and more detached..I can become a saint by writing well, for the glory of God, denying myself, judging myself, and mortifying my haste to get into print. Writing is a moral matter, and my typewriter is an essential factor in my asceticism. It will do me much good to learn to choose my words, to think and re-read and correct and to pray (he usually means meditation by this word - PB) over a manuscript.

(91-2)⁸⁹ It will help to concentrate attention on great truths if they are embodied in a single short sentence of which whole paragraphs are made.

(91-3) Bhagavan Das, with his characteristic caution, kept the whole book in proof for some considerable time, and sent interleaved copies for approval or criticism to many scholars of repute.

(91-4) One must, offset intent, cultivate a fastidious taste in reading if one is to attain a finer style in writing.

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(92-1)⁹⁰ (EMERSON: By Van Wyck Brooks) (a) "Emerson was to defend the morning, to keep all its dews on, and to relieve it with fine foresight from any jangle of affairs."

(b) "By bravely saying 'No' to many impertinent claims on his time, Emerson guarded

⁸⁷ This para is numbered 143-d in the original.

⁸⁸ The original editor inserted "Merton cont:" by hand.

⁸⁹ The paras on this page are numbered 144 through 146, making them consecutive with the paras on the previous page.

⁹⁰ The paras on this page are numbered 147 and 148a-148b, making them consecutive with the paras on the previous page.

the time to do his work."

(c) (ED. GARNETT;) "Emerson's literary precepts seem specially aimed at differences. He insisted on the importance of omitting. A good writer must convey the feeling of 'chemic selection' as well of, 'flamboyant'.

(92-2) (ARNOLD BENNETT on READING FOR WRITERS;) (a) I have read practically nothing but what was 'right'. My taste in selection has been certainly above the average.

(b) I really must confine reading newspapers to odd moments, and read every day some part of a serious work of instruction.

(92-6) (ALAN PATON) (a) Paton writes every thing in longhand, with a fountain pen. He finds a typewriter obtrudes itself between him and what he is writing.

(b) Once you say, "This is the story I am going to write," then the only thing you start living for is to get down to writing the story. From that moment you must not break the sequence.

(c) I go to bed at night and the next chapter of the book comes into my mind two, three, four times during the night, all ready to be written. Once the subconscious mind knows what you want, it will do a lot of work for you.

(92-9) KATHARINE BUTLER HATHAWAY: Adolescence filled me with vague feelings which I expressed in romantic emotional and mystical writings. Their unearthliness got beyond my control...It was once more the healthy instinct which rescued me and made me suddenly notice the objective world, and come back to its healing powers again, and abandon my unearthly kind of writing.

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(93-1)⁹¹ The discontinuous nature of my composition, the disregard for the proper mating of sentences, isolating them instead of uniting them, leads to a stumbling result.

(93-2) They are only fragmentary and occasional jottings, not a composed and consecutive work.

(93-3) The morning hours are my most creative hours. They are worth several times more to my work than what the later ones are. It is most important therefore, to get the day off to a good start by rising early, repelling all intruders and [postponing]⁹² all letters and lesser matters till the afternoon.

(93-4) (George Sale;) "We must not give them ill words neither; but must avoid all reproachful language, all that is sarcastical and biting; this never did good from the pulpit or press. The

⁹¹ The paras on this page are numbered 149 through 157, making them consecutive with the paras on the previous page.

⁹² The original editor deleted "by" before "postponing" by hand.

softest words will make the deepest impression; and if we think it a fault in them to give ill language, we cannot be excused when we imitate them."

(93-5) It is especially during those periods when he is actually writing, when he is creating beauty or communicating truth, that an author is at his happiest. For then the cares of everyday existence are transcended, the negative traits of his own character are modified. It is then that he comes closer to his real self.

(93-6) The best French writers have a strong feeling for the shapely presentation of their work, an awareness of artistic form and taste and technique in it.

(93-7) No one is a good writer who does not learn how to construct sentences grammatically.

(93-8) I can now bear to read only the work of practiced writers, not the amateur effusions of [so much]⁹³ New Thought "literature."

(93-9) I find those books unpalatable and hence not worth reading which do not attain a good literary standard.

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(94-1)⁹⁴ Good writing needs time to prune its weakness and polish its dullness. A good writer needs time to balance his work and develop its fullness.. A hasty forced output spoils style and leaves thought unripe.

(94-2) Edna Millay: "The consciousness that a definite time-limit has been imposed paralyses all my creative powers."

(94-3) Not to let the word "I" obtrude itself into my pages, must be a rule of all my writing. For one who proposes to teach a way to the Impersonal Life, it is too personal.

(94-4) I cannot learn too much about the fastidious choice of words and their correct arrangement into sentences.

(94-5) Marie Corelli's working hours were 10 am to 2 pm.

(94-6) My method of work is largely to select and put together previously-written paragraphs from my loose-leaf classified notebooks, and to insert the required transitions. Thus it is mostly an editorial job.

⁹³ The original editor inserted "so much" by hand.

⁹⁴ The paras on this page are numbered 158 through 165, making them consecutive with the paras on the previous page.

(94-7) If I am to carry out my special mission, my work must remain aloof from the world's horrors and evils, my writing must remain undisturbed by the ugly facts of the world's present state. I must keep preoccupied with the far-off immaterial and incorporeal world into which so few obtain entry, so that I can continue to remind mankind of its existence and to sustain mankind with ITS revelations. If the price to be paid is no other than secluded residence in the ivory-tower, then it had better be paid,⁹⁵ for at a time of fading hopes this hope of the eternal life is, as it always was in the past, the only unfading one.

(94-8) Every dull line, every needless word detracts from the worth of a piece of writing.

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(95-1)⁹⁶ If you are to become a literary artist rather than a literary hasher, you need to develop the fine instinct which knows when to stop saying the same thing over and over again. It may be a good point but, if repeated page after page to an undue length, that will not be able to save it from becoming boring.

(95-2) The epoch of my career has now come when I must write each sentence with scrupulous care, must weight each word for its correctness and power, must read and reread the whole page with a critic's sharp eye.

(95-3) Never again fall into treating subjects that are cheap, sensational and journalistic, as I did in "Secret Egypt." With the "Wisdom of the Overself," I lifted my work and repute to a highly dignified level, worthy of spiritual respect and intellectual admiration. To write down for readers of "Prediction" and psychic curiosity-hunters now, would be to throw away the philosophical sincerity of what I have been writing there.

(95-4) There is this advantage that writing on spiritual topics gives one: there is often a chance when the concentrated mind slips across its own borders into the contemplative mind.

(95-5) If I am to reflect something the infinitely perfect that is the real self, I must be more than anxious not to write badly, but to write well, not to neglect good grammar and right punctuation but to make my sentences correct, not to rush hastily into publication but to pause and consider how much nearer to a perfect piece of art I can bring my work.

(95-6) If work is begun in the prayerfully dedicated spirit, and if it is continued in right recollection at set times, it need not interfere with the high moods gained from meditation. Indeed, one could even be a busy man and yet not lose the sacred presence.

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⁹⁵ The original editor inserted comma by hand.

⁹⁶ The paras on this page are numbered 166 through 171, making them consecutive with the paras on the previous page.

(96-1)⁹⁷ The tough style affected by Hemingway, Mailer and other American writers, eager to show their proletarian character, repels me.

(96-2) Writing about the inner life involves thinking about it. So, although neither necessarily implies living up to its ideals, there will be some clearer notion of what they are.

(96-3) Inspiration is the most important quality in a writer's work but if he lacks the technical literary equipment, if he is devoid of an adequate knowledge of grammar and punctuation, for instance, he will hurt his own work and hinder the reader from adequate reception of his message.

(96-4) The style which will best express this new Synthesis must be a serene undisturbed and detached one, free from violence, destructiveness or negative feeling.

(96-5) I once favoured but now dislike the hotly condemnatory style, the angry criticisms of outraged feelings.

(96-6) To write books quickly is to write them badly. To work in a hurry because someone has a fixed dateline,

(96-7) Owing to my special method of assembling material, I ought to take deliberate care to avoid repetitiousness, to cut down whatever material is too laboured and to take out whatever sentences are redundant. Do not hesitate to go over the original draft quite ruthlessly.

(96-8) Out of reflection and reverie, I come back with truths and insights that are put down in my notebooks as they come on different themes each day. Thus, they are apparently unrelated to one another. But this is not really so, and part of my work is to find the points where they join, or, in some cases, to supply the links.

(96-9) The disadvantage of platitudes is that they are so uninspiring.

(97-1)⁹⁸ Ella K. Maillart: "'No good,' the editor said; 'Your story is too plain. You don't dramatise your self, you don't make us fear for your sake. Imagine your reader: he wants to be fascinated, taken miles away from his humdrum life!'

When he had read my work he decided to publish it in book form, if I would also

⁹⁷ The paras on this page are numbered 172 through 180, making them consecutive with the paras on the previous page.

⁹⁸ The paras on this page are numbered 181 through 183, making them consecutive with the paras on the previous page.

describe the details of my life in Moscow. 'But there is nothing to say, it will be utterly boring.' 'No,' he replied. 'It's just the little details that seem ordinary to you that people like me want to read about.'

(97-2) My writing should possess a style which never falls beneath the level of its theme. Since these are never trivial but always lofty, my language should be never cheaply journalistic but always respectful stylistic and seriously mannered.

(97-3) (Katherine Mansfield: THE LETTERS): "I am writing – do you know the feeling? – and until this story is finished I am engulfed. It seizes me – swallows me completely."

"Now I am in again and we're thrashing through deep water. I fully realise it. It's the price we have to pay – we writers. I'm lost-gone-possessed and everybody who comes near is my enemy.

"In town there never seems time. One is just beginning when one is whirled away again. Here, one is so uninterrupted, it is like one immensely long night and one immensely long day. But it takes long before the tunes cease revolving in one's head, before the sound of the clapping and sensation of the crowd ceases to possess one. One cannot hail solitude as one can hail a dark cab. To disentangle oneself completely takes long. Nevertheless, I believe one must do it – and no less – if one wants to work...

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(continued from the previous page) Seen in this light writing is almost a spiritual exercise. It is really why we write, as I see it, that we may arrive at this moment and yet – it is stepping into the air to yield to it. The miracle – the moment when the act of creation takes place – the mysterious change – when you are no longer writing the book, it is writing, it possesses you."

(98-1)⁹⁹ My Notebooks do not contain finished literary material. They contain only the results of "thinking out aloud" and should not be regarded as being more than that. Through these notes I can watch the intuitive part of my mind in action and at work on the intellectual level.

(98-2) The construction of an essay which is to impress readers with power, truth and character needs to be intensely direct and compact without one unnecessary word. Such a quality is found, always found in the best specimens of Lincoln's and Emerson's writing. It says the most, gives what is essentially needed, in the least number of words. It does all the work that the writer requires from it. It draws and keeps concentrated all the attention of the reader. In the result, one better understands the other; both save their available time and mental energy.

(98-3) [Martinus]¹⁰⁰ never writes "Book of Life" in the evenings, for then the mind is tired.

⁹⁹ The paras on this page are numbered 184 through 186, making them consecutive with the paras on the previous page.

¹⁰⁰ The original editor changed "M" to "Martinus" by hand.

Moreover, all the lower thoughts and mental activities of mankind have been active during the day he says and still fill the atmosphere, disturbing the free flow of pure ideas and inspiration from a higher plane. Only early morning provided ideal conditions for this lofty literary work, when the mind is at its keenest, clearest and freshest.

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(99-1)¹⁰¹ [Katharine Butler Hathaway]¹⁰² (a) I discovered that I had eyes for looking and seeing, that the visible world is inexhaustible. I could look at a chair, or at a table, or at a door, and by deliberately and faithfully looking at it and really seeing it with my whole attention, with the intense concentration of an artist, of a child, of a van Gogh, I could realise and see the object in front of me as I had never realised and seen it before; and it became for me in that moment an object of love, full of meaning because the entire visible world became, when I really looked at it, lovable and significant. An ecstasy filled my hand and I began to work, with the aim of translating my wonderful delight and realisation of things into words and sentences. I could in this way cultivate the delight and prolong it until it became the element in which I lived, safe, happy and invulnerable. (continued on attached slip)

(b) I, being rather an ardent kind of person, have felt frustration and despair such as I couldn't describe to you if I would. Now I've discovered that the wild rebellion one feels is terribly destructive. And the answer is simply to channel one's energy into the sort of love its all the same thing really. I mean, being in love with what your eyes dwell on, and your aesthetic sense receives, and expressing it with writing and painting.

(c) Out of my own experience I think that the best and most lasting and most healing thing is work, even if in the beginning it seems terribly lifeless and forced. If you are patient and quiet enough, and not rebellious, it comes back, the way sleep comes, when you don't know exactly.

(d) I have a relationship with something invisible: the well into which I let down my pail, the well out of which I draw my pail filled with the stuff which makes my book.

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(101-1)¹⁰⁴ [Intensity]¹⁰⁵ – amazement, noticing consciousness of the artist instead of the mild acquiescence, mild, heavy, acceptance of things like the average nonartist. ...Early morning joy, innate joy – unreasonable joy... Woo this joy and encourage it; it will be creative – it will

¹⁰¹ The para on this page is numbered 187, making it consecutive with the paras on the previous page.

¹⁰² The original editor inserted "Katharine Butler Hathaway" by hand.

¹⁰³ Blank page

¹⁰⁴ The para on this page is numbered 187a, making it consecutive with the paras on the previous page.

¹⁰⁵ The original editor inserted "Cont" before "Intensity" by hand.

bring all kinds of treasures... of despair, which doesn't bring treasures.

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(103-1)¹⁰⁷ I have found it inescapably necessary that my personal life and book must come up out of the same well. It was not until after I had been writing my book for some time that I realised this necessity. At first it was only letting down the pail for my book, but I've known lately that the discrepancy between using one source for my book and something much more shallow for my ordinary life was the thing causing such discontent and such a sick feeling in me. I have been dodging the necessity to use the same source for everything because it meant something too hard to face. But sooner faced, the better. I have to believe fully, wholly, and without compromise, in my well, and act according to what I believe.

(103-1)¹⁰⁸ Winston Churchill wooed the beauty of the English language. He summed up his approach to writing thus: "Broadly speaking, the short words are the best, and the old words the best of all." Churchill's brilliance as a writer was over shadowed by his fame as a statesman. He pens or types few of his written words, instead dictating into a recording machine a white-hot speed into the early morning hours. He then polishes and re-polishes the typed script.

(103-2) Plato: "Timaeus" "All men, who have any degree of right feeling, at the beginning of every enterprise, whether small or great, always call upon God." [– TIMAEUS]¹⁰⁹

(103-3) Keep Dictating Machine near the couch by day or near the bed by night. When (or even during sleep, perhaps) meditation period ends dictate thoughts for recording or publication. They mostly get lost unless recorded immediately. Even 15 minutes is long enough waiting period to lose them.

(103-4) Mary B. Eddy claims that "Science and Health" was not directly written by her, but that it came to her through a revelation.

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¹⁰⁶ Blank page

¹⁰⁷ The paras on this page are numbered 189 through 192, making them consecutive with the paras on the previous page.

¹⁰⁸ The paras on this page are numbered 189 through 191, making them consecutive with the paras on the previous page.

¹⁰⁹ The original editor inserted "– TIMAEUS" by hand.

(104-1)¹¹⁰ When printing a quotation, do not use [the] cliché "said." Instead use a more descriptive word as "warned" or "counselled."

(104-2) This art of becoming fully articulate in print is at times a superbly easy one, but at other times a supremely agonising one.

(104-3) Mary B. Eddy: "All I have ever accomplished has been done by getting Mary out of the way, and letting God be reflected."

(104-4) Do not hesitate to pause and fastidiously choose the word which best fits your meaning.

(104-5) If a paragraph is to carry the fullest impress of truth, its construction should not violate any grammatical rules.

(104-6) If I am to become incapable of penning an ugly sentence, I must prepare the way by becoming incapable of reading an ugly one. And newspapers and magazines are filled with them. It is true that I have to read them to keep in touch with public opinion but I ought to do so only as infrequently and as briefly as I can.

(104-7) We writers benefit mentally from our work not only in being able to express ourselves, but also in discovering new ideas or developing old ones, as a consequence of the actual operation itself.

(104-8) Gorham Munson: (a) If we can get the idea in to an image, if we can get it dramatised then we shall have the idea in picture form and pictures draw our emotions to them.

(b) This fault in haste in organising material is remediable. One has to check that impulse to start right in and instead deliberately turn over in one's mind various ways in which the work can be shaped. This brooding should not be aimless. It should be directed by the following questions: "What shall my lead be? What angles shall I adopt in selecting my material? What is the most interesting order arrangement of what I want to say? What would make a good ending?" When you get good answers to these questions, and not before, you are ready.

(continued from the previous page) (c) A style of generalities and abstractions without concrete illustrations and specific instances slows the reader down and causes him strain and discomfort.

(d) If you overdo the advice to use short sentences and short words, what happens? Reading ease turns into reading fatigue and insidious monotony wears the reader down into

¹¹⁰ The paras on this page are numbered 193 through 200, making them consecutive with the paras on the previous page.

exhaustion. The magazine "Time" is in this standard American-English vogue. So is "Reader's Digest." Both publications are better in doses than in cover to cover gulps. Why? Because there is not enough variety in the style. Too much plain talk.

(105-1)¹¹¹ I have small talent for the small talk needed in novels. Thus is one chief reason why fiction cannot be my medium.

(105-2) Under the added strain and extra effort of meeting a deadline, my work fails to reach its highest possible quality.

(105-3) Philosophy calls for a style which avoids the cheap and vulgar and which cultivates quality and distinction.

(105-4) The bliss I feel when writing is itself the best reward for its labour. Any other reward may be welcome but can never equal this bliss in value.

(105-5) Vyasa composed the "Mahabharata" in his head, thousands and thousands of lines. He then asked elephant-headed Ganesa, god of arts and letters, to be his scribe. "I am ready to dictate my epic, The Mahabharata," he said. "Will you take it down?" "Gladly," replied Ganesa, "but upon one condition." "And that is?" "That you shall be aware of me throughout. If at any time you cease to be aware of me, I quit." "Agreed," said Vyasa, and began to dictate. The legend tells that Ganesa found his attention continually held and did not ask to be let off.

(105-6) Readers are little interested in concepts and general propositions but much in concrete examples and particular cases

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(continued from the previous page) which are illustrative of them.

(106-1)¹¹² Keep a list of unusual terms of phrase, rare words, and beautiful figures of speech.

(106-2) Writing is a manifold process: First sorting out one's ideas, second; seeking the correct words or those that will give the clearest understanding of these ideas, third, revising the draft and, finally polishing the revised draft.

(106-3) If any teaching is to appeal to the many who have not developed metaphysical faculties and who cannot reflect on abstractions or generalities, it must be put into concrete forms and enriched with specific illustrations. Otherwise it cannot hold their attention or

¹¹¹ The paras on this page are numbered 201 through 206, making them consecutive with the paras on the previous page.

¹¹² The paras on this page are numbered 207 through 211, making them consecutive with the paras on the previous page.

sustain their interest.

(106-4) I write mere fragments, hoping that somehow they will one day piece themselves together in a volume.

(106-5) Paul E. More: Emerson's method of writing: He would select a theme, and then ransack his notebooks for pertinent passages which could be strung together with the addition of such developing and connect material as was necessary.

(106-6) Where they (his essays) fail to reach the reader's heart, it is not so much because they are fundamentally disjointed as if made up of sentences jostled together like so many mutually repellent particles; as because from the manner of his composition Emerson often missed what is the essence of good rhetoric, that is to say the consciousness of his hearer's mind as well as of his own. We hear him as it were talking to himself, with no attempt to convince by argument or to enlighten by analysis. If our dormant intuition answers to his, we are profoundly kindled and confirmed; otherwise his sentence may rattle ineffectually about our ears.

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(107-1)¹¹³ Winston Churchill's Literary Methods:

Immediately after lunch, he retires to his room, undresses completely, puts on his pajamas, and turns in for a two-hour nap. He got the idea from Edison, whose life he admired and who never had an ordinary night's sleep but took naps whenever he sensed an energy lag. Perhaps the best bet is that he picked up the habit from his former secretary, Sir Edward Marsh, who once advised Churchill that he could greatly prolong the working day by sleeping in the afternoon. When he arises, C. digs into his labours. He has made notes in the morning; now he begins to dictate.

To produce the speeches and books that have enriched the world's store of important ideas, C. begins his work day about 10 A.M. The morning repast disposed of, he gets out a writing board that he built himself and sets about making notes. The board is somewhat out of the ordinary, having two felt-covered bricks at either end; here Churchill rests his elbows. Now and then he grants a brief business conference in the morning. He never gets out of bed; it seems doubtful, acquaintances think, that he would make more than a gesture of arising should the King appear.

For a lot of his dictation, C. has a large and, by now, workable dictaphone in his study. Attached to it is a microphone of the sort used with public address systems. This stands on the floor at the edge of a strip of carpeting which has a deep groove worn down the middle. While dictating, he walks back and forth on the carpet, whose placement is such that, if he steps off, his voice will no longer be audible in the mike. He makes the rough drafts himself, allocates each section to the indicated team-member expert, and then, when they've finished, puts it all together

¹¹³ The para on this page is numbered 212, making it consecutive with the paras on the previous page.

(continued from the previous page) and slicks it into his final, characteristic wording. At his own expense, he has the material printed at the Chiswick Press (near Chartwell) in large folio form, each folio measuring about 12 by 18 inches, enclosed in attractive boxes, and at last conveyed up to Cassell's, the publishing house. After that comes the business of rereading to make it editorially impeccable. Churchill is fanatic on the subject of literary and factual perfection. He will keep his entire staff up till 4 A.M., if need be, to remove a shadow of doubt from any tiny point of reference...He functions with brilliance while around him lesser men are falling from exhaustion... O'Brien always has had trouble trying to get Churchill to prepare a speech on time. When pressed about its possible contents, the statesman is apt to be vague. Advance copies for the papers quite often are not forthcoming. Nevertheless, C. attends carefully to his speeches... He is a poor speaker extemporaneously and will avoid being thus trapped. He needs time to build the balanced edifice of his messages.

[– Robert Lewis Taylor "Biography of WS"]¹¹⁴

(108-1)¹¹⁵ The artist or writer who really understands the creative process will not regard his first draft as a final one, will not hold all his words as holy and sacrosanct. On the contrary, he will diligently strive to perfect his work, to correct his blunders and polish his self-expression.

(108-2) Andre Gide: "He was amazed to find that I was still in the middle of Stendhal's "Journal." There are certain writers that I read as slowly as possible. It seems to me that I am conversing with them, that they talk to me, and I should be sorry not to be able to keep them with me longer."

(108-3) Do not state the old obvious and familiar teaching over and over again. Readers who pay for a new book expect it to be really new. Discard any other.

(109-1)¹¹⁶ The way in which I order my thoughts will inevitably express itself in the way in which I put together the words that shall utter them.

(109-2) I must become so style-conscious that even my occasional notes and ordinary letters are weighted and criticised as if they were pieces of literature.

¹¹⁴ The original editor inserted " – Robert Lewis Taylor "Biography of WS" by hand.

¹¹⁵ The paras on this page are numbered 213 through 215, making them consecutive with the paras on the previous page.

¹¹⁶ The paras on this page are numbered 216 through 227, making them consecutive with the paras on the previous page.

(109-3) If the best service I can render is to write such things down for others, then the best preparation I can make for it is to learn how to write better.

(109-4) If a man is born "with ink in his blood" he is not likely to leave this most interesting of all professions, however tempting the new siren be. He knows that in writing down his ideas, he is writing for an invisible audience of thousands of readers.

(109-5) The discipline of style and language which good taste demands.

(109-6) To write from the warm inspired heart but to revise from the cool deliberate head is a good formula.

(109-7) If the reader is to attach importance to a message, its writer must take interest in its style.

(109-8) Vincent Sheean: "A man who wants to do good work can only learn how to do it by working."

(109-9) Take an almost fanatical care over the proper use of English.

(109-10) Cut out faded cliches.

(109-11) At the literary desk regain a sense of usefulness to society and of justifying my personal existence. In the actual work of writing and composition, I feel such renewal of spirit such inner satisfaction, as I do not get from any other source.

(109-12) The maker of books that matter needs enough leisure to think and complete solitude to write.

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(110-1)¹¹⁷ It is high counsel that Heine gives his scribbling brethren: "Alas! he says, "one ought really to write against no one in this world. We are all of us sick and suffering in this great Lazaretto." If it is impracticable to live up to such counsel, it is quite practicable to take the harshness out of our criticisms.

(b) Upton Sinclair; "The Fasting Cure" (reports greatly increased fluency in literary work as result 10/12 day fast).

(c) In my creative work I feel a different man. Only there do I become myself, only there do I find freedom and quiet, undisturbed by other people. —Olive Schreiner. (d) She said that in the past she had been a camera, but a selective camera; and her attitude, which

¹¹⁷ The paras on this page are numbered 227a through 227e, making them consecutive with the paras on the previous page.

determined the selection of her observations, had been passive, not creative. The result, "like everything unconscious" had been evil. Her "slices of life" had been "partial misleading, and a little malicious."

In the future she was going to widen the scope of her camera and then to use it for a "conscious purpose" - that of representing life as it appeared to a "creative attitude." She wished to make human virtues, not human failings, interesting. She wanted God to have all the best tunes. —Olive Schreiner.

(e) Reginald L. Cook in "Passage to Walden"

Thoreau could say with Newman, 'Every thought I think is thought; every word I write is writing.' Much contemporary writing is a matter of muscular impulse, first thoughts. Thoreau's is definitive thoughts, muscular and also cerebral. Reflection reinforces impulse...He selected and arranged his material carefully, eliminating the inessential until the best passages were given prominence. These were arranged to reflect life and colour on the less successful sentences. His skill neither blurred the clarity of thought nor diminished the intensity of feeling through facile inexact words.

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(111-1)¹¹⁸ I wish I could write more quickly, but my mind is not built that way. Although I put in long hours at my desk, the visible results are too small to reflect justly the proportion of time put in.

(111-2) Professor A. Cronbach's Review of "Jewish Science and Health:" Dr. Lichtenstein and Mrs. Eddy are widely separated. He is an educated person; she was not. His book contains choice English; hers does not. He is a well read person; she was not. Her writings are not science but the reverse, the antithesis. His obvious aim is to offer something better than Christian Science, something which has its advantages without its drawbacks something by which people can gain inner coordination without recourse to the forbidding modes of speech and thought which Mrs. Eddy brought into vogue.

(111-3) I must begin each session of writing as the illumined Oriental authors of old - whether Sufi or Buddhist or Hindu - began theirs; by a silent prayer to be used by the Overself to inscribe truth and beauty; a meditated surrender of this little mind to the All Mind and of this pen-holding hand to its purposes.

(111-4) Passages and ideas come constantly and unexpectedly to me. That is not surprising. What is surprising is that they also come so disjointedly that sentences or even paragraphs belonging to the middle of a chapter or the end of a book sometimes come to birth before the earlier parts. My work want arrangement into good, logical order. It would be better discipline for my talent and easier exertion for my readers, if I trained myself to write a continuous piece rather than throw together unconnected paragraphs.

¹¹⁸ The paras on this page are numbered 228 through 231, making them consecutive with the paras on the previous page.

(112-1)¹¹⁹ Henry D. Thoreau: (in a letter) State to yourself precisely and completely what that walk over the mountains amounted to for you – returning to this essay again and again, until you are satisfied that all that was important in your experience is in it...Do not suppose that you can tell it the first dozen times you try, but work at it again, especially when after a sufficient pause you suspect that you are touching the heart or summit of the matter...It is after we get home that we really go over the mountain. What did the mountain say, do?

(112-2) Reginald L. Cook: Thoreau's beauty of phrasing is often original and poetic. Thus he said his truest and most serene moments were too still for emotion; they had woollen feet. Basically words are of two sorts: exact and denotative on the one hand; suggestive and connotative on the other. The former are prosaic, explanatory, and rational in effect, the latter are evocative and affective. The prosaic words are like blows; they have impact. The connotative words are poetic. They have the quality and tone, which is resonant in combination. Poetic words– "transport" "rapture" "flame" "ravishment" "ecstasy." Thoreau was essentially an aphorist whose unit of writing was the epigrammatic sentence.

(112-3) Simone Weil: "There is a way of waiting for the right word to come of itself at the end of our pen, while we merely reject all inadequate words."

(b) "St. John of the Cross wrote treatises on the method of attaining the supreme and perfect state of contemplation which, by their scientific precision, are far superior to anything produced by our own time."

(113-1)¹²⁰ Jacob Boehme who wrote a number of books, wrote also that "Through my head at labour, yet doth my heart dwell in God." This is clear evidence that intellectual work of a literary kind need not banish the higher awareness and indeed can be done, as Boehme's was,¹²¹ out of [its revelations.]¹²²

(113-2) GEORGE M. ACKLOM: It is of no use for anyone to suggest to you what your books shall deal with. That will be given to you from on high by inspiration. You will get the guidance for it at the proper time and that guidance will come from within your own higher self.

¹¹⁹ The paras on this page are numbered 232 through 234, making them consecutive with the paras on the previous page.

¹²⁰ The paras on this page are numbered 235 through 241, making them consecutive with the paras on the previous page.

¹²¹ The original editor inserted comma by hand.

¹²² The original editor inserted "its revelations" by hand.

(113-3) E.M. FORSTER: "Orwell's earlier writing is forceful but flat. There are no reverberations. In the later work more imaginative notes are sounded."

(113-4) The work of arranging, combining and organising my notes.

(113-5) The motive in writing a book must be pure loving service and the content must be utterly authentic.

(113-6) Runyon had inaugurated by then his present-tense treatment of news, stemming perhaps from the style he developed in his guys and dolls fiction pieces. It had the effect of making a scene more vivid, as if you were sitting there, watching it unroll before you.

(113-7) There is only one word, one phrase, one sentence which can render correctly and express adequately the idea or the feeling in my mind. It is better to take my time patiently over the search for it than to put down hastily the first formulation which

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(continued from the previous page) reaches my pen nib.

(114-1)¹²³ OLIVE SCHREINER'S DIARY: "I shall not write (her book) tomorrow for the letters are coming and that always distracts and unhinges me."

(114-2) CLIFFORD POTTER: "You will recollect I mentioned your diffuse style to you; well, I notice that when you get really worked up your style is disarmingly simple; it is only when you are beginning, or pausing, for inspiration that the radiant sunsets creep in."

(b) "I have read most of the Secret Path, and place it on a par with Maeterlinck's book; and I regarding that as one of the best books I have read; but, while there was nothing in Maeterlinck's book I did not understand. I feel that one would need to read your book twice or thrice fully to understand it. Personally I believe this book will make your name by consolidating your reputation, which is worth more than any amount of sensation."

(114-3) CECIL ROBERTS: I find bed is the best ally of a writer, for on my feet I always contrive to find something else that can be done, and thus I postpone the task of writing for which I have a singular dislike until I am immersed in it. Like a schoolboy having his first driving lesson, I shrink and shiver before the dreaded first plunge. I have done this for over 30 years though I know well the act, performed, gives pleasure.

(b) The passages of obscenity in James Joyce's "Ulysses" convulsed the literary world. It became a favourite specimen of pornography. Joyce's "Finnegan's Wake" is gibberish. No exposition makes sense of it. His devoted brother implored him not to waste his genius on such rubbish.

¹²³ The paras on this page are numbered 242 through 244, making them consecutive with the paras on the previous page.

(c) There is always a coterie for anything on the fringe of lunacy. For many years an artful old lady,

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(continued from the previous page) Gertrude Stein, sat enthroned before her ecstatic worshippers while she produced deliberately illiterate and unintelligible oracles.

(d) The Kafka cult displaced Joyce and Stein for a time. These freaks!

(e) I have always loved doing things with my hands, and delight in finding any job that will postpone the self-discipline and loneliness that are concomitants of writing.

(f) I completed my new novel in two months, 120,000 words despite travel and many activities. Now the mosaic work begins on the fabric, chiselling, polishing, transposing, reducing, the pedestrian part so vital to the final appearance.

(g) Writing is the loneliest job on earth. One sits in silence in a room, with no apparent bricks or mortar with which to build the structure of one's imagination. The completed work is then taken away from one and distributed to the unseen public; and there it would seem to end. But it is not so. A fortunate author finds his books are ambassadors of friendship in thousands of homes of which he has no knowledge, but these occasions when one sees one's audience in the flesh, and encounters an almost affectionate reception, are very rewarding. My readers come, in curiosity, to look at me. With equal curiosity I look at them, with a feeling of being both humbled and heartened by the labour of a pen. How fortunate that One's life's work should be the giving of pleasure!

(115-1)¹²⁴ ERIC SEVAREID: When I relinquished job and income to undertake a book of 1/4 million words, I could not bear to let my mind dwell on the whole scope of the project. I would surely have abandoned it. I tried to think only of the next paragraph, not the next page and certainly not the next chapter. Thus, for six months, I never did anything but set down one paragraph after another. The book "wrote itself."

(115-2) JESSAMYN WEST: [(a)]¹²⁵ Its painful to go back to a piece of writing you've finished. The defects in it are now apparent; each sentence, almost, abrades your sensibilities. The book which, while you worked on it, was alive becomes

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(continued from the previous page) when finished, dead. Or at least it has its life outside you. And rightly so.

[(b)]¹²⁶ No one can be taught to be a writer. But it is possible to learn to write better. This can be done by reading, writing and living.

¹²⁴ The paras on this page are numbered 245 and 246, making them consecutive with the paras on the previous page.

¹²⁵ The original editor inserted "(a)" by hand.

¹²⁶ The original editor changed "247" to "b" by hand.

(116-1)¹²⁷ SWAMI RAMDAS: "I have no urge to write again. I find the whole of my book "Gita Commentary" stale. A higher meaning can be given to some slokas. As you grow in experience you find that what you have written earlier is no good. But Ramdas has no idea of a new work and cannot undertake it."

(116-2) Faulkner wrote one bad novel, "A Fable" because it was conceived in theological ignorance and placed in a setting that he had not observed. – Allen Tate.

(116-3) HOWARD SPRING: I find that the hour before I begin¹²⁸ to write is important. Some shadowy outline of the day's writing presents itself. I do nothing about it. Thinking¹²⁹ is the last way to clarify it. I leave it alone. Perhaps an hour will pass aimless fiddling and then I pass somehow over the boundary into a state of peculiar and [total]¹³⁰ absorption. It usually endures for 2 hours and produces 1000 words.

(b) The characteristics [of]¹³¹ someone you know may give you a tip for a novel but this is no more than a seed which you bury in the soil of imagination, whence it flowers into something of your own, a fictional being of your creation.

(116-4) It is a mark of careless writing to use cliché words and cliché phrases, whether they are of recent origin or not.

(116-5) Santayana would stop for several seconds, searching in his mind for the right word, the inevitable word for that particular context, patiently, unhurriedly, [as though]¹³² he had all eternity before him.

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(117-1)¹³³ Brief, punchy and staccato sentences are fine for the advertising pages of a periodical but they are hardly suited for the more permanent pages of a book.

(117-2) The writer must strive to make others see what he has seen, by means of the vivid phrase, the right detail, however small.

(117-3) BERTRAND RUSSELL: I have discovered ways of writing with a minimum of worry and anxiety. When I was young each fresh piece of serious work used to seem beyond my

¹²⁷ The paras on this page are numbered 247 through 251, making them consecutive with the paras on the previous page.

¹²⁸ "before I begin" was typed below the line and inserted with an arrow.

¹²⁹ "Think" was typed below the line and inserted with an arrow.

¹³⁰ The original editor inserted "total" by hand.

¹³¹ The original editor inserted "of" by hand.

¹³² The original editor inserted "as though" by hand.

¹³³ The paras on this page are numbered 252 through 255, making them consecutive with the paras on the previous page.

powers. I would fret from fear that it was never going to come right, making one unsatisfying attempt after another. At last I found such fumbling attempts were a waste of time. It appeared that after first contemplating some subject, and after giving it serious preliminary attention, I needed a period of subconscious incubation which could not be hurried and was if anything impeded by deliberate thinking. Having, by a time of intense concentration, planted the problem in my subconsciousness, it would germinate underground until, suddenly, the solution emerged with blinding clarity, so that it only remained to write down what appeared as if in a revelation.

(b) There is much to be gained by familiarity with good prose, especially in cultivating a sense of prose rhythm.

(117-4) PROFESSOR WALTER MURDOCH: (1) When we wish to hide the fact that we have not thought at all, we use long words; if we wish our speech to be clear and straight, we use short words.

(2) To say that a man is short of cash means just the same as to say that he is passing through a period of financial stringency. Long words are

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(continued from the previous page) a sign either of muddled thinking or sham erudition. When a man is thinking clearly he does not think in long words but in short plain ones. The good writer is he who writes as he thinks.

(3) The two great rules are: death to the polysyllable and Down with the Abstract noun.

(4) Short words are good enough for the greatest writers at their greatest moments. I want to protest against the common notion that simple writing is shallow writing and that long words are a sign of profundity. On the contrary.

(5) The Devil dupes us with high-sounding abstract words – liberty, fraternity, democracy, faith, hope, death, life – vague, glittering, uncomprehended nouns. Leslie Stephen said justly whenever he came across the word 'nature' he prepared for some loose thinking but the same may be said of every abstract noun. Whoever would be a decent writer must write in concrete terms. Whoever essays to be a clear thinker must force himself to think in concrete terms, to bring every general proposition to the test of a concrete instance. Never pass a general statement without applying it to a concrete instance and seeing how it works. Examples of abstractions: (a) "Because genetic and congregate aggregation must develop together" – a professor. (b) "atomistic subjectivity as the simple relativity to itself, is itself the universal" – Hegel.

(6) The polysyllabic writer may be impressive but he is apt to be vague, blurred.

(7) Addison's mind was conventional; his writing betrays lack of ideas. Read a volume of his "Spectator" and, at the end, ask yourself whether you have brought away anything worth remembering; a screed of barren commonplaces, heavy facetiousness, pompous moralising.

(8) Jane Austen's novels tell a story not worth telling about persons not worth talking about. She

(continued from the previous page) never rises above the level of gossip, empty chit-chat, a chronicler of petty nothings. She never thinks; none of her characters have any intellect. She never puts an idea into their heads, having none in her own. Trivial talk about trivial happenings. Why waste time reading her.

(119-1)¹³⁴ Beverly Nichols: Somerset Maugham urged me to keep a notebook: "Your duty is to catch it on paper. One forgets so easily."

(119-2) Most of the great orators were Roman in their habit of expression, trained in Cicero's school. They expand a single idea from sentence to sentence. But the great writers, like Bunyan and Alfred the Great, were eminently English - a language of short sentences, compact and decisive.

(119-3) Rose Macaulay: I write my best after dinner; my brain gets stimulated. Doctor tells me I ought not to work late, it is not fair on my nerves, but every writer has to live on his nervous capital, it is the way of the reckless, squandering tribe we are.

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(119-4) Dr Samuel Johnson's style was bad, despite its advantages. It was cumbrous to the borders of pomposity. It ruined the literary work of his admirer, Fanny Burney when she changed her clear, crisp style to become an imitator of his prose.

(119-5) Royal Bank Canada Monthly: (1) Use metaphors to sharpen and extend reader's understanding of ideas presented, by giving him images drawn from world of sensory experience.

(2) A wide range of language gives variety and avoids commonplaceness. Active verbs keeps action moving. Similes paint pictures. Rhythm makes smooth reading. Imagination adds creative art.

(119-6) Professor Joad: Even in my most solemn pages irreverence breaks in. It entirely dissipates the atmosphere I have been building up; it annoys readers and prevents them taking me seriously.

¹³⁴ The paras on this page are numbered 256 through 261, making them consecutive with the paras on the previous page.

(120-1)¹³⁵ Godfrey Winn: "It must be delightful for you to write so easily? Or to give that impression." I replied, "Writing is always torture on the rack. One's technical equipment may increase with the years, but on the other hand the more books one writes, the more one's critical faculty increases, too."

(120-2) JOHN WAIN: A writer, wherever he goes, is tempted towards the documentary. His nature, as a writing animal, urges him to give an account of what he has seen. All writers succumb to this temptation; either they wrap it up as fiction, alter names and shuffle physical characteristics, or they try to keep imaginative and documentary work sharply apart.

(120-3) H.M. JONES: Hemingway's manner has been replaced by style and the mere author has died out in the artist.

(120-4) ON JEAN PAUL SARTRE by Maurice Cranston: Once he ceased to see art as a way of salvation, his dedication to literature as such diminished; practically all his best writing dates from his earlier years: the creative artist in him has been progressively swallowed up by the theorist and polemicist.

(120-5) JOHN O'LONDON: "The writer is there to reveal his best thoughts in a lively and stimulating manner, so that his personality shall impinge directly upon that of his readers. He must at one and the same time provoke discussion and enhance the pleasure of reading."

(120-6) SESSUE HAYAKAWA: "For me technique is impossible. At the root of my acting Col. Saito in 'Bridge over River Kwai' is Zen. Its intuitive grasp of final reality achieves the elimination of the unnecessary. Zen strips off the artificial wrappings which humanity devises. The result is a oneness. Such oneness I had with Col. Saito."

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(121-1)¹³⁶ When revising old typed notes transform them from "service" to "self-improvement" and from "guru" to English word such as "guide" For "inspired book."

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¹³⁵ The paras on this page are numbered 262 through 267, making them consecutive with the paras on the previous page.

¹³⁶ The paras on this page are unnumbered.

¹³⁷ Blank page

(123-1)¹³⁸ (1) To create more reader interest in the next book try to balance properly your philosophic observations with personal reminiscences and travel sketches. (2) Write mostly philosophy, with some experiences to support it.

(123-2) If objects and peoples, scenes and sounds, are closely looked at or heard, in their particular details, the resulting written description will be more vivid to the reader, more present in his mind.

(123-3) It is not enough simply to state an idea. At least one striking phrase should appear in the statement.

(123-4) Not to write negligently but with some care for grammar – that is a worthy aim!

(123-5) The cultivation of the visual sense is necessary for a writer, the training of his power to notice details, to observe colourings, improves word-pictures.

(123-6) The immediacy of the style creates dramatic actuality in the reader's mind, gives power to the words.

(123-7) "Voilà ou m`a amene la paresse: je suis vraiment bien quand je travaille. J`ai un peu honte de cet aveu qui fait trop sage. Alors, dire la verite: le seul travail, c`est l`écriture, et tout ce qui y conduit, tout ce qui la nourrit me rend heureux." C`est Jacques Chessex qui parle.¹³⁹

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(125-1)¹⁴¹ Now this is very important, and can hardly be emphasised too strongly: you have decided to write at four o'clock, and at four o'clock write you must! No excuses can be given. If at four o'clock you find yourself deep in conversation, you must excuse yourself and keep your engagement. Your agreement is a debt of honour, and must be scrupulously discharged; you have given yourself your word and there is no retracting it. If you must climb out over the heads of your friends at that hour, then be ruthless; another time you will

¹³⁸ The paras on this page are unnumbered.

¹³⁹ "Voilà où m`a amené la paresse: je suis vraiment bien quand je travaille. J`ai un peu honte de cet aveu qui fait trop sage. Alors, dire la vérité: le seul travail, c`est l`écriture, et tout ce qui y conduit, tout ce qui la nourrit me rend heureux...".C`est Jacques Chessex qui parle." In the original.

¹⁴⁰ Blank page

¹⁴¹ The para on this page is numbered "1." It is not consecutive with the paras on the previous page.

find that you have taken some pains not to be caught in a dilemma of the sort. If to get the solitude that is necessary you must go into a washroom, go there, lean against the wall and write.

The important thing is that at the moment, on the dot of the moment, you are to be writing, and that you teach yourself that no excuse of any nature can be offered when the moment comes. The unconscious does not like these rules and regulations until it is well broken into them; it incorrigibly lazy in its busy-ness and given to finding the easiest way of satisfying itself. It prefers to choose its own occasions and to emerge as it likes. You will find the most remarkable series of obstacles presented to you under the similitude of commonsense: Surely it will be just as satisfactory to write from 4:05 to 4:20? If you break out of a circle you are likely to be cross-questioned, so why not wait till the circle breaks up by itself and then take your fifteen minutes: In the morning you could hardly foresee that you were going to work yourself into a headache that day; can work done under the handicap of a headache possibly be fit to do? and so on and so on? But you must learn to disregard every loophole the wily unconscious points out to you. If you consistently, doggedly, refuse to be beguiled, you will have your reward. The unconscious will suddenly give in charmingly, and begin to write gracefully and well.

Right here I should like to sound the solemnest word of warning that you will find in this book: If you fail repeatedly at this exercise, give up writing. Your resistance is actually greater than your desire to write, and you may as well find some other outlet for your energy early as late.

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(127-1)¹⁴³ Sometimes we hear of gifted men who are on the verge of despair because they feel they are going through a "barren" period; but suddenly the time of silence is past, and they have reached the moment when they must write. That strange, aloof, detached period has been called "the artistic coma" by observers shrewd enough to see that the idleness is only a surface stillness. Something is at work, but so deeply and wordlessly that it hardly gives a sign of its activity till it is ready to externalise its vision. The necessity which the artist feels to indulge himself in solitude, in rambling leisure, in long speechless periods, is behind most of the charges of eccentricity and boorishness that are levelled at men of genius. If the period is recognised and allowed for it need not have a disruptive effect. The artist will always be

¹⁴² Void page

¹⁴³ The paras on this page are numbered 1 through 4, making them consecutive with the paras on the previous page.

marked by occasional periods of detachment; the nameless faculty will always announce itself by an air of withdrawal and indifference, but it is possible to hasten the period somewhat, and to have it, to a limited extent, under one's control. To be able to induce at will the activity of the higher imagination, that intuition, that artistic level of the unconscious - that is where the artist's magic lies and is his only true "secret."

(127-2) By recognising this third component of your nature, by understanding its importance to your writing, by learning to liberate it, to clear obstructions from its path so that it may flow unimpeded into your work, you perform the most vital service of which you are capable to yourself as a writer.

(127-3) When one learns to release this faculty even inexpertly, or when it is released fortuitously, one finds that so far from having to toil anxiously and painstakingly for his effects one experiences, on the contrary, the miracle of being carried along on the creative current.

(127-4) They agree in reporting that the idea of a book or story is usually apprehended in a flash. At that moment many of the characters, many of the situations, the story's outcome, all may be - either dimly or vividly - prefigured. Then there is a period of intensive

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(continued from the previous page) thinking and working-over of the ideas. With some authors this is a period of great excitement; they seem intoxicated with the possibilities there before their minds. Later comes a quiescent period; and since almost every writer alive occupies himself in some quite idiosyncratic way in that interlude, it is seldom noticed that these occupations have a kind of common denominator.

(128-1)¹⁴⁴ Every author in some way which he has come on by luck or long search, puts himself into a very light state of hypnosis. The attention is held, but just held; there is no serious demand on it. Far behind the mind's surface so deep that he is seldom aware (unless at last observation of himself has taught him) that any activity is going forward, his story is being fused and welded into an integrated work.

(128-2) There is a way to shorten that "incubating period" and produce a better piece of work. And that way is the writer's magic which you have been promised.

(128-3) In order to think intensively you hold your body still at the most you engage it in some light, mechanical task which you can carry on like an automaton. To get X into action,

¹⁴⁴ The paras on this page are numbered 5 through 9, making them consecutive with the paras on the previous page.

then you must quiet the mind.

This, you will observe, is exactly what those rhythmical, monotonous, wordless activities had as their obscure end; they were designed to hold mind as well as body in a kind of suspension while the higher, or deeper, faculty was at work. Insofar as they were successful, they were adopted.

(128-4) Learn to hold your mind as still as your body.

(128-5) Close your eyes with the idea of holding your mind quite steady, but feeling no urgency or tension about it. Once a day; don't push it or attempt to force it. As you begin to get results, make the period a little longer, but never strain at it. If you discover that you cannot learn to do it easily try it this way; Choose a simple object, like a child's rubber ball, grey in colour. (It is better not to select anything with a bright surface or a decided highlight.) Hold the ball in your hand and look at it, confining your attention to that one simple object, and calling your mind back to it quietly whenever it begins to wander. When you are able to think of the object and nothing else for some moments, take the next step. Close your eyes and go on looking at the ball, thinking of nothing else. Then see if you can let even that simple idea slip away.

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(129-1)¹⁴⁵ When you have succeeded, even a little, try holding a story-idea, or a character, in your mind, and letting your stillness centre around that. Presently you will see the almost incredible results. Ideas which you held rather academically and unconvincingly will take on colour and form; a character that was a puppet will move and breathe. Consciously or unconsciously every successful writer who ever lived calls on this faculty to put the breath of life into his creations.

(129-2) Inducing the "Artistic Coma": Now bathe, still thinking of it in a desultory way, and then go into a dim way. Lie down, flat on your back; the alternative position, to be chosen only if you find that the other makes you too drowsy, is to sit not quite fully relaxed in a low, large chair. When you have taken a comfortable position, do not move again; make your body quiet. Then quiet your mind. Lie there, not quite asleep, not quite awake. After about twenty minutes or it may be even an hour or two, you will feel a definite impulse to rise, a kind of surge of energy. Obey it at once; you will be in a slightly somnambulistic state indifference to everyone and thing on Earth except what you are about to write; dull to all the outer world but vividly alive to the world of your imagination. Get up and go to your paper or typewriter, and begin to write. The state you are in at the moment is the state an artist works in.

Valedictory: How good a piece of work emerges depends on you and your life: how

¹⁴⁵ The para on this page is numbered 10, making it consecutive with the paras on the previous page.

sensitive, how discriminating you are, how closely your experience reflects the experience of your potential readers, how thoroughly you have taught yourself the elements of good prose writing, how good an ear you have for rhythm. But, limited or not, you will find, if you have followed the exercises, that you can bring forth a shapely, integrated piece of work by this method. It will have flaws, no doubt; but you will be able to see them objectively and work on eradicating them. By these exercises you have made yourself into a good instrument for the use of your genius. You are flexible and sturdy, like a good tool. You know what it feels like to work as an artist.

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(130-1)¹⁴⁶ I know a popular author who abhors the works of John Galsworthy, but something in Galsworthy's rhythm starts up his own desire to write; he alleges that after a few pages of the Forsyte Saga he can hear an "internal hum" which soon turns into sentences and paragraphs.

(130-2) Write about last night's dream, if you are able to remember it; the activities of the day before; a conversation, real or imaginary; an examination of conscience. Write any sort of early morning reverie, rapidly and uncritically. The excellence of ultimate worth of what you write is of no importance yet. As a matter of fact, you will find more value in this material than you expect but your primary purpose now is not to bring forth deathless words, but to write any words at all which are not pure nonsense.

(130-3) So if you are to have the full benefit of the richness of the unconscious you must learn to write easily and smoothly when the unconscious is in the ascendant.

The best way to do this is to rise half an hour, or a full hour, earlier than you customarily rise. Just as soon as you can - and without talking, without reading the morning's paper, without picking up the book you laid down the night before - begin to write. Write anything that comes into your head.

(130-4) To reiterate, what you are actually doing is training yourself, in the twilight zone between sleep and the full waking state, simply to write. It makes no difference to the success of this practice if your paragraphs are amorphous, the thought vague or extravagant, the ideas hazy. Forget that you have any critical faculty at all; realise that no one need ever see what you are writing unless you choose to show it.

(130-5) After a day or two you will find that there is a certain number of words that you can write easily and without strain. When you have found that limit, begin to push it ahead by a few sentences, then by a paragraph or two. A little later try to double it before you stop the

¹⁴⁶ The paras on this page are numbered 12 through 16, making them consecutive with the paras on the previous page.

morning's work. Within a very short time you will find that the exercise has begun to bear fruit. The actual labour or writing no longer seems arduous or dull. You will have begun to feel that you can get as much (far more really) from a written reverie as from one that goes on almost wordlessly in the back of your mind. Watch yourself carefully; if at any time you find you have slipped back into inactive reverie, it is time to exert pressure [on yourself.]¹⁴⁷

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(131-1)¹⁴⁸ You will find that you are more truly a writer than you ever were before. You will discover that now you have a tendency to cast the day's experiences into words.

(131-2) The moment you reach that stage, you are ready for next step, which is to teach yourself to write at a given moment.

(131-3) A writer, almost tone-deaf, says that she can finish any story she starts if she can find a hall where a long symphony is being played. The lights, the music, her immobility, bring on a sort of artistic coma, and she emerges in a sleep-walking state which last till she reaches the typewriter.

(131-4) Now it is time to bring together the work of the conscious and unconscious in an elementary manner.

(131-5) You are going to do every thing you can for that story by using alternately your conscious intelligence and unconscious reverie on it.

(131-6) Now; strike out at once. Just as you made yourself do the time exercises in the sixth chapter, take no excuses, refuse to feel any stage-fright; simply start work. If a good sentence does not come, leave a space for it and write it in later. Write as rapidly as possible, with as little attention to your own processes as you can give. In this way you can train yourself into good, workman-like habits. The typewriter or the writing-pad should not appear to you a good place to lose yourself in musing, or to work out matters you should have cleared up before. You may find it very helpful, before you begin to write, to settle on a first and last sentence for your story. Then you can use the first sentence as a springboard from which to dive into your work, and the last as a raft to swim toward.

(131-7) Let it stay unread overnight. Your judgement on it until you have slept is worth exactly nothing. One of two states of mind will interfere with any earlier appraisal.

¹⁴⁷ The original editor inserted "on yourself" by hand.

¹⁴⁸ The paras on this page are numbered 17 through 24, making them consecutive with the paras on the previous page.

(131-8) Now those are the five-finger exercises of writing. To recapitulate before we go any farther, for you can hardly hear too often these primary truths about your art: the writer, (like any artist) is a dual personality. In him the unconscious flows freely. He has trained himself so that the physical effort of writing does not tire him out of all proportion to the effect he achieves. His intellect directs, criticises and discriminates wherever two possibilities occur, in such a way as to leave the more sensitive element of his nature free to bring

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Becoming a Writer

Dorothea Brande

(continued from the previous page) forth its best fruit. He learns to use his intellect both cursorily, as he works, and later, as he considers what he has done during the period of the creative flow.

(132-1)¹⁴⁹ Ideally, the two sides of his nature are at peace with each other and work in harmony; at the least he must be able to suppress one or the other and work in harmony; at the least he must be able to suppress one or the other at discretion. Each side of his character must learn to be able to trust the other to do what is in its field and to carry the full responsibility for its own work.

(132-2) The higher imagination, you may call it; your own endowment of genius, great or small; the creative aspect of your mind, which is lodged almost entirely in the unconscious.

(132-3) For the root of genius is in the unconscious, not the conscious, mind. It is not by weighing, balancing, trimming, expanding with conscious intention, that an excellent piece of art is born.

(132-4) HAVELOCK ELLIS MY LIFE: I have never suffered from real sleeplessness: I go to bed early and I get up early. I have never had any faith in night work, for it seems to me that out in the open air - where most often my work since marriage has been done - is the only right and wholesome place for mental work, and now in later years it is only in the morning that I care to work, or can work well, though I have never, as my wife liked to do, begun work at four in bed. Early breakfast and then out in the open - that has been my ideal and so far as possible my practice, and I hope that others may feel, as I do, the breath of free air over all my work. Whether out-of-doors or in, I have never cared to crouch over a hillside or a couch, and that may be the reason why I have remained erect and never acquired a bent or stooping aspect, to the surprise, I am told, of some who met me and remarked that I failed to present the typical aspect of a literary man.

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¹⁴⁹ The paras on this page are numbered 25 through 27, and 1, making them consecutive with the paras on the previous page.

(133-1)¹⁵⁰ HAVELOCK ELLIS MY LIFE: I had already found out that my work must be done, especially when it involved any original effort, in the open air. I have not, indeed, so much thought out my work in the open air – I have done that anywhere and everywhere – but actually written it in the open, to an extent probably which few writers have equalled, always in spacious and preferably rather bare spots, on the moor or among rocks – I could not write in a forest or a cave – where there is sun and air and large prospects of land or sea. Many have remarked that they ponder how it is possible to write under such conditions. It is natural to me, a naturalness which may be part of my nearness to Nature, that quality of the faun and the satyr which some of my friends see in me. It is under such conditions that my best inspirations have come. It is, moreover, only by living under such conditions that I have escaped the feverish and nervous irritability which so often overcomes those writers who work within four walls. Perhaps also it is this habit, or this temperament, which caused people to remark with surprise to me or to Edith that I had nothing of the appearance of a literary man. The ease with which I long retained an erect figure may be connected with the fact that I have been in the habit of reclining to write instead of stooping over a desk.

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(135-1)¹⁵² HOW TO CONQUER YOUR HANDICAPS¹⁵³ all adults. From this they progress through a group of words unknown to 1 per cent of the adult population up to a group unknown to 99 per cent. Reach that and you're a marked man, destined for success in your chosen field.

Next, on the basis of your demonstrated aptitudes, they test your vocabulary in your special field – art, medicine, finance, law, mechanics. A boy may have all the aptitudes needed for the legal profession, but if he has a poor legal vocabulary (for his age) he will not only not make good as a lawyer – he won't even be attracted to the law.

That was the answer to the president's question. In his knowledge of words he scored well up in the 90s, the other four far below him. Success follows the high-vocabulary man.

This is one of the most curious findings that have emerged from the Laboratory – that the size of one's vocabulary is the surest, indeed, an infallible indication of success or failure. No one, on theory alone, would have concluded that a man's knowledge of words would measure his executive ability. Yet over the years this has proved to be the case.

How close is the relation between vocabulary and success is shown by the fact that major executives in all fields – presidents and vice-presidents of large organisations, those

¹⁵⁰ The para on this page is numbered 2, making it consecutive with the paras on the previous page.

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¹⁵² The para on this page is numbered 386; it is not consecutive with the paras on the previous page.

¹⁵³ This page is a clipped piece of an article published in the magazine "Your Life" in 1949.

who direct the efforts of others – though they may use simple words in their daily contacts – score higher in the breadth and accuracy of their general vocabulary than even college professors and writers. The size of a person's vocabulary is actually a measure of his ability to *think*. Words *are* thoughts.

A MAN may start off well in his chosen work, using his native aptitudes, and forge ahead until, in his thirties, he stops dead, hog-tied by his limited vocabulary, while another man, with exactly the same aptitudes, whose curiosity and energy have stimulated him to acquire a large vocabulary, will pass him like the Twentieth Century passing a grazing cow. Most aptitudes stop growing at twenty. Vocabulary need never stop. So rare as to be almost nonexistent is the objective, high-vocabulary man who doesn't rise to a high executive position.

The aptitude tests, I submit, are the one best way for anyone, handicapped or not, in default of any overriding inner compulsion, to start choosing a career. And if you have that strong inner compulsion, the tests will indicate whether or not you have the necessary abilities to make good.

What normal human being adds up his liabilities and looks for a job on that basis? Why should the handicapped?

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How To Conquer Your Handicaps

Original Index

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[Subjects]¹⁵⁵

(137-1)¹⁵⁶ MAHARAJA OF MYSORE

Wm. J. Macmillan

[ATMANANDA]¹⁵⁷

SUZUKI

[JACQUES ROMANO]¹⁵⁸

PADRE PIO

BROTHER 'M'

ALLAN BENNETT

[KRISHNAMURTI]¹⁵⁹

JOEL GOLDSMITH

GEORGE RUSSEL AE

¹⁵⁴ Void page

¹⁵⁵ The original editor inserted "NB" and "SUBJECTS for consideration but most ignore possible only" at the top of the page by hand.

¹⁵⁶ The paras on this page are unnumbered.

¹⁵⁷ The original editor deleted "AUROBINDO & THE MOTHER" after "ATMANANDA" by hand.

¹⁵⁸ The original editor deleted "NORMA HUTZLER (?)" after "JACQUES ROMANO" by hand.

¹⁵⁹ The original editor deleted "BAPAK" after "KRISHNAMURTI" by hand.

[MICHAEL JUSTE]¹⁶⁰
V.S. IYER
RICHARD WEISS
SWAMI YOGANANDA
ALBERT J CLIFFE
KAREN HORNEY
FATHER EPHRAIM
BAIRD T SPALDING
[Ramdas]¹⁶¹

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Subjects

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Current Manuscript

(139-1)¹⁶³ Suzuki told Dr. Kalff that one cause his long life, as well as a cure for fatigue and cause his ability for activity in old age, was diaphragmatic breathing from the belly.

(139-2) Suzuki died in the summer of 1966. He must then have been about 94.

(139-3) Rudolf Steiner made creative contributions to art, agriculture, architecture, education and medicine.

(139-4) Steiner's eyebrows projected boldly, the intense black eyes themselves deeply set behind them, the impassive face, sallow, skinned, looking like a scholar monk's. It was a striking unusual face, alive with intellect and firm self-control. But his words were much warmer. There was genuine feeling within them. But he had practised philosophic detachment too long not to have his outer expression of feeling well disciplined. I asked for a personal meeting. He worked so hard that he had little time left for it but we met briefly, for a few minutes. I asked some questions, which he answered, readily, unhesitatingly, even authoritatively, he shook hands cordially, and [parted. I never]¹⁶⁴ saw him again but impression of first-hand occult knowledge and occult power remained quite strongly for a couple of years. One may recognise the limitations of his teaching, may even disagree with portions of it, but he deserved personal respect and those who denigrated his character were wrong. But I did not find the same greatness in his followers: they lack tolerance and

¹⁶⁰ The original editor deleted "GEOFFREY HODSON" after "MICHAEL JUSTE" by hand.

¹⁶¹ The original editor inserted and then deleted "OUSPENSKY," "BAN," "Sai Mirchandani" before and after "Ramdas" by hand.

¹⁶² Void page

¹⁶³ The paras on this page are unnumbered.

¹⁶⁴ The original editor changed "I parted. Never" to "parted. I never" by hand.

sympathy. [See Landau, "God is My Adventure"].¹⁶⁵

(139-5) The guru was not easy to talk to; he kept long silences which threatened to be overwhelming.

(139-6) He turned his head in a listening attitude, as if his attention had been called to something.

(139-7) His face was an arresting one.

(139-8) There was a rapt look on his face.

(139-9) He was well-informed, widely travelled and widely read.

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Current Manuscript

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(141-1)¹⁶⁷ Compton Mackenzie called North American prose writing "deliquescent." He recommended young writers to study the style of W.H. Hudson and R.B. Cunninghame Graham, formed by the logic of Latin and the adornment of Spanish. (b) "Almost all contemporary verse is bad prose – the great bulk of it will pass into oblivion."

(141-2) Compton Mackenzie is another writer who gets a part of his ideas from sleep and wakes up with them. My case is different although the body's position is the same: I have only to lie down on a sofa when the same effect is produced.

HENRY MILLER

(141-3) "I began with myself, with the firm conviction that I had in me all there was to know... I wrote from line to line, blindly, not knowing what would come next... Let no one think that I thought the story out. I have told it only as I felt it, only as it revealed itself to me piece by piece. It is mine and – it is not mine. The process of writing it may have been surrealistic, but that is only to say that the Surrealists recaptured the true method of creation."

(141-4) The earlier work of Henry Miller is too reminiscent of automatic mediumistic writing to be healthy, too coarse in large parts to be endured for a long time. Yet it has the signs of genius. It needed his later years, the recovery of some balance and the cleansing of mind and

¹⁶⁵ The original typist inserted "See Landau, "God Is My Adventure" by hand.

¹⁶⁶ Blank page

¹⁶⁷ The paras on this page are unnumbered.

work to let him realise his higher possibilities as an author.

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(141-5) Goethe declared that the somnambulant state is needed if a true work of art is to be achieved.

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(143-1)¹⁶⁸ Norman Douglas: "Would D.H. Lawrence never learn to be more succinct? Diffuseness is a fault of much of his work."

(143-2) A writer on writers: D.H. Lawrence wrote with much passion about passion itself. Compton Mackenzie possessed an extraordinary fluency – he did much work, incidentally, dictating, while lying down.

(143-3) "The writer's best defence (against his own stupidity – PB) is revision" – John Ciardi.
"The writer who must meet a deadline (finds that) the time is never enough" – J. Ciardi.

(143-4) My notebooks hold the rough jottings of ideas which are born through recalling memories, observing scenes, meeting aspirants, practising meditation, and being with Nature. They are not finished compositions. They have still to be developed, expanded, revised, judged or discarded.

(143-5) My best work is written in bed, either early in morning or late in evening.

(143-6) I can work better by writing odd paragraphs holding basic ideas than by writing whole pages. In fact, it is almost the only way I can work.

(143-7) My ideas come singly, quite apart from each other. They leave me to do the sorting out and stitching together!

(143-8) My chapters are written in small patches but somehow I am able to piece them together.

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¹⁶⁸ The paras on this page are unnumbered.

¹⁶⁹ Blank page

(145-1)¹⁷⁰ See what you look at, in all its form and detail, if you want to describe it picturesquely. See it as if you were a painter about to put it on canvas or draw it on paper.

(145-2) Thos. L. Masson on Writing "A successful writer writes from his feelings, and not from his intellect. He uses his intellect as an assistant, a kind of secretary, to his feelings...In this capacity it is important and necessary. But it cannot take the place of feeling – the glow of the true artist...George Moore has much to say about passion in writing – that surge in feeling...which carried us along in a grand rush."

(145-3) I wish now that my works had been properly documented and footnoted.

(147-1)¹⁷² Writing will be much enriched if the writer sees pictorially and with perfect distinctness what he is describing.

(147-2) His method was to put all he had into his novel, then cut, and work over the book a few times.

(147-3) "Blurred, half-seen images... A writer needs time to pause, to explore, to cultivate in detail the prospect before him" – L. Lee.

(147-4) "A writer should have some respect for language." – Norman Mailer.

(147-5) John Masefield told Edmund Blunder his absolute rule for poets: "If something flashes in your mind, jot it down. It may never be the same."

(147-6) J.B. Priestley: "I was nearly out of my mind with misery. Just to pass the time while I was at the bottom of this pit, I decided to write something – anything. Slowly, painfully, I set to work on it. In an hour I was writing freely and well. And I wrote myself out of my misery, followed a trail of thought and words into daylight. Notice the subject was far removed from my own life. I didn't lighten my woes by describing them: both the release from anguish and the good work done came from the necessary concentration, the effort, the act of writing. You feel dull, have a headache, it seems hopeless, inspiration will not come, nobody loves you –

¹⁷⁰ The paras on this page are unnumbered.

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¹⁷² The paras on this page are unnumbered.

go to your desk, no matter how low your mood, face the icy challenge of the paper - write. Sooner or later the goddess will recognise in this a devotional act worthy of benison and grace."

(147-7) "I no longer bought a rich texture. I had no space for ornament. My experience in the theatre had taught me the value of succinctness." – W. Somerset Maugham.

(147-8) Flannery wrote every day, from nine to twelve. "It comes very hard to me... real hard work. Often I rewrite, edit, throw away. It's slow and searching" she said.

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(149-1)¹⁷⁴ Graf von Durckheim¹⁷⁵ includes writing in the list of specific acts – such as archery, painting, and tea ceremony – which are used in Zen exercises as an avenue to stillness.

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(151-1)¹⁷⁷ Lafcadio Hearn : "Only print was positive and critical enough to show his success or failure in restraint, proportion, colour, and the purposeful choice of words. Through proof-reading he accomplished more than by three complete rewritings of the manuscript."

(151-2) Typewritten matter is the nearest thing to printed matter, this is why literary work must be typed out in rough draft before it can be properly revised, deleted, rearranged and reedited polished and finalised.

(151-3) "Secret India" was in "impressionistic style."

(151-4) Whitman had long passed his creative period and was writing almost by reflex, he was not yet senile; and, like Mark Twain rambling on about his early life, he often dredged up significant memories. He also took the liveliest interest in each day's budget of news, and his responses reveal the depths of his character.

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¹⁷⁴ The para on this page is unnumbered.

¹⁷⁵ "Dürckheim" in the original.

¹⁷⁶ Void page

¹⁷⁷ The paras on this page are unnumbered.

(151-5) Gerald Yorke, the literary critic and editor told PB [(a)]¹⁷⁸ "Your work is presented vividly and interestingly; your descriptions enable the reader to feel as if he too were present. (b) Your writing comes more from the heart than the head, it is alive and not dry, hence its appeal and success."

(151-6) [(1)]¹⁷⁹ Breaking up the printed form into "plastic prose," related to "free verse," short paragraphs containing phrases or single sentences only, identical with the tempo of the original thought's creation, attunes the reader to the same tempo, in addition to the resulting visual relief and easier mental assimilation. Hence also the elimination of unnecessary capital letters from phrases. - Joseph¹⁸⁰ Sadony cart. (2) This is the most flexible technique of literary expression. It allows greater mastery of thought over the medium.

(151-7) Develop the visualising power of a painter. This yields picturesque writing. Says Alex King: "I was shattered by the colour impacts which Italy, thrice-blessed land, had strewn before my astonished eyes."

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(153-1)¹⁸² Only by looking with the eyes of a painter can the reader see each person distinctly, each place vividly, and follow each conversation as if he were present.

(153-2) Short forcible sentences impress the reader.

(153-3) Harold Robbins says: "I take writing seriously whatever the critics think. I'm not a literary gent, but I write my own stuff in my own peculiar way. If I can see it, feel it, and smell it then I can write it."

(153-4) There may be a useful hint for writers in the Japanese Zen instruction to young painters using¹⁸³ ink on paper instead of oil colours, that the picture had to be done very quickly, and with the fewest brush-strokes. There was a pre-requisite for this speedy work, which was a period of preparation to bring on a state of completely concentrated mind. This, of course, was akin to practising a form¹⁸⁴ of meditation exercise. If successful, a flash of insight, some moments of joyous inspiration would follow. The painter had to move fast

¹⁷⁸ The original editor inserted "(a)" by hand.

¹⁷⁹ The original editor inserted "(1)" by hand.

¹⁸⁰ "Josef" in the original.

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¹⁸² The paras on this page are unnumbered.

¹⁸³ "using ink on paper instead of oil colours" was typed above the line and inserted with a caret.

¹⁸⁴ "form of" was typed above the line and inserted with a caret

because his glimpse was so brief.

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(155-1)¹⁸⁶ Clifford Bax "We are living in a querulous decade...impatient of writing so easy, urbane and unprovocative... His essays have the charm of a fastidious man who, unlike many of his denigrators, took no pleasure in disliking this or that."

(155-2) George Moore criticised the short sentence as being "tightly trussed."

(155-3) George Moore "The monotony of a short sentence is relieved by a startling adjective."

(155-4) Edmund Gosse would sit, pen in hand, until each sentence was completely formed in his mind, and then only execute it in writing on paper.

(155-5) "Take the trouble to write well" – Cyril Connolly.

(155-6) "Writers don't live – they only write it down" – Jack Kerouac

(155-7) T.G. Tucker: "To write with such clearness as to preclude all mistake, with such attractiveness, as to secure and sustain attention, with such vigour as to leave an abiding effect – all this is hard to learn and only the study of literature can bestow it."

(155-8) Andre Gide¹⁸⁷ : "The morning hours are the best. If I let them be taken by conservation, correspondence, and bustle, my whole day reflects this and is lost."

(155-9) If the years in my profession have taught me anything, they have taught me the great responsibility of a writer, the need to measure my words, because I respect them.

(155-10) The visualisation-style needs a keen eye for detail, a feeling as though one is a reporter who is actually present and writing what he actually sees.

(155-11) I do not write in finished pages but in odd unconnected paragraphs.

(155-12) Curt brief sentences give speed to the reading [and force]¹⁸⁸ clarity in the writing.

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¹⁸⁶ The paras on this page are unnumbered.

¹⁸⁷ "André Gide" in the original.

¹⁸⁸ A blank space was left in the original because the original typist couldn't read PB's handwriting, or because PB himself left a blank in the para. The original editor later inserted "and force" by hand.

(157-1)¹⁹⁰ A successful French novelist, Julien Green:

"The secret is to write never mind what...it is necessary to let the hand run a little on the paper. Then another guides it, someone not known and who bears our name."

(157-2) George¹⁹¹ Orwell

(1) Never use metaphor, simile, which is often in print.

(2) Never use passive where you can use active.

(3) Never use long word where short one will do.

(4) If possible to cut a word out, do so.

(5) Never use foreign phrase, scientific word or jargon word if there is English equivalent.

(157-7) A French writer, whose work has been honoured found that by lying down on his couch, he "realised the possibilities of dream with images and impressions from the instinctive mind." To help his work, his couch adjoins his desk chair so he can quickly change position. To "hold his ideas in place" he also finds that total silence in his room is indispensable when working or thinking. Finally, even at the desk he often turns attention to the spirit's silence and listens to it for personal or literary messages.

(159-1)¹⁹³ Henry Miller: "A Writer's Commandments to Himself."

(1) Work on one thing at a time until finished.

(2) Don't be nervous. Work calmly, joyously, [recklessly]¹⁹⁴ on whatever is at hand.

(3) Work according to Program and not according to mood. Stop at the appointed time!

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¹⁹⁰ The paras on this page are unnumbered.

¹⁹¹ "Geo. Orwell" in the original.

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¹⁹³ The paras on this page are unnumbered.

¹⁹⁴ A blank space was left in the original because the original typist couldn't read PB's handwriting, or because PB himself left a blank in the para. "Recklessly?" was later typed in this space.

- (4) Don't be a draught-horse! Work with pleasure only.
- (5) Discard the Program when you feel like it - but go back to it¹⁹⁵ the next day. Concentrate - Narrow down. Exclude.
- (6) Write first and always. Painting, music, friends, cinema, all that come afterwards.
- (7) Mornings: If groggy, type notes and allocate as stimulus. If in fine fettle write.
- (8) Afternoons: Work on section in hand following plan of section scrupulously. No intrusions, no diversions. Write and finish one section at a time for good and all.

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George Santayana

(161-1)¹⁹⁷ George Santayana

1. I have seldom been conscious of working hard. Most of my writing has been an instinctive pleasure. The things wrote themselves, and when I dropped the pen, and rose from my table, I seemed to awake from a trance and to be myself again...all my life I have passed the morning writing.

2. Faults of my writing are due to this dreamful way of composing them. All is improvised: unless there is drastic revision, so much repetition, desultory, rambling, inconclusive. No strict program, order, in my meanderings.

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Synonyms for Spiritual from Roget

(163-1)¹⁹⁹ SUPERNATURAL, supranatural, preternatural; supernormal, hypernormal, preternormal; superphysical, hyperphysical, supersensible, supersensual, pretersensual; superhuman, preterhuman, unhuman, nonhuman; supramundane, extramundane, transmundane; unearthly, unworldly, otherworldly; psychic(al), spiritual; transcendental.

IMMATERIAL, nonmaterial, asomatous; unsubstantial, intangible, impalpable, imponderable; incorporeal, incorporal, incorporate, incorporeous; bodiless, unembodied; disembodied, discarnate, decarnate, decarnated; unphysical, nonphysical, unfleshly; spiritual, psychic(al), internal; unearthly, unworldly, extramundane, transmundane; supernatural.

¹⁹⁵ The original editor deleted a comma after "it" by hand.

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¹⁹⁷ The paras on this page are unnumbered.

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¹⁹⁹ The paras on this page are unnumbered.

MENTAL, intellectual, rational, reasoning, thinking, intelligent, psychic(al) psycholog(ic)al, spiritual; cerebral; subjective, internal; endopsychic.

SPECTRAL, specterlike; ghostly, ghostish, ghosty, ghostlike; spiritual, psychic(al), phantomlike, phantom, phantomic(al); wraithlike, wraithy, shadowy; ethereal; incorporeal, supernatural.

SACRED, holy, sacrosanct; religious, spiritual, heavenly, divine; venerable, awesome, awful; inviolable, inviolate; ineffable, unutterable, unspeakable, inexpressible.

PIOUS, pietistic(al), religious, religious-minded; devout, devoted; zealous, zealous(al); reverent, reverential, venerative, venerational, solemn; faithful, dutiful; believing;

PSYCHIC(AL), spiritual; spiritualistic; mediumistic; clairvoyant, second-sighted, clairaudient, clairsentient, telepathic; extrasensory, psychosensory; supersensible, supersensual, pretersensual; telekinetic, psychokinetic; automatist; psychometric(al).

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(165-1)²⁰¹ Intellectual Digest, sounds like a contradiction in terms: scholarly writing is almost by definition lengthy and leisured.

(165-2) The most eloquent testimonial to language came from Oxford Teacher-turned-Novelist Iris Murdoch. "Words," she said, "constitute the ultimate texture and stuff of our moral being, since they are the most refined and delicate and detailed, as well as the most universally used and understood²⁰² of the symbolisms whereby we express ourselves into existence."

(165-3) J.B. Priestley: (1)²⁰³ "When I come to a place like this (a hotel) to work, I don't talk to anybody, don't bother with other people, and sink deep down inside myself; and it takes me some time to come up again."

(165-4) "I found myself not anxious to do any work. The cure for that I discovered long ago is to compel yourself to do some work. What you do at first is nearly always bad. You tear it up and then without further effort really settle down to the job." And this does the trick, so that I work steadily and successfully (for hours).

(165-5) A great Japanese calligraphic artist first copied from the traditional book of models. This was just to set his mind moving towards ecstasy, the higher creative plane. Then he began again without the book after meditating a long time and produced his own original

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²⁰¹ The paras on this page are unnumbered.

²⁰² The original editor deleted comma after "understood" by hand.

²⁰³ "(1)" was typed above the line and inserted with a caret.

work. - John Sebastian Bach followed a somewhat similar custom. He felt the need of playing some other composer's work

(Over)

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(continued from the previous page) to get him started beginning to create music out of his own inner resources. (PB quote - it's like Emerson.)

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(167-1)²⁰⁴ Write with such freshness that it seems the truth has only just been discovered, that it is being set down for the first time.

(167-2) G. Lowes Dickinson: "Learn concentration and coherence, the structure of writing, before attempting the ornaments."

(167-3) G. Lowes Dickinson: "The reader has your book in his hands, he can pause and think over what you are saying, and that is what he ought to do. If he is intelligent, he will be irritated by constant repetition especially in the same form of words. That is a fault for a writer, but a lecturer ought to repeat, but without people realising he is doing it."

(167-4) Every comma and semicolon should be inserted precisely where it ought to be placed. Proper punctuation is important.

(167-5) William Saroyan: I was not able to put down, often, so much as one word, but sat and stared at the blank paper, rejecting one beginning after another. Where could I begin?

I was long years in discovering the secret that it does not matter at all where one begins, and that it is not necessary for anything one writes to be instantly great, the important thing is for a man to resign himself to the truth that he is only a man, and to work, and then to find in the rare moments of luck the greatness which is not his alone, the greatness which comes to pass when he, out of faith and plain labour, excels himself, his body and soul, and becomes for an instant a part of enormity, or limitless power, of miracle, and of timelessness.

(167-6) While our language literally teems with specimens of word beauty, finding and recognising it requires a mind attuned to the innate loveliness of language, a mind aware of and responsive to the beauty visible in every direction. It is the word artist, not the layman, who knows what to look for and how to look.

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²⁰⁴ The paras on this page are unnumbered.

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(169-1)²⁰⁶ Jane Gaskell: (1) I am all the time revising in my head.

(2) I write only little bits at a time. Sometimes for 10 minutes, and then eventually put the whole thing together.

(3) I try out the different uses I can put to adverbs and adjectives, in spare time.

When writing Lit Paras allow more space between paras as precaution not to cut off written words.

(169-5) W.S. MAUGHAM: "Rash is the author who makes any objections to another's manuscript; he will only offend." Remember this when scripts are submitted to you, for it actually happened already. Refrain from criticism, however constructive and well-meant it be.

(169-6) SIR COMPTON MACKENZIE Sir Compton Mackenzie by choice did most of his writing propped up in bed.

(169-7) Descartes said that he did his best thinking while lying down or reclining.

(169-8) Eliminate all future paras and scripts done in first person or for autobiographical class (XXI). Moreover those previously done should be transformed into third person subjects where possible. Where this is not possible, destroy or extract usable sentences.

(169-9) A single statement is enough to express an idea. A second statement of the same idea in different words begins to bore the reader. But a third statement irritates him. Why overdo your case? This insistent hammering on the same point defeats its purpose.

(171-1)²⁰⁸ I must defend my way of work. These fragmentary and incomplete notes, these odd paragraphs and single sentences, left suspended in the air, even these broken phrases without head or tail, are first, rough drafts intended to pin down an idea or a wording to save them from being lost – doubly important to a writer who is also a thinker – next, they often (not always) are pieces of a mosaic whose patterns exist already in the world of ideas within

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²⁰⁸ The para on this page is unnumbered.

the carrying phases of my private self as it is shown during a life time's course, but which I do not at the moment have the time to concentrate on and bring out in its fullness.

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WRITING

(173-1)²¹⁰ A writer needs several things of varying importance. First of all in importance he must have something to say – either already present in consciousness or stored in memory from sufficient experience or possibly from his rich creative imagination. He needs also the tools of a wide enough vocabulary, of grammar and spelling.

(173-2) Andre²¹¹ Fontaine, editor-in-chief of Le Monde, has achieved "a unique status by stubborn allegiance to civilised standards: urbane good taste, boundless intellectual curiosity[,] grace of language, and emphasis on the consequential."

(173-3) The more he can illustrate a descriptive piece by vividly providing proper detail, the more talent an author reveals.

(173-4) The writer should be able to make his reader a part of his own experience

(173-5) The visual gift of noting precisely and observing sharply the essential items which compose the picture of what he sees, so that he can afterwards project them again, is precious to a writer.

(173-6) Whatever takes him away from such worthwhile writing ideas wastes his time. The mornings particularly with their freshness can help creative work and the afternoons are useful for corrective work.

(173-7) "Oratory is not so much to bestow facts as to impart a feeling" – Elbert Hubbard.

(173-8) Present a pictured idea, if possible to make it vivid and alive. Put it in the present tense, use active verbs, not passive ones. And discipline yourself to throw out unnecessary words which merely fill space and by coming to the point without wandering elsewhere.

(173-9) Emerson believed that for him the secret of writing was to give strict attention to the thoughts which happened to come up, however speculative or fanciful they seemed to be.

(173-10) Alas! though! I lack the capacity for good writing. I much admire those who possess

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²¹⁰ The paras on this page are unnumbered.

²¹¹ "André" in the original.

it.

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WRITING

(175-1)²¹³ The writer who can impart a vivid picture must observe details, must use his eyes well, and not be content with a vague generalised idea of the event, the person, the scene.

(175-2) A good writer should be a good observer, should use his physical senses well, and thus see detail, shape, colour; note the nuances of sound, if he is to describe anything or anyone existing in this world. He should be as qualified in this skill as a good painter.

(175-3) It is the writer's job to recreate a mood, a feeling, a state of awareness or a moment of perception, as it is the storyteller's to recreate a scene, an event, a dialogue or an experience.

(175-4) The vivid piece of work puts a concrete picture before the reader's mental eyes, but it can achieve this only by giving much attention to details.

(175-5) A staccato style may be more forceful but it lacks elegance and takes no polish.

(175-6) There are times when his writing becomes a vital act, so inspired does he feel, so close is the Muses' presence.

(175-7) Thoughts should attain their highest nobility in the final paragraphs of a book, an article or a poem.

(175-8) The act of writing can be either merely expressive or truly creative.

(175-9) English grammar provides the scrupulous writer with enough perplexities. If he did not put up high standards for himself, he could so easily put down the first words which come into his mind. And worse, the rapid changes of today have made English usage more uncertain, less settled.

(175-10) At times it is useful to awaken minds by the use of startling expressions and paradoxical statements.

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(177-1)²¹⁵ "A scrupulous scholar engaged on a monograph would never dream of stealing any information without due acknowledgment" - Editor Burlington Magazine of Art.

(177-2) Tiny characters and thin lines produced a handwriting which was regarded as extremely beautiful, and culturally refined by upper class of old China.

(177-3) Man's Higher Nature or His Higher Nature or Our Higher Nature is preferable to use rather than soul, Overself.

(177-4) Graham Greene: "I still write in longhand (age 73). My fingers on a typewriter are connected with my brain. My hand on a pen never does. A fountain pen of course. Ballpoint pens are only good for filling out forms on a place."

(177-5) Arthur C. Benson wrote his books of essays "during the guarded hours between tea and dinner."

(177-6) Alistar Cooke: "When I begin to write a BBC talk - it never takes me more than two hours - I have not the remotest notion of what I am going to say. I begin with the first thing that comes to mind. I do not know where it is going but it leads to this and that and begins to take form. It is really a question of trusting the unconscious. Freud says it has a logic of its own."

(177-7) Henry James: "I miss in the book visibility - my visual sense, my seeing imagination is underfed, lust of the eyes is baffled."

(177-8) C. Mackenzie: (1) All my novels were constructed in deep sleep.

(2) I refuse to indulge in moods. When I am stuck I say to my brain "Do what I want,"²¹⁶ get up and rely on sleep to solve the problem. In writing a hundred books, sleep has never let me down.

(179-1)²¹⁸ Eliminate every personal reference from this essay. Do not name any man or

²¹⁵ The paras on this page are unnumbered.

²¹⁶ The original editor inserted quotation marks by hand.

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institution. Show greatness by rising above the personal emotions. The time has come to desist from all critical expression and from critiques of contemporary religions, movements, teachers and yogis. Hence this essay to be constructive, appreciative.

(179-2) Open your eyes and see the scene when describing it. Write visually and thus get plenty of metaphors and similes into the result.

(179-3) Number all paras henceforth and file them in new binders. In this way you can go ahead pasting up an MSS without cutting the notebook and without having paras retyped unnecessarily. The broken cut-up pages of the remainder of carbon copies which have been partially used should be kept together by Scotch tape. There is then no need to punch them. The page size will merely shrink as it is used... all litnote work to be copied on thin looseleaf paper only, for in long notes the sheet can be pasted direct on MSS.---all think looseleaf paper to be reserved for the retyping of personal memoranda notebook, for interviews, excerpts from books, and other non-cut-able and side-typed material.--Prepared material typing to be done on USC paper, one side printed and punched before handing over. The carbons of sheets will then be pasted on or the originals stored in special looseleaf binder, as needed. The paras are to be serially numbered. The 2nd draft MS will be on legal size paper with 3" bottom margin.

(179-4) A good writer must be able to visualise scenes persons and situations as sharply as a good painter; when describing them, he must literally see all their details.

(179-5) The writer who gives his readers sharp vivid images to see, gives them more than mere words.

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(181-1)²²⁰ These disjointed paragraphs, written at random or born from something, perhaps someone observed or put down after a meditation must be gone through and rewritten.

(181-2) I am more interested in pinning down suddenly-born individual ideas (when I get them) than in putting together a whole orderly slowly formed book. This is why so much of my unpublished work consists of short paragraphs, incomplete sentences and even single phrases.

(181-3) The description of the coming New Religion given in "The World's Spiritual Crisis" on

²¹⁸ The paras on this page are unnumbered.

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²²⁰ The paras on this page are unnumbered.

page 19 et seq should be rewritten so as to constitute a SUGGESTION and not a prediction. 2)
Break up this essay into separate Sections.

(181-4) Alter "WE" to "THE WRITER PERSONALLY." Otherwise there is confusion as to whom the "we" refers to; Sometimes you make it the readers and sometimes the author.

(181-5) It is important on all litpara writing to leave enough space between the last line of one para and the first line of the next.

(181-6) I try to expunge all clichés, all worn-out phrases from my work, to make my own style reflect my own thinking.

(181-7) My sentences are too abrupt, disjointed, disconnected or insulated.

(181-8) I write sentences, not paragraphs, although custom in my craft and expectation in my reader force me to put sentences together, however unconnected in rhythm, however apart in cogency, until they become full paragraphs.

(181-9) It is a bad habit of mine of saying in the same chapter twice or thrice, perhaps even more often what has already and quite sufficiently been said once.

(181-10) Try to update material using impersonal forms whether in paras or sentences.

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WRITING

(183-1)²²² Henry Miller: "Literature must make greater use of the symbol and metaphor. I am for imagination."

(183-2) Bishop Berkeley's works are distinguished by their literary quality and their range. In the handling of the English language he has few equals. The features of his style are precision, economy, and a seemingly inevitable grace: There is genius in the simple way he handled his problems. - (Encyclopaedia Britannica).

(183-3) J.B. Priestley: "I wrote at full speed page after page effortlessly. I believe I was able to tap a reservoir of creative energy, the source of all inspiration. Into my mind came flooders a much greater mind. The word was coloured and shaped by my own ego, its own weaknesses and merits. But that rush of skill owed existence to this greater mind sustaining mine. I was not a creator but an instrument of creation. What is called creative, the sudden arrival of

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²²² The paras on this page are unnumbered.

what seems a wonderful idea, bringing with it a state of ecstasy, seems a vital link, a temporary union with this greater mind."

(183-4) A London Times reviewer defined tropisms as short passages of prose in which single situations - a shopping expedition, the discovery of old age - are examined with a microscopic attention to detail that hypnotises the reader. In Nathalie Sarraute's Book "Tropisms and the Age of Suspicion" she tells us that "tropisms are the living substance of all my books."

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185
WRITING
English

(185-1)²²³ Correct = I have been always
Bad: = I have sometimes been

(185-2) Preferable: "that always will prevail"
Not: "that will always prevail."

(185-3) Correct: They sat opposite to one another

(185-4) Good: "When he still was alive"
Bad: "When he was still alive"
Good: "He never was at home"
Bad: "He was never at home."

(185-5) But is better, easier, more natural than Nevertheless and However

(185-6) (1) "Phoned," "wired," "tasty" are in bad taste as slang. (2) Mixed adverbs and Adjectives, as: Wrong: "He walks so quick"
Right: "He walks so quickly"
Careless: "got married"
Preferable: "were married."

(185-7) As subject use "we," but as object use "us," e.g. "We writers are criticised," but "He criticises us writers." However better avoid this awkward phrase altogether.

(185-8) Israel Zangwill: "To make your pile, to strike oil - I shudder to hear these idioms."

²²³ The paras on this page are unnumbered.

(185-9) A comparison tries to show the superiority of one against the other, but a contrast is interested only in noting their differences.

(185-10) The front end of a ship is called the bow: the rear end is called the stern.

(185-11) Pronunciation: Origen = Orrig'-en

Parthenon = Parth'-enon

Nous = noose

Maraschino = maraskino.

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English

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WRITING

(187-1)²²⁵ Jim Bishop: "A writer is the eyes, ears and nose of the reader."

(187-2) Henry Miller: "What can you give me in English to match the sheer beauty of resonance of the Bible – It's a language for poets, not for shop-keepers, not cautious, calculating, prosaic, flat, and wooden, as it is today."

(187-3) K. Rexroth on Arthur Edward Waite: "He wrote dreadful poetry and dreadful prose, vulgarly pretentious, used absurd rituals to say the simplest things."²²⁶

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Style

(189-1)²²⁷ Style "Spring 1917. The war raging throughout the world. On a lonely moor, 135 km from Lisbon, the Virgin appeared to three small shepherd children. She brought a message of peace and hope. On the 13th of each month, up until the autumn that year she returns to repeat her message to the three children. It is only by prayers that people can surmount the terrible trials of the present day and also of the more dramatic future. Since that time Christians everywhere have prayed fervently to Our Lady of Peace."

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²²⁵ The paras on this page are unnumbered.

²²⁶ The original editor inserted quotation mark by hand.

²²⁷ The paras on this page are unnumbered.

(189-2) K.S. Rau "was an unbeliever in the passive voice - that unfailing weapon against overtones of adolescent journalism. It can also be a neutraliser of purposeful prose. He preferred to secure direct cuts through economy in words and avoidance of obscure and polysyllabic words. His prose was refreshingly free from Latin idiom."

(189-3) A. Warren on A.C. Benson's Style: "There is something false about these interpolations - "I feel" or "I must confess," or "I am afraid," or "it has always seemed to me," - these injections of the personal which needlessly remind us that these are the judgements of one man: these reminders are irrelevant."

(189-4) Whatever the final reckoning, Christophe doesn't always help. There are no notes, no bibliography, no index, little documentation. Quotations lack ascription, and sources are left obscure, making it hard to distinguish between the historical and the apocryphal. Christophe's grotesquely inept use of the fictional techniques undermines the reader's faith.

(189-5) Frank Kermode: "The tradition in serious American journalism is that personal involvement and minute detail lend weight and colour to what is said. If you interview a philosopher, you describe the doorbell, his wife, her offer of tea; and you specify the colour of the great man's trousers."

(189-6) There are several places in your writing where it is necessary for grammar to be improved.

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WRITING

(191-1)²²⁹ Each book is a collection of fragments, however smoothly they have been fitted together. I cannot help it. This is my way.

(191-2) It is the transitions from one paragraph or one idea to the next where my work is weakest. The joint between the two requires longer labour than with most other writers because of the wider gap.

(191-3) The message itself is the more important thing than the form it takes, but lapses from grammar can only hinder its proper communication.

(191-4) I read for style the works of those who expertly handle the English language.

(191-5) Express your idea with some care and precision, if it is worth a continued existence.

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²²⁹ Blank page

(191-6) It was a saddening thought in my earlier years that the work of that period held too many little failures in grammar and syntax. The consciousness was always ruefully present that here was my Achilles' heel. How I admired those talented authors to whom the writing of English with correctness came so facilely.

(191-7) I write at random, the sustained course is not for me.

(191-8) Emphasise to readers there are progressive levels and stages; that no one need be bewildered or become discouraged by their existence. Each need go only as far and as high as he wants, or feels within his range. He will benefit by whatever he does.

(191-9) His publisher warned Bruce Lockhart that if he withdrew from writing for a few years he would lose his public and other authors would take his place with readers.

(191-10) Clifford Bax²³⁰ : "Young poet, listen: listen and wait. We can receive but not evoke."

(191-11) Hotchner²³¹ : "Isolation is a writer's blood."

(191-12) Only by putting feeling²³² into the sentences can they come alive.

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WRITING

(193-1)²³⁴ Ernest Hemingway²³⁵ : "Faulkner says I have no courage because I never use a word that might send a reader to the dictionary. Does he think big emotions come from big words, that I don't know them? But there are older, simpler and better words, and those are the ones I use."

(193-2) Hemingway's²³⁶ discipline of morning work was absolute. The door of his bedroom was inviolate until one o'clock, having started work at 6 a.m., so he went to bed early.

(193-3) Ouida²³⁷ : "The incessant tendency to find similes... their excessive use, is always a fault."

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²³¹ The original editor inserted underline by hand.

²³² The original editor inserted underline by hand.

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²³⁴ The paras on this page are unnumbered.

²³⁵ The original editor inserted underline by hand.

²³⁶ The original editor inserted underline by hand.

²³⁷ The original editor inserted underline by hand.

(193-4) Simone de Beauvoir²³⁸ : Sartre held that when one has something important to tell the world, it is criminal to waste one's energies on other occupations.

(193-5) "Don't you think this will be above the heads of readers?" she asked. "Don't be afraid to make people use their minds," replied F. Scott Fitzgerald.

(193-6) "Ibsen relied on inspirations of the moment to form the basis of a play. He spent months making stray jottings and not bothering about connecting them." – P.F. Tennant.

(193-7) How to convert Class XXI²³⁹ into Book-usable material: by the author of "Common Sense About Writing" (Cain)

(a) "Put down just enough to tell you its nature; for instance, 'verb should agree with subject', not 'I failed to make some of my verbs agree with their subjects'. Keep it brief – so that you can see the whole point at a glance (or quickly)."

(b) Don't record personal events and illustrations; refer only to impersonal theory. I don't want to publish an autobiography, so remove the egoistical content of Class XXI, delete PB's own experiences and refer only to the point of them.

(193-8) She looks upon writing as sort of painting in words, getting down her fantasies and images, but with the right colours.

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WRITING

(195-1)²⁴¹ That Henry Miller²⁴² is a medium is clear from his own description of what happens when he writes. He believes he is being dictated to.

"I commence to record pages and pages. I am reminded of where to find the context. All the folders in which my manuscripts are assorted have been emptied on the floor ... feverishly annotating my work I slave away. I am worn out ... I pick up a magazine. To my amazement the page falls open on the words, 'Goethe and his demon'." WARNING: This must not be quoted: copyright.

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²³⁹ The original editor inserted underline by hand.

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²⁴¹ The paras on this page are unnumbered.

²⁴² The original editor inserted underline by hand.

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(197-1)²⁴⁴ A.C. Ambesi INTRODUCTION SEARCH IN SECRET EGYPT²⁴⁵

Since we now have to draw our conclusions, we should like to emphasise that the here described experiences and speculations connected with them prove practically impenetrable, i.e., they do not constitute in themselves a Path out of a very simple reason: Brunton confronted the ones and the others when (after) he had already received some 'mission' from certain Indian circles, as one may infer from the texts written by him about the Yogic wisdom: from "A Search in Secret India" to "The Wisdom of the Overself," from the "Hidden Teaching Beyond Yoga," to "The Inner Reality." His Egyptian 'digression' is therefore to be considered as a 'holiday' granted him from motives which elude us.

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199
WRITING
Current Manuscript

(199-1)²⁴⁷ As I tried now and then to recollect conversations, bits of them came back and were noted down. If there are gaps in the pieces, it is because I could not relate one bit to another but preferred not to lose both on that account.

(199-2) When all happened that so long ago, merely to write up the few notes occasionally taken is not enough.

(199-3) Those who knew them in those far-off days are growing older and will vanish from life's scene before long. If I set down these mere fragments, these bits and pieces of memories, this too may have some value for the record.

(199-4) These are not portraits: I did not attempt such a feat at the time, so long ago; they are only thumb-nail sketches.

(199-5) Portraits of these remarkable persons are what the author longs to see just as much as an account of their views: this is also what is needed to make the book a work of art.

(199-6) I must live unhindered by commitments, must keep the future free for the Overself's guidance.

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²⁴⁵ The original editor inserted underline by hand.

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²⁴⁷ The paras on this page are unnumbered.

(199-7) PB's UFO: It was elliptical or oval in shape; its movement was horizontal.

(199-8) Accept Editor Acklom's advice, end negative attitudes in writing, convert most class (IX) paras on War to another allied topic.

(199-9) Interview with Scientist:

1) Do not confuse Energy with Force. According to the latest nuclear physics, the definitions are:

2) Energy is the single "stuff"²⁴⁸ out of which all things have come. There is no "matter," no material world.

3) Force is a part of the Kinetic energy, and has to be described by magnitude, direction and point of application.

4) There are Potential and Kinetic energies.

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WRITING
Current Manuscript

201
WRITING
[Current Manuscript]²⁵⁰
[1]²⁵¹

(201-1)²⁵² It is to have strong feeling, to be warm, even blazing. "Spirit made Word."

(201-2) 14.June 65 – What I find quite noteworthy is that since the Marazanee practices, an unusual fluency in writing paras has become apparent at times: composition is rapid, the thoughts form themselves into words, phrases, sentences, without any effort, without any use of the will or pressure on the intellect at all.

(201-3) Write para for (NB) that most of serious dangers of Hatha Yoga can be avoided by following rules (1) stop if painful (provided not due to the natural pain of unused muscle);²⁵³ (2) assume each posture for short period at each assumption – say 1-3 minutes maximum (3) follow each assumption by corpse rest.

(201-4) A Chapter describing the special questions of "Books Which Interested Me" such as giving stories (biographic) about their authors and critically or sympathetically appreciating them.

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²⁵⁰ The original editor changed "NEW BOOK" to "CURRENT MSS" by hand.

²⁵¹ The original editor inserted "(1)" at the top of the page by hand.

²⁵² The paras on this page are unnumbered.

²⁵³ The original editor inserted parenthesis by hand.

(201-5) include Short Path writers are Ralph Waldo Trine, Joel Goldsmith, Mary Baker Eddy.

(201-6) Chapter on SS on "Eastern Orthodoxy" a²⁵⁴ la book "Orthodox Spirituality" [by a Monk].

(201-7) devoted to the Section to Mystery of Light, based on _____²⁵⁵ chapter on it, page 21 b etc. and _____²⁵⁶ more advanced and more theologic exposition of it from Inner Reality.

(201-8) I discovered the book when I worked for a period at the Vatican Library in Rome. First the original edition in Italian, which I could not read, and then a French translation, which I could. More than two and a half centuries had passed away since the little volume which I handled had been printed. The title was short: The Spiritual Guide. The author was a Spaniard, a priest living in Rome: Miguel de Molinos.

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WRITING
Current Manuscript

203
WRITING
New Book
[2]²⁵⁸

(203-1)²⁵⁹ Copper millionaire Sir Chester Beaty, in his 90th year, realised a long-cherished ambition last week - to visit the Vatican Library in Rome. It is one of the most closely guarded places in the world.

His friend, the Countess d`Aubigny d`Esmyards, said: "Sir Chester finally got permission through the good offices of a Dublin cardinal who gave him a letter to the Pope.

"He was received by the Pope, who then sent one of his own secretaries, a cardinal, to pick up Sir Chester each day and drive him to the library."

(203-2) Swami Ramdas (1) "Where is your native village," asked a suspicious policeman when Ramdas arrived at Supa. "The whole universe!" Ramdas replied.

(2) When others abused, criticised, insulted or threatened him, he remained smiling continuously. It was all considered as disguises taken by Ram (God).

(3) At times he made statements which encouraged practise of the Long Path exercises

²⁵⁴ "à" in the original.

²⁵⁵ A blank space was left in the original because the original typist couldn't read PB's handwriting, or because PB himself left a blank in the para.

²⁵⁶ A blank space was left in the original because the original typist couldn't read PB's handwriting, or because PB himself left a blank in the para.

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²⁵⁸ The original editor inserted "(2)" at the top of the page by hand.

²⁵⁹ The paras on this page are unnumbered, but labelled "XXI."

and disciplines, but at other times he made contrary statements. What could be more Short Path point of view than "Human effort is necessary only to learn that human effort as such is useless; that God's will alone is the real power that controls and brings about all events. When you use this truth, human effort ceases, and you do all liberated from care and fear. So leave all things to the Lord by complete surrender to him."

This is not just a theological [work]²⁶⁰ compounded from reasonings, nor an academic document put together from scholarly readings, nor an exposition [remade]²⁶¹ from the spoken teachings of some particular guru. It does not depend on what other men have thought, believed, read or experienced. Yet it does not leave out such contributions, which still have their own values, which are admirable in their particular place. That which is written in these pages is the fruit of a highly individual experience. It shows what one human being has come to know, and therefore what other humans may come to know. Since this

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WRITING
New Book

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WRITING
New Book
[3]²⁶³

(continued from the previous page) knowledge has brought peace of mind, comfort, comprehension, help and support, perhaps it will be regarded as a message of hope to some of them about what they too can find within themselves, if properly sought.

It will of course quite properly be objected that my own experience may be false, illusory, misunderstood and permeated by mere opinions: in short egoistic coloured even where some grounds exist for its statements. This is the kind of criticism which I am very pleased to accept, since I fully understand why it must be made, and indeed have also directed repeatedly against mysticism and mystics in the past, not in antagonism, of course, but in the search for truth. It is as valid against one as against others. But it can be applied within certain limits. Beyond them it is self-defeating.

(205-1)²⁶⁴ Write paras on the way aspirants are subject to change – both in beliefs and paths, Long to Short Path, and – at varying periods of their life, denying that they formerly accepted, tiring of that about which they once enthused and criticising those, whom they had earlier praised.

²⁶⁰ The original editor changed "book" to "work" by hand.

²⁶¹ The original editor inserted "remade" by hand.

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²⁶³ The original editor inserted "(3)" at the top of the page by hand.

²⁶⁴ The paras on this page are unnumbered.

(205-2) Jack London's Writing²⁶⁵: [by anon]²⁶⁶

He had been taken from an inert stage and catapulted into fame. The rest consisted in maintaining the motion. This required discipline, the will to work. In this the boy failed. He talked and talked to keep from the pain of writing. _____ Art of Writing who felt that he was "written out," dead on his feet. He referred to his lassitude as the great sickness. It was. Doubt in a writer is self-perpetuating.

A disciplined writer... prefers to write rather than talk about it.

(205-3) Alter the typed scripts (?) "My Initiation" and "My Illumination" to this new plan:
"When I add that he wrote about himself in the third person and under a different name, no

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New Book

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New Book
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(continued from the previous page) doubt to secure that detachment so desirable if fact is to be somewhat fictionalised, and that there isn't a single date in the work from beginning to end, so enabling the author to transpose events over the years..."

(207-1)²⁶⁸ Use this 3rd person method:

...although their film stems from a chunk of Sean O'Casey's autobiography it's not really about the playwright; just someone like him. It is quite true that O'Casey created his own doppelganger in the books, and referred to himself in the third person throughout. But what O'Casey sought in so selling his own story was the perspective which comes to any outsider, including film-makers on a plate.

(207-2) Put warmth into your words wherever warmth is needed. Reach the reader's heart as deeply as you can²⁶⁹ even while you are appealing to his head.

(207-3) CONTENTS: Part II- Selected Memories of Unusual Spiritual Men. Portraits of them, Impressions of their background, records of Interviews with them. Finally an examination of their Teachings.

(207-4) CONTENTS: DO not mention Martinus by name anywhere, or Gerner Larson will

²⁶⁵ The original editor inserted underline by hand.

²⁶⁶ The original editor inserted "by anon" by hand.

²⁶⁷ The original editor inserted "(4)" at the top of the page by hand.

²⁶⁸ The paras on this page are unnumbered.

²⁶⁹ The original editor deleted comma by hand.

exploit the reference and get wider audience for hostility. But some of the M. material may be used (symbol).

(207-5) WHEN REVISING MSS break into shorter paras, insert adjectives. George Moreby Acklom was irritated by single spacing. Avoid 1952 error when single spacing prevented inserts, corrections, revisions. Use double spacing for drafts mss. GM²⁷⁰ Acklom was the mss was difficult for him to read because of its being SINGLE spaced: this cause amental²⁷¹ blockage and dazed his eyes.

(207-6) ELLIOT GRAHAM, Publicity Director, EP Dutton: I expect to have advance copies 2 weeks before publication: if you think of individuals who should get them, who can be helpful, I'll be pleased to send them.

(207-7) Give some paras to PSYCHOLOGY, PSYCHO-ANALYSIS, PSYCHIATRY,

(207-8) Combine all the separate meetings with a Subject-Person into a single concentrated Interview-Impression and Teaching Resume. Then you can omit undesired topics. (b) To each Subject give only a single, double or treble page article. (c) Collect all the articles into a single chapter, titled "GLIMPSES of GENIUS"?

(207-9) Write with such intensity, such absorption, that the reader himself gets absorbed too, his attention hooked from the first line. Remember E.M. Forster's: "A biography should make its subject live for people who never met him in the flesh."

(207-10) Stories and anecdotes about the Subjects create more interest, impressions of their personality create a more vivid picture.

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(209-1)²⁷³ Sherman Baker, Dutton ex-Editor, said: "The Opening Chapter is always important." So make it like the first pages of "A Search in Secret Egypt" - vivid impressionist style, which so strongly impressed old John Macrae Senior. So 1st chapter can be devoted to Ananda Metteya, final one to Maharshi.

²⁷⁰ This sentence typed a few paras down and inserted by caret

²⁷¹ "mental" was typed below the line and inserted with a caret

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²⁷³ The paras on this page are numbered 1 through 7; they are not consecutive with the paras on the previous page.

(209-2) Specific instances, vividly pictured, full of detail, will carry the message in a way that vague and generalised abstractions can never do.

(209-3) What readers appreciated in the earlier books and missed in the "Spiritual Crisis of Man," was that in the earlier ones you wrote as if you were there personally talking to the reader. You made them conversational, just as if you were physically present.

(209-4) Bodst "Spiritual Crisis of Man" refer to it in text (not in the preface but somewhere in the middle of the volume).

(209-5) There have been several complaints both from good friends and unknown readers that the first half, at least, is too negative, both too remote from, and too critical of, world conditions: and altogether too depressing to come from a spiritual writer. There seems to be some justice in these observations, and it would have been better to have condensed all that section of the book into a single chapter. This too is why you must put warmth of feeling and blitheness of spirit into it. There was too grim, too negative a note in "The Spiritual Crisis of Man." Express positive qualities – joy, hope and good cheer. Since two entire chapters of "The Spiritual Crisis of Man" were devoted to suffering and six other chapters to alarmist, fear-provoking, negative depressing ideas, you ought to redeem the balance now by emphasising the joys of the Spirit..

(209-6) Eliot Macrae asked me to write the book in language of, and understandable by, the man in the street.

(209-7) In the brief biographies and interview stories, inject a note of suspense.

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WRITING

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WRITING

(211-1)²⁷⁵ Ariel: Prose written without emotional feeling is colourless prose style. Book should be poetic like "The Secret Path," not heavy and scientific and analytic like "The Quest of the Overself" but like twilight, vague, delicate, from the heart as well as the head, producing a great relaxation. Show the readers of early books that you have kept and not lost mystical feeling, religious emotion, response to beauty in nature and art, recognition of the limitations of intellect and science and reverence for meditation.

(211-2) Give anecdotes to show practical results each method or exercise throughout book.
Give concrete instances and examples from my correspondence. This will save book

²⁷⁴ Blank page

²⁷⁵ The paras on this page are numbered 8 through 12, making them consecutive with the paras on the previous page.

from charge of being too abstract or too boring.

Scatter many illustrative anecdotes and personal reminiscences, descriptive episodes of questers and of gurus, throughout all the chapters: An example: "A young man asked me how he could get better results from meditation. 'I spend one half hour each morning before going to work and have done so for three years without result'. I closely questioned him and brought out the fact that he was doing it at the wrong time. 'Go home,' I said, 'and try meditation before breakfast. Eating the meal first interfered with, and dulled, your concentrative power.'"

(211-3) In writing on religious matters compliment churches on good work they are doing and say philosophy merely extends it to the churchless. The respect for Church-going is now so strong that any critique of institutional, established or communal religion will be regarded unfavourably. So limit individualism to mystical circles only, and omit religious ones.

(211-4) Quote more Christian names and writers to balance up the excessively Oriental cast of previous work.

(211-5) The Problem of using Personal Memos to convert into litparas. Simply go through them at the time of actually composing a book, and convert them then – not earlier!

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WRITING

PB's Notes to Himself

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WRITING

Hatha Yoga

(213-1)²⁷⁷ The remark made by the translator in your book "Die geistige Krise des Menschen" at the bottom of page 248, where text says: "While he practises certain tension, stretch, pressure and breathing exercises, that interrupt the ordinary daily life and ..." The translator's note reads: "Brunton will go further into these exercises and describe them in detail in a work that is in preparation." But (a) Select only the simpler and safer Hatha Yoga positions by Westerners and by those starting to exercise in middle life. Include from the green paper series only those which directly affect the Quest and omit remainder. (b) Do the same with the Hatha breathing exercises. (c) Give the internal and external cleansings, enemas, skin friction baths.

(d) SPECIMEN DESCRIPTION PHYSICAL EXERCISE

The Aim:

This is a movement to flatten abdomen

²⁷⁶ Blank page

²⁷⁷ The paras on this page are numbered 13 and 14 , making them consecutive with the paras on the previous page. The original editor inserted "VIII" in the left margin by hand.

The Steps

(1) USE THIS AS A MODEL DESCRIPTION

1. Stand in proper balance.
 2. Draw the legs together
 3. Raise both arms overhead and put palms together
 4. At same time, do twice
- (2) Add Warnings, Results, Benefits.

The Explanation

The muscle of back etc. etc. But by means of this ex they are guarded against pains etc. etc.

(213-2) PHYSICAL PREPARATION:

(1) "Secret Path" = 55,000 words

"Quest of the Overself" is 300 pages, 40 lines to a page, 9 words to a line

Length 300x400 = [total] 110,000 words

(2) Use red ink (not pencil) for vertical cancelling of used paras in ring binders.

(3) Dictate these paras, plus connecting sentences, to machine.

(4) All illustrations for the physical exercises and prayer postures should be line drawings done exactly in the simple legible style of those entitled "Special Physical Exercises" published by "Health for All."

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HATHA YOGA

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HATHA YOGA

(215-1)²⁷⁹ Warning when writing on Hatha Yoga: Reiterate that all hygienic procedures such as fasting and vegetarianism are to be presented as (a) temporary purificatory regimes (b) Not as health regimes nor especially as cures for disease (c) without the slightest attack on organised medical profession. - Regimes of exercises, diet, fasting, etc. must not be presented with the proclaimed purpose of curing disease or building health. Even a meatless diet is not to be prescribed for such reasons. This is to avoid friction with AMA and also to confine myself to my own proper field. I am not a physician. The public apparent reasons for giving these regimes are: (a) to cleanse and purify the body directly and the emotional-mental nature indirectly. (b) to prepare the plexuses and never-centres for entry of "spirit-energy" as well as to arouse this "energy"²⁸⁰ (c) to remove toxic obstacles - physical and emotional to the influx of spiritual force.

For²⁸¹ reasons of prudential self-protection you cannot afford to work out a healing system in the book. Do not go into length or detail when it comes to talk of cures. Establish the fact of spiritual healing and psychosomatic mental disease-causation but do not come into conflict with medical associations who will attack and stop the work. Healing is publicly

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²⁷⁹ The para on this page is numbered 15, making it consecutive with the paras on the previous page.

²⁸⁰ The original editor inserted "VIII" in the left margin near "(c)" by hand.

²⁸¹ The original editor inserted "XXVI" in the left margin near "For reasons" by hand.

outside your field. May, 1951. Rev. Kaplan, religious evangelist and healer, told me that the A.M.A. was just starting persecution of "divine healing" and even was putting FBI on the track. So²⁸² either leave subject out of the book or treat it briefly and cautiously. Also although Gaylord Hauser constantly told readers to go to physicians AMA got his book banned. Moreover to deal with it will bring a flood of letters from sick people asking me to recommend a healer.

Will it not be wise or prudent to restrict my published treatment of healing in this particular book to self-healing alone? And omit the work of healing others? This will be safer ground. Teach self-healing also for moral purification uplift and self-betterment: example: Forgiving those who have wronged you exalts consciousness and removes sickness caused by resentment.

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HATHA YOGA

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(217-1)²⁸⁴ (Warning) Do not put these regimes forward as curative ones, or as disease preventers, or as fads, cults and fanaticisms. Avoid antagonising the medical profession. Show that the aim of using them is not primarily healing but spiritualising.

(217-2) An Artist: (1) Let it be written from the heart, warm, glowing; and penetrating readers' hearts; not cold dry intellectualism. (2) Present Short Path as the coming wave of the future. Ignore the past traditional teachings and suggest only technique is love + identification with Overself, direct non-gradual penetration to reality. (3) Do not write for the esoteric aristocratic few but for all. (4) Be human. Let the teaching be applicable to readers' lives as they are - not suitable only for monasteries and ashrams and ascetics. (5) Make readers face their sex problems and not avoid them or get mixed up and confused about them. Let sex be accepted; not denied, otherwise perversions are sure to arise. (6) All your books repeat the same thought within another page and then repeat again further one. This bores the reader.

(217-3) Section on sex: Touch briefly on the contemporary third sex problems as pointers to the need of developing, expressing and balancing woman in man, and man in woman. The Tantra paras can be used provided a Tantra guru is included, the para put into his mouth.

(217-4) Warning: (a) In view of possible return to S. India, it will be serious error to publish even a single sentence to criticise such hyper-sensitive people or to cold-douche enthusiasm to go to India for guru or light. (b) In view of this note and diss. the essay, "Turn Inwards Not

²⁸² The original editor inserted "XXVI" near "So either" by hand.

²⁸³ Blank page

²⁸⁴ The paras on this page are numbered 15 through 19, making them consecutive with the paras on the previous page.

Eastwards." (c) Do not include any piece likely to stop pilgrims going to India. If they are willing to sacrifice money and time for this purpose, it is a worthy object. Let them go. But you may be positive and emphasise the inescapability of the need of work on self wherever one goes.

(217-5) Emphasise death of Mysore Maharajah as Dutton cannot alter jacket ref. to him.

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(219-1)²⁸⁶ It is necessary to put in a correction here to misstatements which are being widely spread by Mahesh yogi and/or his lieutenants. I have never been his disciple. I met him only for a few hours. The circumstances under which I came to receive what he terms "initiation" are simply as follows: None of the ideas he stated were new to me: indeed I had known them for very many years.

(219-2) (a) Never use the name Sri Krishna Menon but only his Spiritual name viz. "Atmananda" or he will be confused with the politician. (b) His Bombay chela Mr. Dinshaw strongly advised me not to mention any disciples by name if writing about Guru Nathan for publication. It turns their heads.

(219-3) It may be needful to revise the attitude towards Gandhi, to compensate for the HTBY criticism of him. Praise his "non-resistance of evil" and love of enemies as an inner attitude. Make it clear that while repudiating Gandhi's passive submission to assault, invasion or aggression, his absolute refusal to return violence for violence in all circumstances, nevertheless philosophy fully accepts Gandhi's inward and mental attitude of forgiving the aggressor, of active Goodwill to the enemy and tolerantly understanding the assault as inevitable conduct in the particular given circumstances. This amends and balances criticism of him.

(219-4) The method of Krishnaji's "Commentaries on Living" can be adapted to the method sought for here in some features - (1) The 'I' is rarely used by K himself. Yet statements by K in response to questions, or questions put by him to the other person, are plentiful throughout. Example: (a) "One wondered if he really had any thoughts independent of the books he had read." (b) The statement is made without using quote marks: Ex.: K - An occupied mind creates its own conceptions. "But surely it is better to be occupied with Godly things?" Note that the questioner's words are put within quotation marks, but K's own words are NOT. His are thrown into the third person.

²⁸⁵ Blank page

²⁸⁶ The paras on this page are numbered 20 through 23, making them consecutive with the paras on the previous page.

(continued from the previous page) (2) Each chapterette deals with a separate particular quality of the mind, shortcoming of the person or of the quest, or of illusion and reality, etc., or topic. Treating of a single one in each section or chapterette or subdivision enables latter to be very short, say 1 page, or very long – several pages; it is flexible. Each of these [is given] its own title. Ex. "Desire and Conflict" "Satisfaction." (3) The landscape, room, person, surroundings are described in minute detail, as if a novel were being written. Many, or most of sections began with this description. (4) The sentences giving my own replies to questions, or my own comments on topics, (always without using quote marks) offer a great chance to make use of all the vast disjointed material in my 30-classed typed Ringbinders or Files. I can draw on all of it, by making mental silent or uttered vocal comments or critiques or applauds of ideas and teachings put forward by the other person, whether he be guru or seeker or read in printed book. (5) Make your appraisals, critiques or commentaries, expositions or summaries, of each guru's teachings NOT at the end of, and subsequent to, his own chapter, his own talk, but as you go along i.e. at any and all points in it. That is, your commentary is to be a RUNNING-ONE, dealing with each idea or tenet as it is mentioned by him, or as it appears in the dialogue. (6) Publishers Blurb on Krishnaji's Commentaries: "K. noted down recollected conversations, relating them to the surroundings of Nature. Nothing was imagined or invented: he wrote down simply what happened. It is from the resulting notebooks that the book has been edited. These 88 essays cover immensely wide ground." (7) The Nature-descriptions, and interview-backgrounds give the chance to provide a rich variety of places, spread around the world, both Occidental and Oriental, poor and wealthy, learned and simple. (8) There is no need to limit the books to gurus. Include also some seekers who place their quest problems before you, or who write letters describing personal experiences on the quest, or in meditation, etc.

(continued from the previous page) (9) INTERVIEWS can be kept free from repetition of egoistic "I asked" or "I answered" or "I thought" by using same style, or a modified version of Krishnaji's "Commentaries." – Put the statement or question only – not even quote marks? – omit "I asked etc." entirely.

²⁸⁷ Blank page

²⁸⁸ Blank page

(223-1)²⁸⁹ (a) The application of Class XVII and the Wu Wei attitude should be prominent. Reserve term "Shortpath" for strictly non-dualist methods and attitudes. A portion of the material hitherto classed as SP must be reclassified - either put back to Longpath, or into a newly created section THE INTERMEDIATE PATH. Hence Longpath = Purification. INTERpath = Preparation. Shortpath = Illumination. (b) Use Drik Drsya Viveka analysis, giving it as an alternate analytic approach to "Quest of Overself's" one, and to "Wisdom of Overself's" Hidden Observer in Pythagorean review of the preceding day. (See Para 17, typed "Conversations of Guru Nathan.") (c) Release total truth in view of world crisis. The ShortPath was omitted. Relativity of Drik Drsya was omitted. I stopped short at mentalism. Now they must be given out. (d) In view of the arising need to state truth fearlessly these last days, I must restate the same truths, perhaps in a different way, perhaps in Joel's Infinite Way.

(223-2) Revise all "Agnostic Mysticism" paras in old class (XIII) and new class (XX) along lines that Godhead cannot be known by a human being simply because in the deepest stage of meditation, he himself completely disappears. Only the Godhead itself holds the mind - there is no self at all.

(223-3) BOOK reports analyses, praises and criticises the teachings of celebrities interviewed.

(223-4) It is to be a new book, not a rehash of your old writings, so it should be freshly written, sparkling like a mountain stream.

(223-5) When at last humanity contrite and sorrowful, tired of hate and weary of despair, driven by the spiritual ache which has never really left its heart, turns once more to the true Light,

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(continued from the previous page) [it]²⁹⁰ will find not only solace and truth within, but also peace and prosperity without. - FINIS - OR close final chapter with the following one-line paras in italics- It will be the highest and holiest moment of his life when he can say: "I, man, have come back to my essence, soul." - FINIS -

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226²⁹²

²⁸⁹ The paras on this page are numbered 23 through 28, making them consecutive with the paras on the previous page.

²⁹⁰ The original editor inserted "(CONT.))" by hand.

²⁹¹ Blank page

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1966 Manuscript

(227-1)²⁹⁴ 1966 – M.S.S.

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(229-1)²⁹⁶ FRANK GOODEY, New Zealand: "A book greatly desired, and which would be in demand, is your reminiscences. Your generation has mostly passed away and some personal record of its leading spiritual figures would not only be welcomed but could render much service too if composed like Krishnaji's "Commentaries" - short vivid paras."

(229-2) Make it more interesting to more readers (since high Vedantic - Zen - Krishnamurti is too advanced for more than a few) and thus to ensure a satisfactory sale, (avoiding SP CR Man failure) have whole chapters devoted to spiritual celebrities either in impartial study of their doctrines or reminiscences of their person and talks. Do not limit this to the famous but put in people like Michael Juste and Baird Spalding.

(229-3) Two separate parts are preferable: First the Memoirs of Meetings with Mystics - which need be only short 2 or 3 page pieces, as well as full size chapter in case of Maharshi, Atmananda, Aurobindo. Second PB's OWN Teaching on Short Path to Enlightenment.

(229-4) SCRIPT to be neither exactly like "Secret India" nor like the Teaching books, but something of both, plus literary studies and reflections. "Search for guru" idea to be absent from it.

(229-5) (1) Describe the self-purificatory work done by the Long Path. (2) The work and place of the Short Path. (3) The goal: The higher state of consciousness. (4) Stories of some who have experienced this state, both glimpses and permanently. These are drawn from my own

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²⁹³ Blank page

²⁹⁴ The paras on this page are unnumbered.

²⁹⁵ Blank page

²⁹⁶ The paras on this page are numbered 1 through 6, making them consecutive with the paras on the previous page.

meditation reports, my meetings with masters, and from recorded but little known past history, mainly Oriental but also Western. (5) Correct the erroneous one-sided treatments of sex. (6) Present as alternative methods forms of meditation not previously presented.

(229-6) Give only sections of a chapter to breath, diet, sex, instead of a whole chapter. Why criticise bad habits except en passant?

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(231-1)²⁹⁸ The typed essay "Illumination" will have to be cut up and worked into the essay "My Initiations into the Overself." In latter state the actual place (e.g. the Strand, London) and if possible the actual date of each illumination.

(231-2) (a) Throw "My Initiations" into the 3rd person opening "I know a man - I know him very well - who etc." and closing "You may be curious by now to want to know a little about the man to whom these incidents happened? Well, if I tell you his name that will serve the same purpose. It is Paul Brunton!" The value of this is that it throws out the egocentric air of praising "I" throughout. (b) Note the way Yesudian has done exactly this trick. (c) Transfer the paras where I say "I hesitate to include this chapter because egoistic to the end, so as to follow my revelation that it is PB (d) "My Initiations" can be used if in Preface it is said of the Subject "I do not know who he is, whether myself or someone I have met and known or someone I have kept under observation these many years." (e) After reading Raja Rao's novel "Serpent and Rope" written in 1st person, I fully realise how objectionable it is - this repetitious use of "I." So avoid 1st person altogether, except in Preface, and even there reduce it to the minimum or say "the writer" in the 3rd person.

- (231-3) (1) Describe Maharshi's light-ray experience.
(2) Describe my own flying saucer light [experiences] .²⁹⁹
(3) Then give Eastern Church "Light" teaching.
(4) My own paras on Light.

(231-4) It must very definitely contain a chapter or sub-section on Greek religion, monasticism, philosophy, and contrast it with Indian.

²⁹⁷ Blank page

²⁹⁸ The paras on this page are numbered 7 through 12, making them consecutive with the paras on the previous page.

²⁹⁹ The original editor changed "experience" to "experiences" by hand.

(231-5) Short section on "Power of Suggestion" - not elementary - which is well known - but its subtle hidden, unconscious sources.

(231-6) At the end of each chapter - write my own appraisal and critique of the subjects and teachings and give my own view on these topics. But wait till the end and divide it by a section mark.

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1966 Manuscript

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1966 Manuscript

(233-1)³⁰¹ Explain the falsity of most beliefs concerning prayer. God cannot reverse his laws as a personal favour to anyone. Give the correct use and place of prayer. Describe the five bodily genuflections with line drawings. Give the wording of the Special Universal Prayer. Show its connection with Grace. Explain how grace in its fullness belongs only to the Short Path and how only a limited grace belongs to Long Path.

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1966 Manuscript

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WRITING
[Current Manuscript]³⁰³

(235-1)³⁰⁴ Give people hope; to keep on telling them to learn from their sufferings is too one sided. Counter it by Short Path Grace, Healing and Help.

(235-2) The vivid immediate style of "Secret India" is called "The historical present." The value of this device of describing these meetings in the present tense is the immediate feeling of genuine reporting that the reader gets, as well as the vividness which enables him better to reconstruct the scene. But some literary authorities regard writing in a present tense to be an affectation, one which irritates them.

(235-3) (a) Abandon term "extrovert," replace by "outwardness or outward-going." (b)

³⁰⁰ Blank page

³⁰¹ The paras on this page are unnumbered, but labelled XXII in the original.

³⁰² Blank page

³⁰³ The original editor changed "NEW BOOK" to "(CURRENT MSS)" by hand.

³⁰⁴ The paras on this page are numbered 1 through 5, making them consecutive with the paras on the previous page. The final para is unnumbered.

abandon "introvert," replace by "inwardness or inward-turning." (c) [Long and short]³⁰⁵ path, replace by Ultimate and Immediate Paths. They should be learnt simultaneously in order to counteract illusory Immediate Experience by Ultimate Path.

(235-4) The finished work should be scrutinised for grammatical and syntactical errors.

(235-5) The first job is to prepare the portraits, impressions and interviews and leave aside philosophising as I have plenty of stored material of that kind. The first story, but the last chronologically in the book's order, should be the M. Study SEC INDIA and note what fresh material can be added – especially to complete his biography. Take care not to criticise, M's views, or the ashram's history: avoid negatives.

(235-6) He had none of that air of omniscience which impresses the gullible but irritates the informed. He did not offer an explanation of everything, an answer to every question, a specific solution of every problem.

(235-7) Charles McCabe: "Bad Writing"

"When a man writes about that which does not truly engage his attention, the result is turgid laboured and finally uncommunicative. Also he tends to take refuge in Latinity and the Subjunctive. But if really interested he uses SHORT sharp words...If you don't feel strongly about what you write, put down that pen."

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Current Manuscript

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Current Manuscript

(237-1)³⁰⁷ of letters from readers and students and select all those paragraphs dealing with personal mystical experience or personal phases of growth on the Quest. Bring them together as a series of, say a hundred quotations in chapters classified by subject with editorial comment by PB. These stories and anecdotes and analysis are to be used as illustrations of truth of mystical experience and of the progressive nature of the different stages of the quest. It will be a book something like Bucke's "Cosmic Consciousness," but entirely brought up to date and intended first to convince the outside world of the truth of mystical experience and second to assist _____³⁰⁸ on the quest.

³⁰⁵ The original editor changed "Short and long" to "Long and short" by hand.

³⁰⁶ Blank page

³⁰⁷ The paras on this page are unnumbered, except para 237-3 which is labelled "4."

³⁰⁸ A blank space was left in the original because the original typist couldn't read PB's handwriting, or

I myself shall prepare some material to contribute to this volume by recording minute analysis of my own inner experiences and by describing them with the greatest precision. However the general idea behind this book is that stories are always more interesting than theories, that most people turn with relief from the theoretical chapters of a book to the practical ones, that biographical examples hold interest where theoretical passages fail to do so, that explanations and facts drawn from living experiences being concrete, are most instructive than principles and theories which are abstract, that proof should be developed by temporal illustration and that the teaching becomes vivid when its truths are shown in action.

(237-2) Should I collect together all R-B references to Jesus and Christianity from all notebooks into a single chapter? Or only those on cosmic initiation?

(237-3) [Essay]³⁰⁹ "Adventure of Meditation;" [turn]³¹⁰ the advanced part into an autobiographical "experience" story.

(237-4) The second part of the book will contain a first person description of my experience of mystical enlightenment and cosmic consciousness.

238³¹¹

WRITING

Current Manuscript

239

WRITING

Manuscript Preparation (Secretarial)

(239-1)³¹² The method of pasting-up MSS sheet is tedious messy and lengthy and should be reserved for large pieces. All the smaller ones can more efficiently, quickly and cleanly be done with Scotch tape. Take only tiny pieces of tape for then the paras can be easily removed again and transferred to another position, thus avoiding trouble of cutting and pasting anew. One-eighth inch slip of tape at top left corner and another at bottom right corner is enough for a para.

(239-2) The old method of preparing paste-up MSS makes it almost illegible and most tedious for the typist, or for me if I have to read and dictate on the Voicewriter. It leads to innumerable delays in deciphering and locating correct order; it also leads to inserts being missing and omitted. A better method involves: (a) larger handwriting (b) more space between paras (c) Inserts placed in the margin and on the same line horizontally as the text. This will avoid diagonal arrows (d) double spacing between lines (e) Scotch taping instead of

because PB himself left a blank in the para.

³⁰⁹ The original editor deleted "Getout" before "Essay" by hand.

³¹⁰ The original editor deleted "and" before "turn" by hand.

³¹¹ Void page

³¹² The paras on this page are unnumbered.

gumming pieces to the page to avoid 'patches'.

(239-3) To avoid confusion of a New Para mark with an insert mark, use a single downstroke for the first and a double for the second.

240³¹³
WRITING
Manuscript Preparation (Secretarial)

241
WRITING
Office³¹⁴

(241-1)³¹⁵ Use short paragraphs and single-line sentences. The inspired editorial form is convenient. Use short and concise sentences to convey force and power.

(241-2) "The Spiritual Crisis of Man" had a heavy style, because too many long words, abstract words [and]³¹⁶ Latin-derived words were used. This made for a dry flat colourless form, suited more to the academic metaphysician and generalising³¹⁷ scientist. To avoid this take the King James Authorised Version of the Bible as a model, using short words, Saxon derivatives, but improve it by also being the aesthetic literary man seeking to charm by stylistic beauty.

(241-3) The introduction of personal anecdote and human stories will add colour and give flavour to what will otherwise be plain and prosaic reading. For these are to be intimate personal recollections.

242³¹⁸
WRITING
Office

243
WRITING

(243-1)³¹⁹ I do agree that a book of case-histories of mystical experiences is not of great value now.

William James' "Varieties of Religious Experience" still remains the classic of this kind of book with the added advantage of having been written by a trained psychologist. I doubt

³¹³ Blank page

³¹⁴ Only -E" is visible in the original.

³¹⁵ The paras on this page are unnumbered.

³¹⁶ The original editor inserted "and" by hand.

³¹⁷ "laboratory" was changed to "generalising" by the original typist.

³¹⁸ Blank page

³¹⁹ The paras on this page are unnumbered.

whether it would be possible to set out clearly a scientific explanation of the Universe in a manner which would corroborate the mystical experience. I am not quite sure that it would be really of use. Eddington and others have intimated that there is this other mode of experience which transcends the scientific, and I feel that this is about as much as can be said. The key lies in the statement that "the Mind is the slayer of the Real" - and one must accept that.

[—Nigel Watkins]³²⁰

(243-2) [Dr. Raymor Johnson is an old friend of mine and I am already trying to help him in his search for material. {?} find the cases for which he is looking. For the whole those who do have the rare mythical experience {?}. Cases of experiences on the purely psychical level can be formed much more³²¹

244
WRITING

(continued from the previous page) [easily.

Actually an experiment of the name {?} was made by Dr. Winslow Hall {?} twenty five years ago and his work was published in two or three books.

Younghusband, at the end of his book "The Gleam" gave an account of some cases {?} to whom my father introduced him - the author of "The Golden Fountain," who has since died.

I have had {?} "Worship of Immortality" sent to you. It deals very ably with the work of my father's old friend Douglas Fawcett, which is important. I am not very much in sympathy with the slightly spiritualised tone towards the end. {?} Geoffrey Watkins

—NIGEL WATKINS]

245
WRITING

(continued from the previous page) [Important Correct this reader's error in current MSS]

You say that it is of no use to endeavour to make any approach to the Overself if one's body is in a toxic condition. I have the misfortune to have a cramped pituitary fossa which mean, among other things, that I am chronically subject to poisonous matter in the body. This condition causes me infinite dizziness and suffering, both physical and mental, and now it seems as well that any appeals to the Overself will never be heard and perhaps may even be dangerous as you say that insanity can result from wrong approaches to the Overself.

I would be most grateful if you could find time to write some advice.³²²

³²⁰ The original editor inserted "—Nigel Watkins" by hand.

³²¹ This is a handwritten letter from one of PB's readers. It begins on page 246.

³²² The original editor inserted "Important Correct this reader's error in current MSS" at the top of the page by hand. The rest of the page is a handwritten letter from one of PB's readers.

(246-1)³²³ [For the following may use subdivisions of a single chapter

D.T. Suzuki
Padre Pio
Joel Goldsmith
Bai Mirchandani
Sw. Premananda
Jungle {illegible} Andavar]³²⁴

(246-2) [Dear Mr. Brunton,

I have just finished reading "The Spiritual Crisis of Man," and am so distressed that I am writing to you to beg for your help.

I have studied your works since 1945, and have read many of them two or three times. I have always received great help from them, but in your latest book you have placed so many obstacles in the way of the spiritual aspirant that I feel discouraged and bewildered.]³²⁵

(247-1)³²⁶ Review in "NATIONAL ZEITUNG" Basle, Switzerland:

He has written for the man in the street, he asserts, although on the other hand he does nothing less than put forth the highest yoga to western people. This indeed is quite remote from the man in the street. Brunton gives examples and ideas in a way that demands from the reader great philosophical and psychological education. No Indian text is cited or quoted. The reader never known what originates with Brunton and what with the yoga teaching. His way of expression is unclear and filled with vehement propaganda. After all, there are things which become diluted whenever they are popularised. K.W.

³²³ The paras on this page are unnumbered.

³²⁴ The original editor inserted "For the following may use subdivisions of a single chapter

D.T. Suzuki
Padre Pio
Joel Goldsmith
Bai Mirchandani
Sw. Premananda

Jungle {illegible} Andavar" by hand.

³²⁵ This is a handwritten letter from one of PB's readers. It continues on page 242.

³²⁶ The paras on this page are unnumbered.

³²⁷ Void page

(249-1)³²⁸ Become PB again. Express your individuality in your work with the fervour and feeling of the past and with the wisdom and development which you have added since then. Do not be afraid to let yourself go with emotional power into your work. Expression of the self is the only way to become a true artist. Give the new and different, the instructive and inspiring. When this is combined with spirituality you cannot fail but will again bring joy, peace, and inspiration to thousands, and this time even more successfully.

(249-2) Your notebooks merely keep on repeating your old ideas of the past. There is rarely anything new in them.

(249-3) The portraits and sketches should be impressionistic and highly evocative.

(251-1)³³⁰ "The style in your early books was more personal, and hence more appealing, Now it is too abstract and too impersonal. Let the reader see how he can be personally interested in what you are writing so that he can make a personal application of it to himself and his own life." [—H.B.W.]

(251-2) It must be in first person "I" to make it more vital, interesting, convincing and appealing. To overcome this apparent egotism (a) introduce frequently "Paras of reflection" in the first person plural "we". Thus "But why do we shut out Eternity." and "We are born with an eternal Now and a temporal Now" (Anker Larsen). (b) Introduce impersonal "Paras of Reflection" joining them on the relation of experiences. (Book's subtitle: "Experiences of a Higher Dimension of Being.") (c) Introduce quotations from the statements about this Being of historical liberated [ones],³³¹ Jesus, Sankara etc. and explain clearly the meaning. (d)

³²⁸ The paras on this page are numbered 9 through 11; they are not consecutive with the paras on the previous page.

³²⁹ The original editor inserted "Enter these in "WRITING" later as a defect {?} watched for is my {?} of composition from notebook" at the bottom of the page by hand.

³³⁰ The para on this page is numbered 8, making it consecutive with the paras on the previous page.

³³¹ The original editor changed "one" to "ones" by hand.

Introduce [biographic]³³² illustrations [confirmations]³³³ and evidences from the Great Ones' lives.

The opening chapters of "Spiritual Crisis of Man" are too impersonal, too removed from the reader. So use 1st. person singular for next book.

(251-3) (a) Try to avoid fault which has plagued all my previous books - even "Spiritual Crisis" - the fault of repetitiousness.

(b) EMMY POGGENSEE:³³⁴ "Both of these reviewers complain about the lengthiness of [your]³³⁵ books. The same I was told by several people who otherwise are very fond of them. Several really earnestly seeking as well as spiritually advanced people unanimously mentioned this point, I felt it to be my duty to mention it."

(c) CRITIQUE OF "SPIRITUAL CRISIS OF MAN" AND SUGGESTIONS FOR A NEW BOOK, by H.B.W: There is much repetition of the same idea in different words. You keep on saying the same thing over and over again. So condense your writing and come more quickly to the next logical step in your thinking.

(251-6) When a piece of writing becomes repetitious, it becomes dull.

(251-7) After rough draft is typed, go through it with a pruning knife and excise all excessive repetitions, for this is the weakness of my work.

252
WRITING
Critiques

253
WRITING
Critique by CMB

(253-1)³³⁶ The turning point for me was when I realised that Consciousness could not be compressed into forms and held by them, that the forms must be images within the mind. That solved the puzzle for me and I leapt ahead. The second revelation was that of there being One mind only, and no mortal mind (as Mrs Eddy taught) but only mortal beliefs, materials beliefs, and so on. That was a great healing, from reading the Wisdom of the Overself, I remember. And the joy I felt when I realised that I had not to "think rightly" but let the Divine think through me, act through me etc. What a relief that was!

All this will sound banal to you, but I have no doubt that every aspirant travels the same path and meets with the same problems which can only be clarified from within, in my case, through meditation on what I read, as I read it. That practise I do strongly advocate to

³³² The original editor changed "biographical" to "biographic" by hand.

³³³ The original editor changed "confirmed" to "confirmations" by hand.

³³⁴ The original typist deleted "Now one point I think really ought to be taken into consideration."

³³⁵ The original editor changed "the" to "your" by hand.

³³⁶ The paras on this page are unnumbered.

all types of aspirants.

Another great mistake commonly made, is for a student to read book after book on different levels of thought and realisation. That is fatal and clouds all revelation once it begins to dawn. I beg them to stick to one level until they thoroughly understand it, or else to study and meditate on the doctrine of Mentalism only until it is grasped and then proceed to Vedanta and Non-duality when ready for it. The latter cannot be even dimly grasped until the former is understood and clarified. How I wish, that God as Mind could be taught in every school and pulpit – [children would understand it far better, there are "unknown God" above the skies. But the word which is never mentioned / notice always avoided.]³³⁷

254

WRITING

[Critique by CMB]³³⁸

(continued from the previous page) P.S. I am very interested to hear of your next book. To make the Path more attractive (and joyous) would supply a very great need. There are hundreds of aspirants in England and the various groups are filled to capacity, apart from the many prayer groups, healing groups etc. When advanced enough to study the Eastern philosophy [they] are either chilled by it or scared by the thought of losing their ego and their dear ones after death. Such phrases as "kill out desire" and "detachment" and "Maya,"³³⁹ etc, need explaining perhaps more fully. The greatest problem for all students and groups is to understand how to bridge the gap between the meditation-hour and the daily round and work, in short the daily attitude to life, work and play for the philosophical student, more clearly described (with the reason for it) than in The Spiritual Crisis. It is not enough to say what is needed, in other words, it is the way to do it, or set about it. Those are the questions that get poured out to me from the students of your books. Hundreds of lecturers and authors outline the Path in beautiful or occult phrases but hardly one attempts to outline the footsteps to be taken and the reason for each one. The truth being that there is so little understanding of spiritual matters in the West and even if they get an intellectual understanding (as many do and write well on the subject) they fail to get the illumination that their souls crave for. And the same applies to the East in that respect, as we know well[.]³⁴⁰

255

WRITING

[Mac's] Counsel

(255-1)³⁴¹ The world crisis [had]³⁴² complex factors. There is karma, there is also

³³⁷ The original editor inserted . Looks like "there are "unknown God above the skies. But the word never mentioned / notice always avoided." by hand.

³³⁸ The original editor inserted "SYNOPSIS" at the top of the page by hand.

³³⁹ The original editor inserted quotation marks by hand.

³⁴⁰ The original editor deleted "the turning point for me w" after "well" by hand.

³⁴¹ The paras on this page are unnumbered.

³⁴² The original editor inserted "had" by hand.

thevomiting³⁴³ up of the subconscious, there is the cumulative mass negative fear-thinking which explodes eventually in war. To prevent war there must be a release of positive thoughts by enough individuals. How many I do not know. But a single positive thought is much more quickly taken up than a negative one, and it is much more effective in results. One thing that hinders healing is concentration of the patient's desire on physical healing.

The need therefore is not to spread more panic and [fear-thinking]³⁴⁴ but to spread the opposite, which is looking toward the Great Power of God, recognising it all the time a la Christian Science, as the only effective power, placing sole reliance on it alone and not upon external defence measures. This would create a protective influence.

The attitude of fear and despair and morbid expectancy towards the crisis is wrong, for it invites what it dreads – the calamity of war. Better is it to flood the mind with utter faith in the rightness and goodness of the universe, not to let such negative thoughts enter.

No precautions need be taken by any individuals – such as moving residence from cities to isolated countryside – in order to increase their chance of surviving atomic war. All that is necessary is full faith in, and reliance on, the wisdom and rightness of the evolutionary scheme, on the unreality of evil and the omnipotence of good – God.

(255-2) [PB Comment on above

It is one-sided, unbalanced, but correct as far as it goes. Precautions should be taken, since fear is a warning to defend, prepare, remedy and correct, but reliance on divine Security must be there.]³⁴⁵

256³⁴⁶

WRITING

257

WRITING

[Bernard]³⁴⁷

(257-1)³⁴⁸ Some time ago I discussed with PB the question of using the American spelling instead of the English spelling in all copying work and new literary work typed for him. PB thereupon instructed me to use only the American spelling, inasmuch as he is now residing in this country and will have his future books published first in the United States.

³⁴³ "vomiting up" was typed next to the line and inserted here with a caret

³⁴⁴ The original editor deleted "as the original plan of the book would do" after "fear-thinking" by hand.

³⁴⁵ The original editor inserted "PB Comment on above

It is one-sided, unbalanced, but correct as far as it goes. Precautions should be taken, since fear is a warning to defend, prepare, remedy and correct, but reliance on divine Security must be there." By hand.

³⁴⁶ Blank page

³⁴⁷ The original editor inserted "Bernard" at the bottom of the page by hand.

³⁴⁸ The paras on this page are unnumbered. Para 257-2 was cut from another page and pasted at the bottom of the page by hand. Spelling has NOT been standardised to UK English on this page for purposeful American spellings.

During the time that I was doing copy work for PB, I would note down whatever words I came across which were written in the English spelling, giving the American way of spelling instead. Since this list has now come to some proportion, I give it herewith, for the guidance of future copyists and secretaries. Please note that although neither the English nor the American spelling can be considered faulty. Both ways of spelling can usually be found in the dictionaries. But common usage in this country, for instance, has rendered obsolete the English way of spelling. For instance, the English "aeroplane" has been shortened to "airplane." The English method of hyphenating "extra-ordinary," "in-dwelling," "false-hood," etc. has been ignored to "extraordinary" "indwelling" and "falsehood." The Americans have dropped the "u" in "colour" "favour," etc. They are also using the "z" instead of the "s" in such words as "realise" "symbolise," etc. The following list will give a general idea of the trend.

<u>ENGLISH</u>	<u>AMERICAN</u>	<u>ENGLISH</u>	<u>AMERICAN</u>
re-invigoration	reinvigoration	equalise	equalize
arterialised	arterialized	fullness	fulness
centre	center	symbolised	symbolized
aeroplane	airplane	storey	story
in-dwelling	indwelling	false-hood	falsehood
extra-ordinary	extraordinary	practising	practicing
colour-favour	color-favor	co-ordinate	coordinate
realise	realize	over-rate	overrate
judgement	judgment		

(257-2) IF YOU MAKE MORE FREQUENT USE OF ROGETS THESAURUS, IT WILL NOT ONLY HELP SOLVE MOMENTARY WRITING PROBLEMS BUT ALSO ENLARGE YOUR KNOWLEDGE OF WORD MEANINGS.

258³⁴⁹
 WRITING
 Bernard

259
 WRITING
 [The Ineffable]³⁵⁰

(259-1)³⁵¹ (GEB[:])³⁵²"One day, I hope, PB that you will write a book on non-duality and non-difference, for your advanced students. It would proclaim, in Maharshi's words: "There is neither dissolution nor creation. There is no one bound and there is no aspirant. There is

³⁴⁹ Blank page

³⁵⁰ The original editor inserted "The Ineffable" at the top of the page by hand.

³⁵¹ The paras on this page are unnumbered. Para 259-6 and 259-7 were cut from another page and pasted here by hand.

³⁵² The original editor deleted "cont" after "GEB" by hand.

nobody desirous of liberation and nobody liberated. One must remove the wrong knowledge that anything but the Divine exists." (PB: The best way to do this is to start the book for readers on an ordinary dualistic level, and rise by degrees.)

(259-2) Show that since matter is non-existent and the physical life of man is merely a kind of dream, he should seek to know [Reality; then tell]³⁵³ what this is.

(259-3) Give one whole chapter to my conversations with Maharshi revealing his further unpublished teachings on the subject, another chapter to the conversations with Gurunathan (have latter edit it).

(259-4) (GEB:) "It is the [completion of your work and your present duty]³⁵⁴ to give out the non-duality teaching: do not shrink from it."

(259-5) To those who have reached a certain stage it is not necessary to follow ritual, forms, religions.

(259-6) The last chapter should have an Epilogue some thing like, in content and style, "The Impersonal Life" published in Akron, Ohio (which See). It will be as though I were a mouthpiece for the Overself who is speaking and who will use the term "I" thus: "I am your self - only a deeper, diviner self. I am your best friend and yet your worst enemy. For when every one and everything deserts you, I remain to console and relieve you, but when you yourself desert righteousness I appear to thwart and afflict you. I am the friend of your aspirations, the enemy of your baser self." This epilogue will be like God speaking to mankind in this world crisis reminding them in their affliction that God exists as their last resort and ultimate reality.

(259-7) A synonym for non-duality is "[the ineffable]."³⁵⁵ This is a helpful key for readers.

260³⁵⁶

WRITING
Critiques

261

WRITING
Critiques

(261-1)³⁵⁷ In view of the association of the word "evolution" with Darwin and materialism

³⁵³ The original editor changed "Reality. It tells what" changed to "Reality; then tell what" by hand

³⁵⁴ The original editor changed "completion of and your duty and work to" changed to "completion of your work and your present duty to" by hand

³⁵⁵ The original editor changed "non-diff" to "the ineffable" by hand.

³⁵⁶ Void page

³⁵⁷ The paras on this page are unnumbered.

[discard and]³⁵⁸ replace it by the word "development," whose dictionary definition is: "the act of unfolding; growth; expansion."

(261-2) It might be better to substitute the name "the law of compensating balance" for "karma"? It is wider in sweep than "recompense," which is only a single aspect of that law, since it is to be found in the opposing polarities of all forces and controlling things everywhere in the universe. Also, it ties in with my insistence that man must attain a balanced development.

(261-3) CURRENT MSS: Ally the proper use of the body (Alexander technique) as well as all Posture materials not with Health or Hygiene but with (a) the practice of meditation since prescribed by yoga manuals (b) with the attempt to practise presence of God and hold Short Path higher consciousness during the day (c) Relaxation practices (d) freeing and releasing the feelings and disciplining emotions.

(261-4) The problem of dealing with my TALKS WITH MAHARSHI, so as to avoid useless disputes with ashram over copyright, is to alter the actual words he used so as to give the same meaning in other language. This method may also be used for recording my interviews with Atmananda, Krishnamurti, Martinus, etc.

(261-5) Much that might embarrass living persons, or hurt them, has been left out. What little has been put in was regarded asconstructively³⁵⁹ essential to clarify topics of high importance.

262³⁶⁰

WRITING
Critiques

263

WRITING
E's Literary Suggestions to PB

(263-1)³⁶¹ People liked all your earlier books because of the personal element of PB in them. It made all the difference between metaphysical theory which seems to be merely the result of intellect expounding its views and opinions, and the actual tested experience of the Higher Self as felt and known by a living person.

(263-2) Stop hashing over the same thoughts in an abstract manner but develop them in an original manner, in a personal illustrative way, instead of the cold academic textbook fashion. Example! You keep saying over and over again that there must be "balance between reason

³⁵⁸ The original editor inserted "discard and" by hand.

³⁵⁹ "constructively" was typed below line and inserted with a caret.

³⁶⁰ Blank page

³⁶¹ The paras on this page are numbered 1 through 4; they are not consecutive with the paras on the previous page.

and emotion" or "the reason must control the emotions." This is a general, abstract statement which is very boring to the reader when he comes across it time and time again. Why not show specific ways in which the balance can be achieved, and do this with the force of your creativeness, so that the thought comes from you to the reader with an almost intimate feeling.

(263-3) To most of the readers of your books with whom I have discussed your work, the main and real attraction to your books is the personal, heartfelt way in which you have composed them. They receive a feeling of guidance, of deep affinity³⁶² with the man who wrote them and this has given them almost or as much inspiration and help as the actual teachings. They feel that they are being led, step by step to the highest goal; that they are not alone in the Quest, that you are to some extent beside them. This is why they are attracted to your work and not to the cold distant, academic works of the higher intellectual and metaphysical teachings. Your work has had the touch of personal inspiration which came from a higher source than the intellect, and has been successfully translated into words so that the reader can actually feel (if he is sympathetic and sensitive) the power that brought your words into being.

(263-4) You are the Guru to thousands of people who have loved your books. Your nature is such that you shun the role of a personal teacher, but through your books you have been able to release yourself, almost free yourself from any shyness or retirement, and reach out to people with a directness which is most powerful. This is the fulfilment of your destiny. This is the completion of your personality, your individuality. You are a unique combination of a writer and a mystic within, and to find fulfilment in this life you must combine them successfully. As a writer you give yourself in your Art, but as a mystic you withdraw from yourself.

264

WRITING

E's Literary Suggestions to PB

(continued from the previous page) In meditation, or in the mystic self, you must withdraw from your personal self and its world and enter into the state of bliss and peace: then when you return from this state you must translate the bliss and peace through the intellect into your writing. But here a warning is needed. When you translate this experience and its revelations you must be careful not to do this in a detached impersonal manner, but you must become again the "writer-self," you must feel intensely, you must give an intimate and vivid picture of this Great Experience. Then your readers will be able to share to an extent this experience.

(264-1)³⁶³ All great writers on Mysticism wrote in a highly personal, heartfelt style. They

³⁶² This word was cut out by a hole punch. Only "-finitly" is visible in the original.

³⁶³ The paras on this page are numbered 5 through 8, making them consecutive with the paras on the previous page.

shared with readers their experience and knowledge in an equal manner, and not in a "preaching mood." They treated the reader as an equal and let him feel as though he too with work and perseverance could one day experience the same revelation.

(264-2) You should spend more time taking walks in the beauty of Nature, listening intently to inspiring music, and taking more time off from mundane work to stimulate yourself artistically. The artistic feeling must be more developed in you. You are becoming too stodgy and practical, too immersed in mundane activities to be sensitive to the finer artistic feelings. Not that you are never sensitive to them. I do not mean that. At certain times when relaxation or art is forced on your attention you respond, but you do not incorporate in your "daily" routine any time for artistic and spontaneous pursuits.

(264-3) I believe that during the past ten years when you refrained from writing that you have grown tremendously spiritually. You have so developed the "Mystic Man" that the "Writer" has suffered. You must now try to refine and improve the "Writer" through artistic pursuits, and also by saving energy lost in petty, mundane activities which tire the body and leave little time for more important work.

(264-4) The only real inspiration is from your meditations which are the highest form of inspiration, no doubt, but in order for you to write great and inspiring books you must develop "the writer" along the artistic lines as well. This is a refining of the intellect and the emotions so that when the two are combined to write your books, the power and truth of your meditations have a more finely sharpened tool to work with. The readers will then be able to understand and practice the truths which you transmit to them.

265
Writing

(265-1)³⁶⁴ I must rekindle the early capacity to write glowing colourful rhythmic poetic prose. The imaginative artist within me must be reborn. The creator rather than the rehasher must manifest himself. I must produce deep vivifying feelings rather than logically put together cold thoughts. My messages must embody the impalpable beauty of the Spirit. I shall turn away from second hand reflections to direct immediate vision, from metaphysical intellection to aroused feeling. There must be a greater faith in, and a quicker readiness to look for, the guidance and inspiration of the Spirit in writing.

(265-2) It must have colour and warmth, it must be spirited and emotional. My latest work needs more art, a more imaginative expression, a more creative treatment.

(265-3) Write it in single sentence paragraphs; like the Bible or K. Gibran's "The Prophet."

(265-4) It will not deal with the technique of mystical meditation.

³⁶⁴ The paras on this page are unnumbered.

(265-5) It should have something of the artistry of Oscar Wilde's "De Profundis."

(265-6) Write no preface or prefatory chapter on any excuse. Plunge straight into authoritative non-egotistical matter. To counteract the egotism of the prefatories of previous books which harmed me, omit prefatories altogether on all future books. Plunge straight into the subject without making any personal reference whatever, with the quality of impersonal authority.

(265-7) It will have to be in the nature of a literary comeback, flawless impeccable beautiful and inspired.

(265-8) The ratiocinative is already present in your writing style but you have to add the imaginative to it.

(265-9) Every word is to be carefully set down; no word is to be superfluous.

(265-10) Beautiful form and vibrant feeling must distinguish the book. Yet they themselves must be inlaid on a background of utter tranquillity.

(265-11) My book will not be a logical argument but an artistic creation.

(265-12) The time is here to lift my writings from the plane of good journalism to that of great literature.

(265-13) It will be an inspired work, something also like the italicised end portion of "A Search in Secret India."

(265-14) It will be somewhat in the authoritative style of "Light on the Path."

(265-15) I have to write something that has the utter stylistic simplicity yet complete inner authenticity of the [New Testament. It must nevertheless suit the twentieth century]³⁶⁵ mind and need.

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The Style and Writing of Next Book

(267-1)³⁶⁶ It must have the power to transport its readers, however momentarily, to the level

³⁶⁵ The original editor changed "New Testament yet which suits the twentieth century" to "New Testament. It must nevertheless suit the twentieth century" by hand

³⁶⁶ The paras on this page are unnumbered.

from which it is written. It must be without flamboyance, simply and quietly written.

(267-2) Style must be undisturbed poise. It must possess gracious assured [dignity.]³⁶⁷

(267-3) To write down the first word that comes into one's head is needful to catch the thought itself. But to keep that word merely because it is written down, is not. When a paragraph or a whole piece is finished, get out the book of Synonyms and the Thesaurus, to seek and find exactly the right word, wherever there is the slightest feeling of doubt.

(267-4) When revising and polishing, dress the bare sentences by introducing the pictorial element, by localising the general truth in the particular event, inserting adjectives, new similes and metaphors and use frequent italics and small caps for emphasis. In the final revision go through notebooks for one-line and adjectival phrases to colour up existing sentences.

(267-5) Final rewriting to aim at beauty of expression; hence many metaphors and similes to be used then.

(267-6) Style should strike a balance between dry academic impersonal cold manner and the warm feelingful inspired personal style of my earlier books; between metaphysics or science and art, between clear statement and beautiful statement. Contrast will then be pleasing. Retain the authoritative tone throughout.

(267-7) Emphasise significant words and phrases by using short words and short paragraphs, frequent italics and occasional small capitals. Use short paragraphs mostly throughout and many one line paras. This will make it easier reading and more attractive.

(267-8) Use plenty of short paragraphs, like Gibran's for beauty but like Elbert Hubbard for forcefulness.

(267-9) Study my notebook paras "Writing" on use of metaphors and similes and use them freely.

(267-10) Henceforth, I must endeavour to bring into all my published writing the calm dignified and exalted atmosphere of the Eternal Spirit.

(267-11) The world's greatest need today is not more information but new inspiration. This is why my next book must be poetical, Biblical, inspired, authoritative, prophetic and feeling-ful rather than scientific, metaphysical, informative, cold and logical in style.

(267-12) It is to be inspirational rather than intellectual; it should combine strength with beauty.

³⁶⁷ The original editor deleted "() Use plenty of short paragraphs, like Gibran's" after "dignity" by hand.

(269-1)³⁶⁹ (a) The words of this book and its wisdom already exist in the Subliminal Consciousness. They will come direct and spontaneous therefrom if you face your paper - and write! Forget other books, don't break the flowing current of internal inspiration by resort to them, but set down your OWN thoughts in however humble and plain language at first draft. You can polish them later on. (b) Each day before commencing work, pause wait for the inspiration, and get it mentally by offering up your ego in surrender, thus vacuumising a place for the divine influx. Believe that the book is already written on the inner plane and that you have only to listen-in, "see" its pages and transcribe it. (c) Time is not to be wasted rehashing other men's ideas. You are to do creative inspired original work by going deep down within and listening to the mystic "Interior Word" and writing its messages down either for your own benefit or for publication. (d) The average author on metaphysical and mystical subjects does little else than rehash other peoples' writings. He is a paraphraser of their sentences and a plagiarist of their ideas. It does not suit my temperament to be an average author. On the contrary, I must search out my own facts, make my own discoveries and think out my own conclusions. I must write out of my own deepest feeling thought intuition and being and not out of other men's. My inner integrity demands that my work be original independent. In short, I must be a truly creative writer, an artist. This is specially important in connection with my next book. It must not be a collection of previously written Mogul paragraphs. It must be composed by sitting down regularly every day and listening to the inner voice and with pen ready in hand but with no prepossessions as to what message is to come.

(269-2) SRI AUROBINDO in letter to A. Bose: "When I had this mental silence first, it was very complete and no thought took place or seemed possible. But on getting into the right attitude, I was able without any mental movement to make a series of speeches and carry on the "Bande Mataram" newspaper in the same absolute void of mental silence. Something did all that was necessary, but not with the brain-mind as an instrument; there continued to be a peace and stillness in the brain and nerves. It was, even in after years, through this silence of mind that there came without disturbing it or from anything in the brain, all that was written in the "Arya" magazine. Allow the power to work, open quietly to it and the necessary changes will take place in you." [next book]³⁷⁰

³⁶⁸ Void page

³⁶⁹ The paras on this page are unnumbered. Para 269-2 was cut from another page and pasted here by hand.

³⁷⁰ The original editor inserted "next book" at the bottom of the page by hand, with an arrow pointing

(271-1)³⁷² John O'London: "Learn to avoid colloquialisms. Search for the right word to express on paper ideas loosely expressed in slang. All who write seriously should strive to write well."

(271-2) 'English is a fine and flexible instrument for the expression of thought, rich with fine distinctions of meaning. Thus we can say "She waddled down the street, the baby toddled, the boy strolled, the soldier swaggered, the tramp slouched and the plough man plodded. We do not have to say colourlessly that they all walked.'" — John O'London

(271-3) There should not be a single word in any piece you write that is not perfectly chosen and perfectly placed.

(271-4) Chesterton used paradox to catch the reader's attention by surprising him!

(271-5) Stephen Spender: "The writer should search (reviews) for criticism which may really help him to remedy faults in style. But he should remember that reviewers criticise work not for what it is but for what it fails to be, and it is not necessarily true that he should remedy this by trying to become other than he is. I have wasted time by paying heed to criticism that I had no skill in employing rhyme. This led me to try rhyme, whereas I should have seen that the moral for me was to avoid it. (b) He should always write out of the inner necessity of a unique occasion. Not to do this is to risk paying a price. The labour which he puts into studies not essential to his inner development, and the shoddiness of journalism, overflow into his creative work by widening his experience too much and confusing his sensibility. Or if this does not happen, his best work becomes too obviously hedged off and separated from the rest. (c) There is something about literary life which, although it offers freedom and honour, brings bitterness. Writers have to make too many concessions in order to support themselves; the successful acquire an air of being elevated into public figures and so have lost their own personalities; the unsuccessful are too spiteful, vindictive and cliquey; even the greatest, when attacked, reveal themselves often as touchy and vain. (d) If success is corrupting, failure is narrowing. What a writer really needs is a success of which he then purges himself. His life should

at the previous sentence.

³⁷¹ Void page

³⁷² The paras on this page are numbered 268 through 272; they are not consecutive with the paras on the previous page.

(continued from the previous page) be one of entering into external things, and then withdrawing himself from them. Without entering in, he lacks experience of the world; and [if he]³⁷³ cannot withdraw, he is carried away on literary politics, success and the literary career. (e) Nature and people are everywhere seen by everyone for the first time: the good writer is the person who retains in his work this sense of a unique moment of insight into reality. Literature releases us from the routine of habit, reminds us of the ever-fresh experience of living, and puts us in a living relation with the past. That summer I looked and looked as I had not done for years at the green of the trees and ochre of walls. (f) I am impatient with that side of writing which consists in balancing a sentence, choosing the exact word, writing grammatically even."

(273-1)³⁷⁴ John Steinbeck:³⁷⁵ Notes on the questionable art of the novel – I don't know where the novel leaves the life it pretends to mirror, perhaps in that it is more realistic than life. Nearly all real lives are fogbound, dream infested swamps of unreality. Few people ever make a decision in their lives; they are pushed or nudged into actions they later think they decided.

The following scene is of a kind that is the most difficult in writing – the scene where nothing happens. The last war developed many fine reporters. They all wrote books and on the strength of them they got contracts for novels. They found they couldn't write novels because in a novel you have to write about nothing happening while a reporter writes about things happening. Is a [mystery.]³⁷⁶

(273-2) And now I come to my last two chapters. I hate to start them because they will finish my book and I don't want to finish it because then it will be dead and done. Between now and the end – anything may happen and that is the greatest pleasure that can happen to a writer. A book in progress is a living thing – having an existence of its own. But once it is finished, it is just a "thing" to be polished and dissected, judged, analysed. All that is a part of the craftsmanship but the growing part has a magic that never comes again after the last line goes down.

I have two more chapters – only two. What a shame. In the first of the two I must tie up all the ends but without seeming to. And then the ending which must be short and sharp and yet warm and rich. I know what is going to happen but even then I may be surprised because these people are real people and they may have ideas of their own. Anyway, we'll just have to see.

³⁷³ The original editor changed "he if" to "if he" by hand.

³⁷⁴ The paras on this page are numbered 1 and 2; they are not consecutive with the paras on the previous page.

³⁷⁵ The original editor inserted "On Writing" at the top of the page by hand.

³⁷⁶ The original editor deleted "I go now to the next scene and oh! how I dread it and the title of the scene will be: NO SOAP (Sag Harbor Material BEAR FLAG – SEPT/1953)" after "mystery" by hand.

I shall open, as the Greeks did with a chorus. Not bad masters the Greeks. They established rhythm with the chorus and used the poetry to open up the audience so that they were able to accept the story when it came. I have used this teaching before, but never quite as I shall use it this time. This being an outrageous book will have an outrageous chorus to open its final episode.

Now I guess I have dawdled all I can and I am faced with the sweet sour duty of finishing and killing a living thing. There is only one thing to do then – start another one. There is no other answer. And so – to the murder.

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(275-1)³⁷⁸ Herbert Read: PROSE STYLE.³⁷⁹ "What does the mind enjoy in books? Either the style or nothing. But, someone says, what about the thought? The thought, that is the style, too." – Charles Maurras, "An Essay on Criticism."

"The style of an author should be the image of his mind, but the choice and command of language is in the fruit of exercise." – Edward Gibbon, "Autobiography."

Hardly a sentence passes but it is necessary to delimit or extend the meaning of a noun; and this we do by linking to it an epithet, that is, an adjectival word or phrase:

To add an epithet implying an abstract quality like goodness scarcely makes any difference to our image; and this is the simple reason why such epithets are to be suspected of redundancy.

But to add an epithet of quality is to progress from the abstract and therefore vague entity of substance to the definite entity of a sense perception. And since this is a progress from vagueness to vividness, it suggests that clear definition is an elementary need in prose style. But not all substantives are vague; and of epithets, not all that are appropriate are necessary.

More often they are the slipshod attributes of things not definitely seen, of vague imaginings and confused thoughts.

The general rule is: to omit all epithets that may be assumed, and to admit only those which definitely further action, interest or meaning.

The bad effect of unnecessary epithets can only be adequately illustrated by giving a passage of prose, and then repeating it with the unnecessary epithets omitted.

The nature and importance of metaphors was clearly stated by Aristotle, in the Poetics (XXII. 16, 17):

Much the most important point is to be able to use metaphors, for this is the one thing that cannot be learned from others; and it is also a mark of genius, since a good metaphor implies an intuitive perception of the similarity in dissimilars.

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³⁷⁸ The paras on this page are unnumbered.

³⁷⁹ The original editor changed "English Prose Style" to "Prose Style" by hand.

But in this passage Aristotle is writing of poetry. The ability to invent new metaphors is a sign of a poetic mind:

Simile and Metaphor differ only in degree of stylistic refinement. The Simile, in which

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(continued from the previous page) a comparison is made directly between two objects, belongs to an earlier stage of literary expression: it is the deliberate elaboration of a correspondence, often pursued for its own sake. But a metaphor is the swift illumination of an equivalence. Two images, or an idea and an image, stand equal and opposite; clash together and respond significantly, surprising the reader with a sudden light. This light may either illuminate or decorate the sentence in which it is found.

But whatever we may say of metaphors and however great and inclusive to function we assign to it, essentially it belongs to the sphere of poetry. Poetry alone is creative. The art of prose is not creative, but constructive or logical.

A series of short sentences will convey an impression of speed, and are therefore suited to the narration of action of historical events; whilst longer sentences give an air of solemnity and deliberation to writing. The great variety of the length of sentences gives animation to a serious subject;

The individual sentences may be rhythmical enough, but they do not form part of a more sustained rhythm; they follow in a series of minute percussions; they are like stepping stones that finally weary the strained attention of the reader:

Foreigners are not only writers who practise this fatal, lapidary style. Emerson may be quoted as an example of an author who was so concerned with the aphoristic quality of his sentences that he forgot the rhythmical like of his paragraphs: The sentences do not seem to belong to each other; the transitions are mostly abrupt; there is no carrying-over of the rhythm from one sentence to another. His essays were actually composed by grouping together sentences which he had separately entered into a journal.

It is such transitions of sense and rhythm that conjunctions play their part; and the appropriate use of conjunctions is, indeed, one of the marks of a good style.

An essay is an 'attempt at' - an attempt at the expression of an idea or mood or feeling lurking unexpressed in the mind. It is an informal attempt to create a pattern in words which shall correspond with the idea, mood, or feeling. It has some analogy to 'improvising' in music. It is the counterpart in prose

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(continued from the previous page) of the lyric in poetry.

The art of expressing oneself in a logical manner we call exposition, but 'logical' is not used here in any precise scientific sense. Indeed, we might say that exposition is the art of expressing oneself clearly, logic being implied in the structure of the sentences employed.

It has sometimes been asserted that the style is a test of the reasoning; that is well thought is well written and therefore what is well written must be well thought. But this

argument is not valid; good writing has often been expended on false premises, and though it is somewhat difficult to see how this comes about, it can nevertheless be explained by the psychological hypothesis known as 'rationalisation'. There may exist in the writer an emotional bias which compels him towards a certain attitude in life. We need not commit ourselves too deeply to any particular psychological theory to see that such an emotional bias can 'colour' existence without always being an active agent in our thoughts; and it may start us on a line of impeccable reasoning. Nevertheless the first premise has been the emotional attitude (such as fear of death) and this premise throws forward a control of the development of the subsequent reasoning.

In fact, all that is necessary for clear reasoning and good style is personal sincerity. A sincere mind can and does reject facts which do not fit into its hypothesis, and that mind is a singularly well-informed one, and the possible constructions which we can place on events being almost unlimited, the possible lines of reasoning are almost infinite. If we seek truth we must rely, not on an air of conviction or a show of reason, but on an investigation into emotional attitudes. And the only way of judging these emotional attitudes is by the historical method; bad emotional attitudes are shown up by their practical effects. Because such attitudes are usually vague, prejudiced and personal, some philosophers have thought that it would be well to rely on open dogmas, however arbitrary these dogmas might seem to subservient minds.

Reasoning that depended entirely on true knowledge would form a closed circle. It would be impossible to break the chain of reasoning at any point and say, here is an unresolved factor.

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(continued from the previous page) Everything should be, in the words of Sir Henry Maine, 'lucidity, simplicity and system'. Works which fulfil this ideal are necessarily very rare; they demand both aesthetic sensibility and a scientific temper.

It takes account of all the relevant facts, searches until it is satisfied that all possible facts have been brought to light, and then, and then only, constructs hypotheses to explain facts.

Imagination is 'the creative faculty of the mind' (concise oxford Dictionary). It is creative, if we keep to the etymological significance of the word, in that it bodies forth 'images'. In this sense I maintain that it is a poetical faculty. That is the plain significance of the words and their historical origin. But what of that other faculty, operative alike in poetry and prose, which consists in the invention of all those 'imaginary' beings, things, events and conversations which make up a good part of our prose literature? It is true that we use the word 'imaginary' to describe conceptions such as these, but that is because the word has become so debased (just Imagine!) and confused with the quite different word 'imaginative', that we cannot possibly associate it with any strict description of the process involved either in creative thought or in invention. Invention, indeed, is the word which can most appropriately be used to describe the faculty now in question.

The style is the man, in the proper meaning of that phrase.

The more innocent forms of wit play on unexpected conjunctions and oppositions of

words. There is again a need for the sparing use of this type of wit; it grows wearisome and facetious if kept up too long. No one has better exploited both its uses and abuses than Mr. Chesterton.

The greatest English prose writers, Swift, Milton, Taylor, Hooker, Berkeley, Shelley, are great not only by virtue of their prose style, but also by virtue of the profundity of their outlook on the world. And these are not inseparable and distinct virtues, but two aspects of one reality. The thought seems to mould and accentuate the style, and the style reacts to mould and accentuate the thought. It is one process of creation, one art, one aim.

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Faulty English Usage

(281-1)³⁸² Useless Adverbs and Prepositions. The Spectator: "Although sanctioned by recent usage, it is bad English (1) to use useless adverbs and prepositions. Examples: Share out, pay up, open up, (where the verb alone would take a direct object), or win out, win through, write in, (where the verb alone suffices). Face up to, check up on, (where the two extra words add nothing); (2) to overwork nouns by turning them into transitive verbs, as in contact aid bid plan urge or into adjectives as in railway journey."

(281-2) Singular Words. Although plurals in form, the following are used in singular number: ethics, mathematics, economics, physics, politics, mechanics. (b) Nouns which are plural in form but treated as singular in meaning, take a singular verb: thus: Ethics is not my subject. (c) Nouns which are singular in form but plural in meaning take a plural verb, thus: two dozen are enough. (d) The following words are used as singular: army, majority. (e) The following may be used as singular or plural; choose according to context: Correct: If I were dictator (not was).

(281-3) Use of I. John and I have been waiting. (not myself).

(281-4) Worthwhile is correct. One word, not two.

(281-5) Chinese. Don't use term chinaman. Many foreigners, because of their limited knowledge of China and things Chinese, often incorrectly address the people of China as

³⁸⁰ Blank page

³⁸¹ Blank page

³⁸² The paras on this page are numbered 1 through 9; they are not consecutive with the paras on the previous page.

Chinamen.

(281-6) Madame. Correct spelling is with an e at end. Required by Ariel in an address, as this is French.

(281-7) "The Times." This paper uses comma after "that is," and uses incidentals as the opposite of essentials. Uses "compared to."

(281-8) There is an intelligent (not rational) purpose in the universe.

(281-9) Never Use: "as regards," "with regard to," "according to," "as to whether," "and the like." Don't hand a nominative on most pages; or split

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Faulty English Usage

(continued from the previous page) every infinitive at sight; or follow 'none' and 'neither' with verbs in the third person plural; or write enthusiastically 'like me' for "as I do;" or employ such vulgarisms as "the three of them went into the garden."

(282-1)³⁸³ Correct: "There are three reasons: first, because A; (note semi-colon) second, because B; and third, because.."

(282-2) Vulgarisms: Avoid kid (for child), bad (for unwell).

(282-3) Colloquialisms: Better avoided, such as awfully, rub it in, enjoy yourself, right away, look him up, it's me, by this means, someone else's, peter out, terrible, awful, terribly.

(282-4) Slang: Don't use in writing, such as: half-baked, chuck, grub, O.K., in the soup, all serene, off his own bat, blue funk.

(282-5) Tautology. Careless unintentional repetition of words reveals slipshod writer. Examples to avoid: He is one of the founders of the study of the origin of disease; I know that you feel that nothing that can be done can be of any avail.

(282-6) Redundancy, the use of more words than necessary to convey the sense intended. Examples to avoid: pairs, unless and until, each and every, more or less, if and when. Phrases: more preferable, equally as, continue to remain, in case of, as it were, so to speak. He again made another attack.

(282-7) Cliches to be avoided: more sinned against than sinning; guide philosopher and

³⁸³ The paras on this page are numbered 10 through 17, making them consecutive with the paras on the previous page.

friend; more in sorrow than anger; powers that be.

(282-8) Journalese: The best journalism is synonymous with good writing but there is a type to which the disparaging term journalese is applied. It is vague, slipshod, filled with jargon and circumlocution, loose in expression, filled with padding and verbiage, uses slang, hackneyed expressions, stilted meaningless drivel. Examples: interrogate (for question), venture to speak, proceed to offer. His

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Faulty English Usage

(continued from the previous page) conduct betrayed an utter want of sense for he behaved like a fool.

(283-1)³⁸⁴ Verb Number: If you are in doubt whether to use a plural or singular verb, to agree with the subject, consider the idea. If this is singular, no matter its form, use a singular verb. Example: The United States is worth visiting. (U.S.A. is the name of one country, hence singular verb.)

(283-2) Correct Use of Pronouns: each other is used only where two are mentioned: one another is used of two or more than two; and who, and which, produces a shaky sentence and is best avoided. Every is used with singular verb. Pronouns referring to collective nouns should be singular or plural, according as the noun (e.g. Government, Cabinet, jury, crowd, council, majority) is viewed as a whole or conveys the idea of separate individuals. Oneself should be mentioned last; good manners requires this, e.g. "my friends and I," "John and I." Whom should be used, not who, where the relative pronoun is governed by the preposition, e.g. "He did not say whom he was fighting for." Everyone is singular. Nouns which are plural in form but singular in meaning take a singular verb: e.g. politics, news, wages, means. Neither takes a singular verb.

(283-3) "I will try to come" (not "and come").

(283-4) Correct Placing of Adverb: He approached us quickly. I went there to examine him personally.

(283-5) Never should not be used where did not is meant.

(283-6) Mistaken Use of Prepositions: By is used before the agent or doer of an action, with before the instrument. Hence 'He covered his head by his shawl' is wrong.

(283-7) Conjunctions: hardly uses as a correlative when and before, NOT than. E.g. 'Hardly I

³⁸⁴ The paras on this page are numbered 18 through 24, making them consecutive with the paras on the previous page.

finished the papers than more arrived' is wrong. After doubt, use whether, not that. 'I doubt that he will succeed' is wrong.

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Faulty English Usage

(284-1)³⁸⁵ "On Writing" by Sir Walter Raleigh.

"Ordinary writing is full of these protective disguises, some of them ridiculous enough. For instance, "The present writer," used by the Spectator, or "humanly speaking," in case the reader should think you are speaking in a divine capacity. 'Personally, I am of the opinion' suggests that you have two sets of opinion, one subject to all the weaknesses that attend personal convictions and impressions, the other universally valid.

The remedy here is thought. State your own views generally. If you are known to be the writer, no one will mistake you for the Pope; if the utterance is anonymous, it will be judged by its own force and truth."

(284-2) Vulgarisms. Avoid 'tasty' and 'don't'.

(284-3) Little Annoying Redundancies. Present writer for I, divide up, have got, universal panacea, somewhat unique, bold and audacious, recalled back, funeral obsequies, intolerable to be borne, 'play is enjoyed by all', for 'everybody likes to play.'

(284-4) The general rule for punctuation – having mastered the significance of the marks – is to omit no sign where ambiguity or obscurity is likely to arise from such omission.

(284-5) Correct Placing of Adverbs. I greatly dislike his views. The horseman approached rapidly. He may ordinarily be understood.

(284-6) Slang. Wrong to say "Phone," correct form is "Telephone."

(284-7) Correct form: "Could you come to dinner on Sunday," not "Would you, etc."

(284-8) "Differ with" another person is correct. To say "I differ from him" is incorrect.

(284-9) Anxious to should not be used where eager to is meant.

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Faulty English Usage

(285-1)³⁸⁶ "Talk to" not "with you." It's "parallel to" not "parallel with."

³⁸⁵ The paras on this page are numbered 25 through 34, making them consecutive with the paras on the previous page.

(285-2) Don't write: ought when you mean should. Ought is a command; should a recommendation (subjunctive).

(285-3) Rather. Do not use this word for very.

(285-4) "I come now" or "I come next," and not 'I now come.'

(285-5) Today must be spelt with a hyphen, thus: to-day.

(285-6) Loan as a verb is wrong; use 'lend.'

(285-7) Compare with, not to.

(285-8) Before capital cities and towns, avoid the use of 'at'; use 'in' instead.

(285-9) We humans (is correct).

(285-10) It is wrong to split a verbal compound by interposing an adverb. Examples:

wrong:

are pleasantly settled

one may sometimes be

right:

are settled pleasantly

sometimes one may be

(285-11) It is wrong to use region when you mean climate.

(285-12) It is wrong to use as in the sense of: "in view of the fact." The correct term is since.

(285-13) A cold spell is a colloquialism to be avoided.

(285-14) Material for criticism exists in the false emphasis induced by stale mannerisms like: "Born on 1st December 1909, Mr Mardhekar received his education at the Fergusson College Poona, and the University College, London." The actual meaning of this is that Mr. M. received his education at Poona and London as a result of being born on the date given. The correct English would be that "Mr. M. was born on 1st December 1909, and received his education," etc.

(285-15) "Whilst" is considered obsolete by Americans - they use "while."

³⁸⁶ The paras on this page are numbered 35 through 49, making them consecutive with the paras on the previous page.

(286-1)³⁸⁷ English grammar, as well as the ability to write a letter in coherent, expressive English, must be learned from teachers. Most boys can't write an English sentence. They don't know the meaning of words. They don't understand syntax.

(286-2) The use of symbols or abbreviations i.e. e.g. viz. etc. do. only permitted in notes but not in a formal essay.

(286-3) SLANG: Whatever may be the uses of slang in everyday easy conversation, it is offensive in an essay; it also convicts the user of barrenness of expression.

(286-4) Do not use 'such' as a mere intensive. Instead of saying, "She is such a pretty girl" say "She is a very pretty girl."

(286-5) Discard the following as obsolete: "amongst, midst, whilst." Use instead modern forms: "among, middle and while."

(286-6) Eton College Chronicle:

An army of ill-bred and offensive words... "has contaminated our newspapers, whose pages are filled with roving participles and the remains of shattered infinitives.

"With all due respect to our American cousins, whose language is vivid and amusing and has a superficial resemblance to our own, it is they who are partly responsible for this deplorable state...

"It was the Americans who taught us the value of headlines and the use of expressions like God-hungry (and) slumber-wear and Job."

(286-7) Do not use Latin abbreviations like viz. It is better just to say, namely.

(286-8) Abbreviations like "e.g." "i.e." "viz." etc. are not permissible in a literary essay.

(286-9) It is inappropriate to use formal business phrases in private letters like "per return" "am in receipt of your yesterday's date."

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Voice

Pronunciations

(287-1)³⁸⁸ Psychiatry – serkai' atry
psychiatrist – serkai' atrist
psychiatric – sykeeat'-rik
Wang Yang Ming – wong yong ming

³⁸⁷ The paras on this page are numbered 50 through 55c, making them consecutive with the paras on the previous page.

³⁸⁸ The paras on this page are unnumbered.

(289-1)³⁹⁰ "He is lying in bed" and "He is tying a knot" are correct. (not 'lieing' or 'tieing'.)

(289-2) "It may still be considered" - wrong
"It may be still considered" - CORRECT

(289-3) Spelling: Capital G for Grace
Small q for quest

(289-4) "Dr. Brunton?" "Yes, this is he." CORRECT

(289-5) "Some friend and myself have formed a group." wrong
"Some friends and I have formed etc." CORRECT

(289-6) "John and myself had proved it." wrong
"John and I had proved it." CORRECT

(289-7) "Mr. Jones and myself are going." wrong
"Mr. Jones and I are going." CORRECT

(289-8) It is bad form to use the phrase "exquisitely gowned."

(289-9) "They are turning out twice as many qualified men as us." wrong
"They are turning out twice as many qualified men as we." CORRECT

(289-10) "I come now..." wrong
"I now come..." CORRECT

(289-11) ACCENTS: incog'nito...palan'quin...indec'orous

(289-12) Professor Ritchie: "As a practical rule, it is well to use a comma wherever one can."
A reader: "PB's writing does not have enough commas. More are needed to make it clearer.

³⁸⁹ Blank page

³⁹⁰ The paras on this page are unnumbered.

(289-13) 'like you and I' is wrong
'like you and me' is correct

(289-14) 'it has made we islanders aware' is wrong
'it has made US islanders aware' CORRECT on official academic authority

(289-15) Avoid meaningless, unnecessarily wordy expressions such as:

WRONG face up to

RIGHT face

WRONG except for

RIGHT [except]³⁹¹

WRONG pay off

RIGHT pay

290

WRITING

The Place of Adverbs

(290-1)³⁹² Usually placed before the word it qualifies: "He left only last week" wrong. "He only left last week." The adverb only here modifies adverbial phrase 'last week' and not the verb left.

(290-2) If verb is transitive, put adverb before it or after the object: "He fully forgave the thief" wrong "He forgave fully the thief" right; "He treated the thief kindly" wrong "He treated kindly the thief." But much depends on the context e.g. "He treated kindly the thief who had been injured" is right.

(290-3) If verb is not transitive, adverb follows it: "He shouted aloud." But several exceptions, mostly connected with time, include: always, generally, never, often, rarely, seldom, sometimes, usually. These are put before verb; "He generally comes early" / "He often shouted aloud."

(290-4) For emphasis adverb may be put at beginning of sentence: Yesterday I saw your son.

(290-5) In compounds adverb follows auxiliary verb: 'Have you never seen the Queen?' / 'The thunder has completely died away.'

291

WRITING

³⁹¹ The original editor inserted "except" by hand.

³⁹² The paras on this page are numbered 1 through 5; they are not consecutive with the paras on the previous page.

(291-1)³⁹⁴ Gowers agrees that "the common people make the language," but he believes the process can go too far. "Fowler tried to put a brake on the debasement of English," says Sir Ernest. "His moralising, however, did not arise from a grammatical Mrs. Grundyism. His respect for the true principles of grammar was as great as his contempt for its fetishes. To Fowler, grammar was good manners."

(291-2) "Pretty Polly," though twice the length of the other pieces, can be read in half the time because of its high cliché count; such tired usages as "instinctively aware" and "sprawling city" can be absorbed as units and could as well have been represented by a single symbol.

(291-3) It is quite a shock to realise that today many educated people, including those with high degrees, are allowing our language to deteriorate. Recently in listening to a television program, we heard said 11 times by the panel "It's me" and only one rather feeble "It is I."

(291-4) Fowler also took a snobbish and unscholarly attitude toward Americanisms and American usage, such as saying "right away" for "at once." He says that it is incorrect and slovenly to use such a word as "personalise."

(291-5) R.A. Edwards in Times lits up - "Myth" hitherto carried the meaning "fiction." It has not come to include persons and events, as in the evangelical accounts of the life of Christ, which contain some spiritual truth; it is argued that it does not matter whether the event is historically true or false. People who misuse the word "myth" place themselves in an ambiguous intellectual position. The language used in theology should be the most precise of all.

(291-6) Careful writers do not use "contact" which is a noun, as if it were a verb.

(291-7) "aesthetic" may variantly be spelled "esthetic" says dicty. I prefer latter.

292³⁹⁵

WRITING
English

293

WRITING
English³⁹⁶

(293-1)³⁹⁷ Waist = narrower part of mid-body just under ribs. Hip = just below the waist, and

³⁹³ The original editor changed "ENGLISH USAGE" to "ENGLISH" by hand.

³⁹⁴ The paras on this page are unnumbered.

³⁹⁵ Blank page

³⁹⁶ "ENGLISH USAGE" in the original.

wider than it, just above thighs.

(293-2) (Syntax) The systematic organisation of words into syntax must be studied.

(293-3) Never begin a sentence with a hanging participle, e.g. "Waving her arms, Mary's neck looked white."

(293-4) Pronunciation.

Miguel = Miggell

Parth' enon

Byzantine = Bizzanteen

Yi King = Yee Ching

Sinkiang = Sin - Jahng

Zeus = Zeffs

Eleusis = Elefsis

fann' attik (noun)

chore = ch as in chain

294³⁹⁸

WRITING

English

295

WRITING

[English]³⁹⁹

(295-1)⁴⁰⁰ Sloppy solecisms of journalese.

Met = correct, Met with = wrong

Different . . . than = wrong

Faced = correct, Faced up to = wrong

Body, sex = correct, Biology = wrong

(295-2) PREFERABLE TERM

Brutality

Wizardry, Magic

critical judgment

analytical judgment

For

violence

witchdoctorstuff

critical faculty

analytical faculty

(295-3) It is better to write "This is his human receptivity to truth or reality," and not write "his human reaction" and also to emphasise that this is the variable factor in mystic

³⁹⁷ The paras on this page are unnumbered.

³⁹⁸ Blank page

³⁹⁹ The original editor changed "ENGLISH USAGE" to "ENGLISH" by hand.

⁴⁰⁰ The paras on this page are unnumbered.

experience. (b) It is also less correct to write "Universal Mind" than to write "General Mind."

296⁴⁰¹
WRITING
English

297
WRITING
[English]⁴⁰²

(297-1)⁴⁰³ Avoid terms 'quest' and 'quester'. They suggest sectarianism and exclusiveness shutting out the rest of mankind.

(297-2) The foundation of all writing must be grammatically proper English. This first, then only style.

(297-3) Correct placing of the adverb - example: "the comparative study of religion."

(297-4) EACH as subject is invariably singular. ANOTHER is used in contrast with "one" in the sense of being different, or different in effect. EACH OTHER = one another.

(297-5) Another of the American verbal extravagances is the use of unnecessary prepositions, e.g. "met up with," "stopped off at." Could they be induced to deprepositionise?

(297-6) Pronunciation Byzantine = BIZZANTYNE

(297-7) (a) Do not refer to letterheads or plain letter paper as "stationery." In the trade, this term covers all different kinds - paper, envelopes, etc. (b) The term "files" covers the cardboard folders, holding-papers and letters.

(297-8) Do not use name "Mystic" for those on the quest, at any stage of it; this word frightens many people. Moir.

(297-9) A useful alternate phrase to "pairs of opposites" is "the contrasts of nature;" and to "solitude," "isolation."

298⁴⁰⁴
WRITING
English

⁴⁰¹ Void page

⁴⁰² The original editor changed "ENGLISH USAGE" to "ENGLISH" by hand.

⁴⁰³ The paras on this page are unnumbered.

⁴⁰⁴ Blank page

(299-1)⁴⁰⁵ Correct: "the answer is negative" - Wrong: "the answer is in the negative."

(299-2) Adverb placing: "I warmly hope."

(299-3) Correct: "It is greatly to be hoped"

(299-4) Terms: It is wrong (slang?) to use Flying Saucers. Correct is: Flying Discs.

(301-1)⁴⁰⁷ Kerala = Kerr`ala

(301-2) Privv`-acy

(301-3) aris`-tocrat

(303-1)⁴⁰⁹ Instead of neurotic, use also the term "psychopath" but also check meanings of both words very carefully.

(303-2) From Webster's New Collegiate Dictionary, 1975:
NEUROTIC: An emotionally unstable individual.

⁴⁰⁵ The paras on this page are unnumbered.

⁴⁰⁶ Blank page

⁴⁰⁷ The paras on this page are unnumbered.

⁴⁰⁸ Blank page

⁴⁰⁹ The paras on this page are unnumbered.

PSYCHOPATHY: Mental disorder; esp. extreme mental disorder marked usually by egocentric and antisocial activity.

PSYCHOPATHIC PERSONALITY: An emotionally and behaviourally disordered state.

NATURE: That being of life-force which nurtures all embodied beings (T. Smith). The dictionary says: The personification of the physical power causing phenomena of the material world. Plotinus (3, 8, 4) says: Nature is a Soul, offspring of a yet earlier Soul more powerful... it possesses a knowledge of the realm of subsequent things. It possesses a vision within itself, it has no tendency upward nor even downward but is at peace, steadfast in its own essence.

304⁴¹⁰

WRITING
English Usage

305

WRITING
English

(305-1)⁴¹¹ A British writer ought not to use more Americanisms in his work than he can help, even if he is read in the United States, too. Some of these unnecessary or undesirable items are: "gotten," "mad" (in place of "angry"), "sick" (in place of "ill"), "wire" (in place of "telegraph").

(305-2) The term "Japs" is considered derogatory by them, they want to be called "Japanese."

(305-3) "Us" is the objective case of "We." So "We British" is probably correct, and "Us British" is probably wrong, since the nominative case ordinarily begins a sentence.

(305-4) hypothesis = single idea
theory = a whole set of ideas, hence could be tested in practice
awareness implies an object
consciousness is subjective

(305-5) (a) Idiom = Language actually in usage
(b) Grammar = rules governing language.
(c) Thus to turn "contact" and "camouflage" into verbs is now idiomatic practice in America but grammatically wrong, since these words are nouns.

(305-6) (1) "that" is more emphatic used as relative pronoun than "which" but both are correct.
(2) compare with = similarity
contrast to = opposites.

⁴¹⁰ Blank page

⁴¹¹ The paras on this page are unnumbered.

(305-7) certainty is absolute and total
sureness is reasonably certain but not totally so.

(305-8) There is no hyphen in "today."

(305-9) Syntax = the grammatical arrangement of words in the construction of sentences.

(305-10) affirm, negate or interrogate.

306⁴¹²
WRITING
English

307
WRITING
English

(307-1)⁴¹³ A London Times reviewer defined tropisms as short passages of prose in which single situations - a shopping expedition, the discovery of old age - are examined with a microscopic attention to detail that hypnotises the reader. In Nathalie Sarraute's Book "Tropisms and the Age of Suspicion" she tells us that "tropisms are the living substance of all my books."

308⁴¹⁴
WRITING
English

309
WRITING
English

(309-1)⁴¹⁵ I was horrified to hear Rex Harrison not speaking his language correctly in spite of his long song exhorting the English to teach their children so to do. If Eliza Doolittle "ought to be hung," then Rex Harrison ought to be hanged for saying so.

(309-2) "Prone" indicates that a person is lying flat with face downwards. "Recumbent" indicates that a person is reclining or lying on his back.

(309-3) -hood = status, rank or condition of life
derived from Latin. (for Ego-hood)

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⁴¹³ The paras on this page are unnumbered.

⁴¹⁴ Blank page

⁴¹⁵ The paras on this page are unnumbered.

(309-4) (Writing) "Modern American Usage"

"Wherever we can make 25 words do the work of 50, we halve the area in which looseness and its organisation can flourish, and by reducing the span of attention, we increase the force of the thought- tightening is a good habit for the beginning or maturing author to get into."

310⁴¹⁶
WRITING
English

311
WRITING
English

(311-1)⁴¹⁷ Re after death - As a change from "annihilation" use word "extinction."

(311-2) There is a precise difference between the words "seclusion" and "solitude." It is-
seclude = confine in an inaccessible place.
solitude = state of being alone.

(311-3) Sentiment = noun (concrete)
Sentimental = adverb
Sentimentality = abstract noun

(311-4) Correct spelling = EGOS

(311-5) A Geneva sculptor criticised various writings because the authors are over-punctilious, inserting commas wherever possible. The critic complained that most commas were unnecessary hindering the reader's free flowing onward progress. I have not yet examined the matter but suspect that here the avoidance of

312⁴¹⁸
WRITING
English

313
WRITING
English

(313-1)⁴¹⁹ Consequence - Sir - Is it not a little ironical that "attempts on the part of Western

⁴¹⁶ Blank page

⁴¹⁷ The paras on this page are unnumbered.

⁴¹⁸ Blank page

Powers to crudely dominate or surreptitiously undermine" should lead Earl Russell - of all people - to split the infinitive? Yours faithfully, S.P. W. Corbett. Woking, Surrey.

(313-2) The word 'sick' must only be used for ill-health. To use it otherwise, in the sense of being 'tired of' or 'disgusted with' is to use slang.

(313-3) When you use word "critical" be sure you do not mean "discriminating."

(313-4) As a change from word "pessimistic" use "mournful," "elegiac."

(313-5) Correct "Its relation to him" Correct = "This matter of human relationships."

(313-6) Avoid spelling error: good-will = friendliness to others - goodwill = monetary, worth of a business reputation and connections.

(313-7) "ethos" (1) has no direct association with "ethics" (2). - (1) = behaviour, manners, but (2) = custom?

(313-8) "begin" = (preferable) Anglo-Saxon -
"Commence" = pretention - Latin

(313-9) Ban word "chaps" = it is slang

(313-10) laconic = speaking little, or in monosyllables, inarticulate.

(313-11) "This" may be placed at the end of a sentence e.g. "Will you do this?"

(313-12) wrong: I now come - correct: I come now - Put adverb after verb.

(313-13) Correct: "He could be easily handled." Note "be" is placed next "could" the verb while "easily" the adverb is placed next the word it qualifies.

(313-14) Correct = We Catholics who live today
Wrong = Us Catholics.....

(313-15) Correct Spelling: aging man
Correct Spelling: egos

314
WRITING
English

315

⁴¹⁹ The paras on this page are unnumbered.

(315-1)⁴²⁰ OXFORD DICT.

EGO = egg'o = The I, the conscious thinking subject, as opp. to the non-ego, or object.

EGOISM = egg-oism = In Metaphysics: The belief on the part of an individual, that there is no proof that anything exists but his own mind. In Ethics: a) The theory which regards self-interest as the foundation of morality. (b) The habit of looking upon all questions chiefly in their relations to oneself.

EGOITY-Selfhood: that which forms the essence of the individual.

EGOTHEISM = The (mystical) identification of oneself with the deity.

EGOTISM = egg'-otizm = The too frequent use of the word I; hence egotist = One who thinks and talks too much of himself.

(315-2) OXFORD DICT.

MEDITATION = Medita'-shen = The continuous application of the mind to some religious truth, mystery or object of reverence, as a devotional exercise.

(315-3) It shows verbal poverty when a word is used without reference to its proper meaning (as in "awfully good" when "very good" is meant - There is no connection with "awe" or "awfulness" here). It contributes to making language unprecise and unclear, sloppy and careless. Such illiteracy hinders communication.

(315-4) He is called a literate person who only has sufficient vocabulary but uses it to construct sentences which are free from mistakes of grammar and punctuation.

(315-5) ..in any event, is he able to construct a simple English sentence? Are his modifiers misplaced? Do his participles dangle?

(315-6) "Thus" at the beginning of a sentence is nearly always unnecessary. It has also gone out of use now. Omit it.

(315-7) Ban use phrase "common sense." Replace it by "intelligence."

⁴²⁰ The paras on this page are unnumbered.

⁴²¹ Blank page

(317-1)⁴²² Agenda: things to be done; items of business to be considered; a memorandum book; a list of outline of subjects to be discussed; a plan of procedure; business to be transacted.

Paradoxical: Statement contrary to received opinion; seemingly absurd or false though well founded statement; self-contradictory; person or thing conflicting with preconceived notions of what is reasonable or possible; not being the normal or usual kind; contrary to expectation; incredible; opposed to common sense; self-contradictory conclusions derived by valid deductions from acceptable premises.

(317-2) THE MOST irritating trick of speech (worse than other people saying "you know" when you clearly don't, worse than my habit of linking up all my sentences with a long-drawn-out "aaaaand" so that there is never a full stop for other people to jump in) is using "one" where "I" is logically needed. Fowler calls it a device to "make egotism respectable."

This mock-modest, false-impersonal pronoun is particularly offensive when the speaker is describing habits and experiences that the rest of us all too rarely share. "One always needs a second refrigerator for the champagne," or "One is often ill at ease having breakfast with the Queen." Sir Alec Douglas-Home really confused the whole thing

(317-3) [Faulty English]⁴²³ sion - which is cowed - or nihilism. Those who can emigrate do ["do" is wrong].⁴²⁴ Though it is a fairly rich island Formosa looks a somewhat unhappy one.

The Times, London

(317-4) Faulty English. The use of "we" and "us" depends on its position, whether it is used as nominative or objective. At the beginning of the sentence use the first, near end the second. Thus "We classical scholars must write" is correct but "What has this to do with us classical scholars" is also correct.

(317-5) The academics who are insistence on complete conformity to all their fine points of grammar and syntax are perfectly justified from their point of view. The correct use and arrangement of words is necessary to establish correct and adequate communication. The loose, improper or slovenly use and arrangement of them merely makes for more difficulty in communication. But this said, there is still the immensely bigger and more important fact that what really matters is what is being communicated. If inspiration is active, if wisdom is present, some imperfection in the way it is given out may be endured without carping complaint.

318⁴²⁵

WRITING
English

⁴²² The paras on this page are unnumbered. They were all cut from other pages and pasted here by hand.

⁴²³ The original editor inserted "Faulty Eng." By hand.

⁴²⁴ The original editor inserted "do" is wrong" by hand.

⁴²⁵ Blank page

(319-1)⁴²⁶ The Shorter Oxford English Dictionary, 1959.

Recumbent:

1. of persons or animals: lying down, reclining, reposing
2. of posture: reclining, leaning or lying

Supine:

1. lying on one's back, lying with the face or front upwards. Also said of the position of the hand or arm: with the palm upward. Of a part of the body: situated so as to be upward.

2. in figurative use: morally or mentally inactive, inert, or indolent.

The American College Dictionary, 1949.

Recumbent:

1. lying down, reclining, leaning
2. inactive, idle

Supine:

1. lying on the back, or with the face or front upward; having the palm upward
2. inactive; passive; inert; esp. inactive or passive from indolence or indifference.

Antonyms: CASUAL in manner: FORMAL in manner

(321-1)⁴²⁹ each other - one another

The difference between the two forms of expression is in most cases subjective: it does not depend upon objective facts, but upon the attitude of the speaker to these facts.

EACH = every one individually

Each suggests a definite group with individual members.

Each other referring to two or more individuals as individuals and not as members or specimens of a collectivity, it is natural that the compound should often suggest a warmer, more personal and intimate sphere than one another.

EVERY = each one of a whole

⁴²⁶ The paras on this page are unnumbered.

⁴²⁷ Blank page

⁴²⁸ The original editor inserted "English" by hand.

⁴²⁹ The paras on this page are unnumbered.

One another may, and generally does refer to definite persons. But in such cases the reciprocal activity is always considered sub specie generalitatis; it is looked upon as a particular instance or concrete manifestation of the verbal notion in the abstract.

Example:

'they looked at each other in perplexity' would be said by a speaker who wants to express that two or more members of a definite group of people did what the predicate states, whereas 'they looked at one another in perplexity' suggests that two or more persons did in their particular circumstances what people generally do in such cases, viz. look at one another in perplexity.

(321-2) CHASTITY = Purity of body
CELIBACY = the unmarried state

322⁴³⁰
WRITING
English

323
WRITING
English

(323-1)⁴³¹ Tiberius detested all slipshod expressions and slang in speech, as he detested the grossness of the proletariat.

(323-2) at the end of a sentence: correct: for so doing – wrong: for doing so.

(323-3) English Spelling – "good will to all men" note the two are separate words. But: "but the goodwill of a business." Only here is it a single word.

(323-4) Correct Chinese Pronunciation of TAOISM
(1) DOHISM but silent leaning towards DOW
(2) The D is slightly like a T-D.

(323-5) Do not follow the word "strain" by the word "stress." For it then becomes a cliché.

(323-6) What a contrast between these sentences:
(a) "It has not enough freshness to keep sweet."
(b) "It has not sufficient vitality to preserve it from putrefaction." The first is derived from Anglo-Saxon: It is simple, terse, vigorous, strong and muscular, whereas the second, spoken by Dr. Johnson, is in his own stiff Latin-derived dialect.

(323-7) Definitions – "Psychiatry is rooted in medicine, treats physical as well as psychological

⁴³⁰ Blank page

⁴³¹ The paras on this page are unnumbered.

causes and uses physical methods also. The psycho-analyst regards mental causes as the prime causes of mental illness."

(323-8) Difference between "emulate" and "imitate." A writer says: "In attempting to imitate the inimitable, Toscanini's followers failed: overlooking the difference (above) they put themselves in a strait jacket" Donev.

Emulate: try to equal or approach equality with or excel others in accomplishment or quality: rival, imitate zealously or jealously, desirous of renown, etc. and, with the intention of outdoing.

Imitate: follow pattern, example or model of; be or appear like as in manners, character, conduct, acts; copy; counterfeit; assume the form or likeness of; reproduce, resemble in external appearance.

324⁴³²

WRITING
English

325

WRITING
English

(325-1)⁴³³ Dangling Participle: One that seems to modify what it cannot sensibly modify.

Right: Looking to the left, I saw a church.

Wrong: Looking to the left, a church came into view.

(325-2) Distrust and Mistrust used as verbs: Distrust is a definite and positive lack of confidence, whereas Mistrust is the same but vaguer.

(325-3) Correct = napkin

Bad = serviette because snobbish.

(325-4) Noun = arise - Verb = raise

(325-5) (a) "beginning" is always coupled with "end." (b) "start" is coupled with "finish."

(325-6) Place adverb after the verb, as in: "He had usually to go to the sea."

(325-7) Pronunciation Cecil = Sessil

(325-8) Pronunciation Irrevv`-okable / Distrib`-uting

(325-9) Pronunciation Era = Erra

⁴³² Blank page

⁴³³ The paras on this page are unnumbered.

(325-10) Pronunciation Athens = Atthens (short A)
Xavier = Exsaveer
Delphi = Delfee

(325-11) Pronunciation Subbud = Soo-bood`

(325-12) Pronunciation Sahara = arabic for desert
Pronunciation Sah'-hahra

(325-13) The Arabic word for "Dawn" appears in its Javanese variantas "Subuh"
- Majuba derivation?

(325-14) Sanskrit : Antar = internal, interior; Antar-janman = inner birth; Antar-jyoti = having soul, enlightened; Antar-dusliti = looking into one's soul.
Ad iti = the Unbounded.

(325-15) Pronunciation Isvara = Issvah'-ra

(325-16) Pronunciation

326⁴³⁴

WRITING
English

327

WRITING
English

(327-1)⁴³⁵ Placing a comma between subject and predicate, is not correct.
(green = predicate wrong⁴³⁶
red = subject)

(327-2) Correct placing = have been even worse
Wrong placing = have even been worse

(327-3) Wrong = "He could never be sure"
Right = "He never could be sure"

(327-4) Pronunciation: "Off" not "awf" (cockney)

⁴³⁴ Blank page

⁴³⁵ The paras on this page are unnumbered.

⁴³⁶ "wrong" was typed below the line and an arrow drawn to the comma after "predicate" by hand.

- (327-5) Pronunciation: neither = nīther (naither)
- (327-6) Pronunciation: Guy = Ghee
- (327-7) Pronunciation: tumult = teu-mult = twe'mullt
- (327-8) Pronunciation: apostasy = apos'-tasi
apostate = apos'-tate - fanatic = fanat'-ik
- (327-9) Pronunciation: Breviary = Bree'-viary
demise = dermaize - cupola = kew'-pola
apotheosis = apo'-theosis - valiant = va'-lliant
- (327-10) Pronunciation: Seismographic = sizemographik
- (327-11) Pronunciation: Laos = Lowoss - Tao = Tow
- (327-12) Pronunciation: Mao Tse-tung = Mao as in 'how'
- (327-13) Pronunciation: ancient capital of Siam: IYOODHIYAH but spelled Ayodhia
- (327-14) Pronunciation: Byzantine = Baiz antine
- (327-15) Pronunciation: Aeschylus = Aiskylus = Wrong
Correct = Es'killus
- (327-16) Pronunciation: Titus = Teetus? wrong = Tai'-tuss = right
- (327-17) Pronunciation: Greek: Philo" is pron. Fillow
- (327-18) Pronunciation: chimera = Kymee'-ra
Charisma = Karris'-ma - Charism - Karr'-ism
impious = im'-peeuss
Heuristic = hewriss'-tic = helping to discover or learn, also an educational method in which pupil is led to find out for himself.

328
WRITING
English

329
WRITING
English Usage

(329-1)⁴³⁷ Some time ago I discussed with PB the question of using the American spelling instead of the English spelling in all copying work and new literary work typed for him. PB thereupon instructed me to use only the American spelling, inasmuch as he is now residing in this country and will have his future books published first in the United States.

During the time that I was doing copy work for PB, I would note down whatever words I came across which were written in the English spelling, giving the American way of spelling instead. Since this list has now come to some proportion, I give it herewith, for the guidance of future copyists and secretaries. Please note that although neither the English nor the American spelling can be considered faulty. Both ways of spelling can usually be found in the dictionaries. But common usage in this country, for instance, has rendered obsolete the English way of spelling. For instance, the English "aeroplane" has been shortened to "airplane." The English method of hyphenating "extra-ordinary," "in-dwelling," "false-hood," etc. has been ignored to "extraordinary" "indwelling" and "falsehood." The Americans have dropped the "u" in "colour" "favour," etc. They are also using the "z" instead of the "s" in such words as "realise" "symbolise," etc. The following list will give a general idea of the trend.

<u>ENGLISH</u>	<u>AMERICAN</u>	<u>ENGLISH</u>	<u>AMERICAN</u>
re-invigoration	reinvigoration	equalise	equalize
arterialised	arterialized	fullness	fulness
centre	center	symbolised	symbolized
aeroplane	airplane	storey	story
in-dwelling	indwelling	false-hood	falsehood
extra-ordinary	extraordinary	practising	practicing
colour-favour	color-favor	co-ordinate	coordinate
realise	realize	over-rate	overrate
judgement	judgment		

(329-2) It is incorrect to use the phrase "Thanking you" to close letters. Instead use "Thank you."

(329-3) It is undesirable to use "In short," "In fact" "alas!" since they are inessential.

[— Bernard]⁴³⁸

(330-1)⁴³⁹ The word doctor does not mean physician. A dentist is also a doctor. I happen to be an optometrist. I am a doctor, too. I have a friend who is a minister with a D.D. degree. He is also a doctor.

⁴³⁷ The paras on this page are unnumbered. They are a repeat of the paras found on page 257. Spelling has NOT been standardised to UK English on this page for purposeful American spellings.

⁴³⁸ The original editor inserted "— Bernard" by hand.

⁴³⁹ The paras on this page are unnumbered.

The word doctor comes from the Latin word "to teach" and means that an individual has an advanced academic degree.

All of us who are doctors but not physicians will appreciate it if you will in the future say physician.

(330-2) "My last book" is wrong. "My latest book" is correct. (b) Place adverb just before or just after the precise word it actually modifies. Never place it at a distance from that word.

(330-3) Correct: to lead a life. Incorrect: live a life.

(330-4) [Use]⁴⁴⁰ "recompense," in place of "karma" and "compensatory" in place of ["karmic."]⁴⁴¹

(330-5) Find another name for "Interior Word."

331
WRITING
Pronunciation

(331-1)⁴⁴² recluse = rekloos'

332
WRITING
Pronunciation

333
WRITING
English

(333-1)⁴⁴³ The rebellion of the young against authority and the change in morals to permissiveness have down-graded the term 'morality' in many minds. It would be prudent therefore to replace its use by 'ethics' and the use of moral by 'ethical.'

(333-2) The word "literally" is often misused, as in "this horse literally ran away with the prize (race)."

(333-3) Ban adverbs ending in "-ly" as they break grammatical prescription that they must modify verbs, adjectives, or other adverbs. Hence ban "clearly" "obviously" "apparently" "understandably."

⁴⁴⁰ The original editor deleted "Thank you for the remarks on "universal bookkeeping." I have now taken the original of this essay and inserted" before "recompense" and inserted "Use" by hand.

⁴⁴¹ The original editor deleted "throughout. Then I can exchange it for the carbon when we meet." After "karmic" by hand.

⁴⁴² The paras on this page are unnumbered.

⁴⁴³ The paras on this page are unnumbered.

(333-4) With "heart" always couple "brain," not mind- then both are physical.

(333-5) It's better, more prudent, to use the term "mental somersault" than "mental revolution," which may beget misunderstanding.

(333-6) A poverty of words leads to an inadequate use of language. A few stand-by words are endlessly repeated to cover a multitude of different meanings, such words as "marvellous" "terribly" "horribly" and "awfully."

(333-7) "Drawing-room" is a Victorian term now obsolete. Its equivalent today is "lounge."

(333-8) Use terms "mundane" or "worldly" truth instead of immediate truth. So find simpler replacement for "ultimate."

(333-9) Use term "romantic" and "mirage" for imaginative, fantasy, unauthentic.

334⁴⁴⁴

WRITING
English

335

WRITING
English

(335-1)⁴⁴⁵ English Grammar – Study "imperfect subjunctive" as it is often wrongly used with the present, thus discordance of tenses or times.

(335-2) Prefer to use term "confidence" instead of "faith" for one's attitude to the higher Power.

(335-3) It is still desirable, despite Fowler, not to end sentences with a preposition. Most often, the latter can be replaced with a term which will be more precise and stronger. – Fowler's Authoritative "Modern English Usage".

(335-4) It is better to use term "sensitiveness" rather than "sensitivity" when describing someone's character.

(335-5) Your PB's use of term "we" in books gives wrong impression that you are part of group or sect. Better use term "I" instead.

(335-6) Paradox = a tenet contrary to received opinion, an assertion contradicting common

⁴⁴⁴ Blank page

⁴⁴⁵ The paras on this page are unnumbered.

sense but which may yet be true in fact. Paradigm = set up as example modern pattern.

(335-7) Correct term "The inner front flap of a dust jacket"

(335-8) Vary use of term "the multitude" for the "masses."

(335-9) Ourrichly⁴⁴⁶ developed language ought not to submit to spoliations and corruptions.

336
WRITING
English

337
WRITING
English

(337-1)⁴⁴⁷ LIST OF WORDS TO KEEP IN MIND FOR CONSISTENCY IN SPELLING

[CORRECT FORM]⁴⁴⁸

practice - practise (to be checked)

realize

traveled

program

neighbor

skillful

learned

behavior

totalize

criticize

cannot - can not (to be checked)

endeavor

philosophical (instead of philosophic - probably)

energize

Gotama

labor

mold

candor

Qur'an

skeptic

paralyze

Lao-tse

⁴⁴⁶ "richly" typed above line and inserted here with a caret

⁴⁴⁷ The para on this page is unnumbered. We have not standardised to UK English on this page, but kept the spelling as per the original.

⁴⁴⁸ The original editor inserted "CORRECT FORM" by hand.

airplanes
clue
century (with small "c")
today (without hyphen)
judgment
inquire, also inquiry
center
{color}⁴⁴⁹
pretense
(ALSO WATCH FOR WORDS WHICH ARE SOMETIMES HYPHENATED)
(ALSO WORDS WHICH ARE SOMETIMES CAPITALIZED AND SOMETIMES NOT:
grace - Grace
nature - Nature
quest - Quest)

338
WRITING
English

(338-1)⁴⁵⁰ ETHICS is (a) the science of moral conduct, or (b) the system of professional moral code. MORALITY: is a system of moral principles. MORAL: the choice of right and wrong. Also to some extent difference between ethics and morality is one's conduct toward others, latter one's personal conduct toward oneself or others.

339
WRITING
English Usage

(339-1)⁴⁵¹ Do not hyphenate "today." (2) Accept hyphen and space as dash.

(339-2) PB bans use of word "alright."

(339-3) RB 15: Solecism: (1) A violation of grammatical rules or of the approved idiomatic usage of language. (2) Any impropriety or incongruity, unpardoned by society.

(339-4) hustle = slang

(339-5) It is permissible to use the word "cultist."

⁴⁴⁹ This word is partially cut off by a hole punch; only "col" is visible - it is unclear whether this was "color" or "colour"!

⁴⁵⁰ The paras on this page are unnumbered.

⁴⁵¹ The paras on this page are numbered 56 through 76; they are not consecutive with the paras on the previous page.

(339-6) Correct: "Go directly to the Overself." Wrong: "direct to the Overself." (since it is used here as an adverb).

(339-7) Spell toward, backward, upward and downward without a final s. Pronoun towards: the s is never sounded.

(339-8) Correct: Do not use "arisa" there is no such word. Instead use "the arising."

(339-9) [Do Not Use Emanate As Active Verb.]⁴⁵² Wrong: he emanates an aura. Right: an aura emanates from.

(339-10) Contrast to, but compare with: _____⁴⁵³

(339-11) Dabble With occultism; means more superficial interest.
Dabble In occultism, means a more serious interest – although both mean a dilettante interest.

(339-12) Correct: "Differ with a person," wrong: "differ from a person."

(339-13) Correct Plural: Egos (wrong: egoes)

(339-14) Correct English: "We Japs" is right as the subject to open a sentence. "Us Japs" is right as the object to close it. Both may be used, [but]⁴⁵⁴ in different positions [only]⁴⁵⁵.

(339-15) Note the difference between "may" which signifies permissions and "might" which signifies possibility.

(339-16) "waistcoat" is correct English. "Vest" is slang.

(339-17) Webster: The correct present participle of lie down or tell a lie is lying in both cases.

(339-18) It is better to use term "rebirth" than "re-incarnation."

(339-19) The final "e" in Lao-Tze is pronounced like the "e" in French "je." "ei" is pronounced "ay" Wei – Way. Tai – tie.

(339-20) Correct usage: He was much younger than she.

(339-21) Correct u. for married woman's name on envelope.."G.E. Brown" – is correct. (note that "mrs." is deleted here.)

⁴⁵² The original editor moved "Do Not Use Emanate As Active Verb" from after ""the arising"" by hand.

⁴⁵³ A blank space was left in the original because the original typist couldn't read PB's handwriting, or because PB himself left a blank in the para.

⁴⁵⁴ The original editor inserted "but" by hand.

⁴⁵⁵ The original editor inserted "only" by hand.

(341-1)⁴⁵⁸ However should never begin a sentence. It should be placed after the first verb.

(341-2) Do not use awaken when wake is right verb. E.g., "we must wake to what we have done" is correct.

(341-3) Insert comma before "and" in sentences repeating qualities like "limited, unreliable, and bad," [to separate it from the descriptive words in a series] .⁴⁵⁹

(341-4) Do not insert hyphens in such phrases or words as: tensely nervous, overdose, finely wrought, pseudointuition, zigzag, today; In all cases of doubt, omit hyphen.

(341-5) Place adverb as close to the verb it qualifies as possible: e.g., It precipitately dismisses the mystical NOT It dismisses the mystical precipitately.

(341-6) Do not write can not when cannot is more often correct; as, He cannot go on indefinitely.

(341-7) Insert comma after that [is,]⁴⁶⁰

(341-8) Abandon word "got." It is bad taste in U.S.A. Instead use "have" as, "I have it." (also get to: receive) or "did you receive it" instead of "did you get it."

(341-9) free will must not be written as a single [word.]⁴⁶¹

(341-10) "arisa" is not in dictionary: Do not use "arisen" and "arising" but only risen, rising. Similarly do not use "awakened" but instead the correct form "wakened." Similarly do not say "await patiently" but wait patiently is right.

⁴⁵⁶ Blank page

⁴⁵⁷ "FAULTY ENGLISH USAGE (Based on American Editor's Revision of PB's MSS)" in the original.

⁴⁵⁸ The paras on this page are numbered 1 through 15; they are not consecutive with the paras on the previous page.

⁴⁵⁹ The original editor inserted "to separate it from the descriptive words in a series" by hand.

⁴⁶⁰ The original editor deleted "() Investigate why editor changed my use of arisen to risen." After "that is" by hand.

⁴⁶¹ The original editor deleted "() They complement each other, NOT one another." After "word" by hand.

(341-11) Dutton's style rejects "s" at end of upward, homeward, downward. It rejects nor following no and substitutes or. It inserts a comma before and in a series as emotion, thought, and body.

(341-12) By {illegible}⁴⁶²

Adopt American usage in words ending [in re and ise]⁴⁶³ according to British forms, so that er and ize [are]⁴⁶⁴ written henceforth centre not center, advertize not advertise. This is a move toward phonetic spelling, hence good. Also adopt the U.S. practice of omitting u in words ending in "our": labour, not labour. It is a move toward simplified spelling, hence, good.

(341-13) Adopt U.S. spelling for words beginning with "en" in British forms. Use "inclose" not "enclose," "indorse" not "endorse," "inquire" not "enquire." (This is because I no longer live in U.K.)

342⁴⁶⁵

WRITING

Faulty English Usage

343

WRITING

Faulty English Usage

(343-1)⁴⁶⁶ Avoid use of the notion and the word "happiness." It is used only in cheap press. It is unscientific.

(343-2) "Some linguists belong to the 'anything goes' school," said Professor Warfel. "Others disapprove of such expressions as 'it ain't' and 'none are.'"

"As a result of this foolish controversy, a thoroughly rebellious attitude toward the formal teaching of language is being created, which is causing grammar to be dropped as a school subject."

(343-3) "Written by John and me" NOT "I and myself."

(343-4) bimonthly equals every two months, not twice a month.

(343-5) "We westerners" is correct only in nominative to open a sentence as "We westerners are needed to help them." "Us westerners" is correct only in objective at end of sentence, as

⁴⁶² The name here is entirely obscured by a hole-punch.

⁴⁶³ The original editor moved "in re and ise" from after "hence, good." By hand.

⁴⁶⁴ The original editor inserted "ARE" by hand.

⁴⁶⁵ Blank page

⁴⁶⁶ The paras on this page are unnumbered.

"They need us westerners."

(343-6) [BRITISH USAGE]⁴⁶⁷

round

rise

AMERICAN USAGE:

around

arise

Both are correct in their own countries; it is a matter of preference.

(343-7) Instead of "got" and "gotten" use had or secured or obtained.

(343-8) Gorham Munson: I pray that writers take to heart Fowler's advice in his article on *Elegant Variation* that "The obvious is better than the obvious avoidance of it." For the prevalence of this fault we must blame the high school teachers of composition who inculcate the tasteless rule, never to use the same word twice in a sentence or within twenty lines. Fowler offers an education in taste and taste is never at war with the rules of these pedants. (2) It is redundant to say "For a while" as the preposition for is included in the meaning of the word awhile. So instead of "He rested for a while" write, "He rested awhile." (3) Fowler lays down a principle for the use of "that" and "which." Use "that" as the relative pronoun in a defining or restrictive clause. Use "which" as the relative pronoun in a non-defining or non-restrictive or commentating clause. Thus "that" is a defining relative pronoun and "which" is a non-defining relative pronoun.

(343-9) Fowler's "Modern English Usage" is mainly concerned with questions of taste, which is as much a guide as grammar. Respect grammar but do not worship it. If taste and grace show the superiority of splitting an infinitive and ending with a preposition, do not be afraid to do so.

(343-10) Autograph Copy not autographed copy.

(343-11) The difference between a city and a town is that the former is larger.

(343-12) Who also is NOT who is also.

344⁴⁶⁸

WRITING

Faulty English Usage

345

WRITING

Author's Guide

⁴⁶⁷ The original editor inserted "BRITISH USAGE" by hand.

⁴⁶⁸ Blank page

(345-1)⁴⁶⁹ ize versus ise

Use O.E.D. and Modern English Usage by Fowler as guides to whether to use ize or ise endings.

(345-2) Hindu words are spelled without diacritical marks: for example, prana, Bhagavad Gita, Isvara, tantrik and rishee.

(345-3) Conventions for some foreign names:

Maharishi, Muhammedan, Shankara, and Shree.

(345-4) Obsolete words as listed in Q.E.D. are acceptable provided there is no ambiguity, such as unbalance, inconsistent, whilst, etc.

346⁴⁷⁰

WRITING

Author's Guide

347⁴⁷¹

WRITING

Author's Guide

348⁴⁷²

WRITING

Author's Guide

⁴⁶⁹ The paras on this page are unnumbered.

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