

Appendix I: Missing Sheets from the Previous Versions

Here are the fragments edited from the sheets which have not been included in any previous version of “Notes on Language and Style”. The reason for omission is obvious. They are supposed to be too fragmentary to cause any damage to the understanding of the writing, as Michel Roberts says in his footnote: “In the present selection nothing of importance has been omitted”. The editor tried to present all the unpublished sheets here, but was forced to leave a few sheets out mainly because of the illegibility of Hulme’s running hand.

I The [?] filling to a surface
[illustration]
by means of finer strokes
more analogies
A larger stock of mechanism to express [? things]

II The double ideal
(i) Cinders
(ii) Henley’s line

III Nietzsche not *content*, but worth reading [?] in another world.

He gives us a *new* word and then we think it is something different, mysterious and not commonplace.

IV *Give* example for Sullier.

* * *

Language

Listen to common phrases of common people.

Only a juxtaposition.

A placing together of a few well known counters.

e.g. [illustrations]

Quite incapable of expressing an [?] of thought of Lena.

* * *

Expression

Some problems get to be solved.

(i) Zum Beispiel, das Problem des acht [?].

This geometrical, but an illustration of the other.

We have nothing that we can *fit* on to the problem, and say here you are, here is the solution. (No good analogy)

(ii) Words must call up a sensation at once.

If they call up the sensation, then we can play the tune, but if we press the key, and no sound comes, then [?melt].

Example of 1) this is description of nature, words with no [? lines] of memory connected.

2) music over water at night.

a flag in the air.

3) the impossibility of communicating the effect of a scene to another person when you [?].

Solid hills, and music remain outside paper.

* * *

Expression

In a sense we may say that the heavy, solid use of words is always *nearer* to reality.

(This is, of course, here only the plain caterpillar.

Cf. for example here the use of the word *nearer*.)

* * *

Expression

The eggshell effect produced by the article on Nietzsche in news.

As if a picture had been made of bits of silver paper.

Restaurant decorations, flimsy to express hard clear things.

The scale, the clear-cut quality of sounds, hence the superiority of the sounds, *simple*, as opposed to the modern decorative prose.

* * *

Simile

Must find one for working purposes.

(1) that of smoked glass and (2) images behind.

When (2) move, then (1) we have solids.

But Rade Taylor. Little tinkly words, no glass behind them.
For *me*, [illustration] can have no meaning.

The [?] charades in a novel.

Cf. an idea in a poem.

It seems useless to give an idea in the short form it naturally [? occurs] to or . . .

* * *

In poetry every word must be an image.
So poetry is the *real*, and prose the flat.
[illustration]

* * *

Private literature

Man something apart.

Religion

Stop others—contempt.

Not democratic

The attenuated pillar.

Other ways of expression, [? clothes], fields.

The stimulus to imagination in the old London prints.

* * *

Dominating tendency

Directing ideas.

Independent play of elements.

See page 55.....to see something out of nothing.

Les petites systèmes [?] avec une certaine indépendance quoique contrôlés et maintenus par l'orientation de l'esprit suivant une idée générale qui les empêche de trop vagabondes.

* * *

Expression

What sincerity or felt emotion is there in "White road of the sea".

It is a sentence, written solely.
Sea brought in afterwards.
Sense must be fuller, greater than the sentence.
(Or *less*, i.e. short words, not long vague ones.)

* * *

Expression (25)

- (i) Old day, impressionist art and the desire to make it.
- (ii) Now I have the idea, and absolutely no idea of the phrases. The lines of prose that I must employ to convey it.
- (iii) Prose [?like] cut only suggests relating.
It means or conveys to understand it.
Never simple *translation*.
- (iv) Much said in vague way as to all the arts being one. Much talked of finely chiselled prose.
But do not mean that, mean the relation of *language to meaning* is expressed by convention, and not by photography.

* * *

Mind of Creation

Ideas and sex manipulation.
Must continue excitement, hate to have it broken off.
Just as drink coffee after big dinner.

* * *

Expression

Losing castle for little ideas—such as Chesterton.
Want only new forms of creation, something I can read myself with pleasure, lose myself, not a compressed idea.

Cavalleria—the man who said, “That is good” and then he stopped.
Did he have the dreams, or had he no words, or can’t you have dreams, if you have no power of forming images.
Copy a piece from the Westminster as an example of *amplification*.
The importance of diffuseness.