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Thomas Hobbes Lavabitum (George Routledge & Sons).

Part I.

Ch.2: After the object is removed, or she are shut, we still retain an image of the thing seen, though more obscure than when we see it. And this is it the latine call Imagination'...Imagination therefore(3). It is nothing but a remembrance...That we were exposed to this decay, and signify that the sense in fading old and part, it is called memory'. So that imagination and memory are one and the same thing...The Imagining the whole object as it was presented to the sense, is "simple" imagination. The other is "familiar" or "complex" when the object is joined to some time and of a horse at another(4), we conceive in our mind a Centaur(5).

Ch.3: This train of thoughts, or mental discourse, is of two sorts. The first is "unguided," without design, and inconstant..And yet in this wild ranging of the mind a man may oftentimes perceive the way of it, and the dependence of one thought upon another, For in a discourse of our present civil war, what could seem more impertinent than to ask, as one said, what was the idealism of a Roman person? with the observer man to us well manifest enough. For the thought of the war introduced the thought of the delivering up the king to his enemies; the thought of that brought in the thought of the delivering up of Christ; and that again the thought of the 30 pence, which was the price that traitors and villains easily followed the malicious question; and all this in a moment of time--for thought is quick. The second is more constant, as being regulated by some desire or design(9).

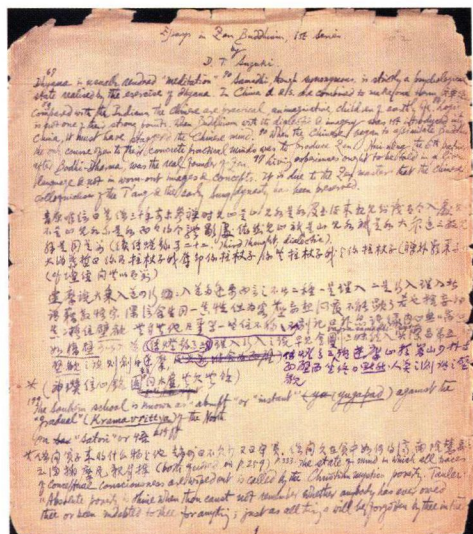
Ch.4: A abuse of speech, first, when men register their thoughts wrong by the inconsistency of the signification of their words...Secondly, when they use words metaphorically, and thereby deceive others. Thirdly, by equivocal when they use the same word for several significations. Fourthly, when they use one term to grieve one another; for seeing Nature hath armed living creatures, some with teeth, some with horns, and some with hands. In such manner, we give names to our actions, which is not so good, if it appears how necessary it is for any man that aspires to true knowledge to examine the definitions of former authors...They spend time in making long sentences, and in multiplying words, and in finding themselves enclosed in a chamber, flutter at the false light of a glass window for want of wit to consider which way they came in(17). But the most common cause of error in discourses--they do but reckon by them; but they are the money of fools, that value them above the silver pieces of Aristotle's, Cicero's, or Thomas or any doctor either whatsoever, if but a man can talk(18).

Ch.5: The sixth cause of absurd assertions I ascribe to the use of metaphors, tropes, and other rhetorical figures, instead of words proper(24). The light of human minds is pernicious words, but by exact definition they are cleared from ambiguity. On the contrary, metaphors, and senseless and absurd words are purged from ambiguity. Ch.6: "Sudden glory" is the passion which maketh those "grimaces" called "laughter"; and is caused either by suddenness of act of their own, or by comparison whereof they suddenly applaud themselves. And it incited most to them that are conscious of the fewest abilities in themselves, who are forced to keep themselves in their own favour by observing the faults of others, and their own, and their friends, rather than the defects of others is a sign of pusillanimity... Sudden detestation is the passion that causeth "weeping"(33).

Sentences taken from several passages... If a new world is shown before me, the prospect is bright and cheerful, and the air is pure and fresh.

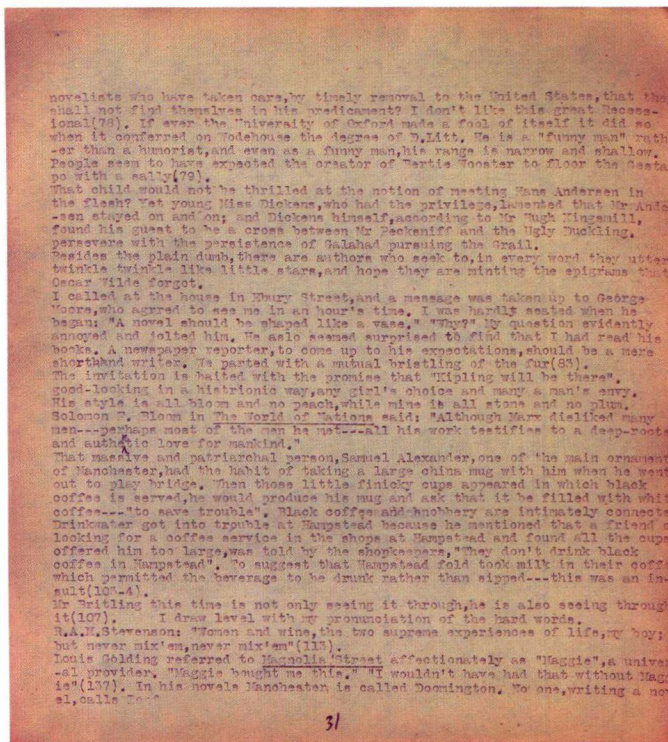
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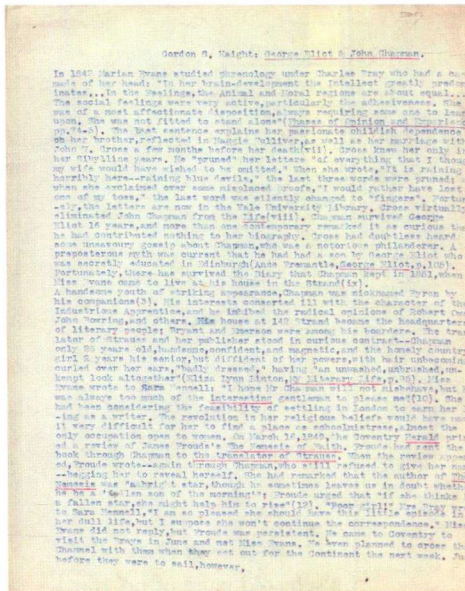
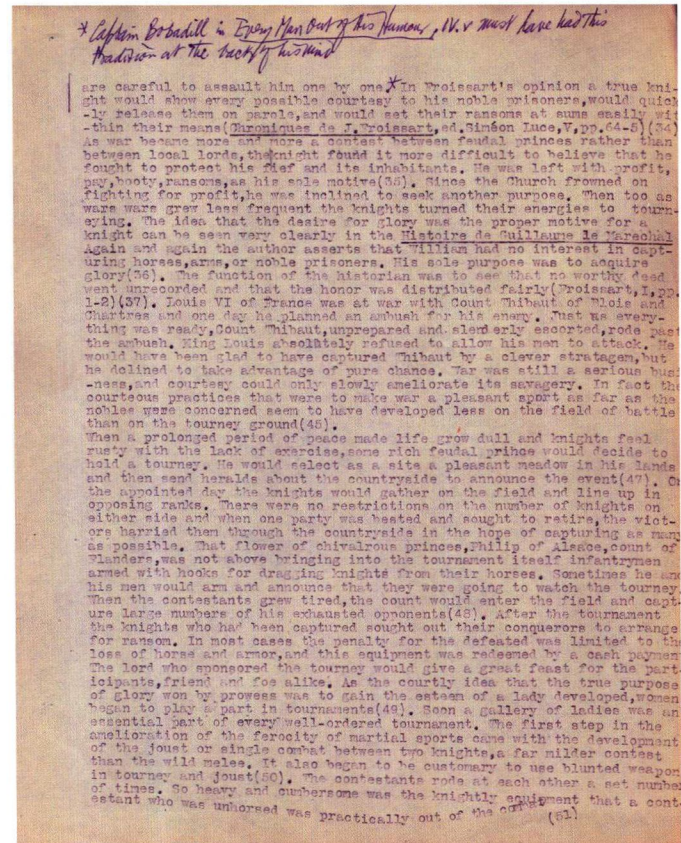
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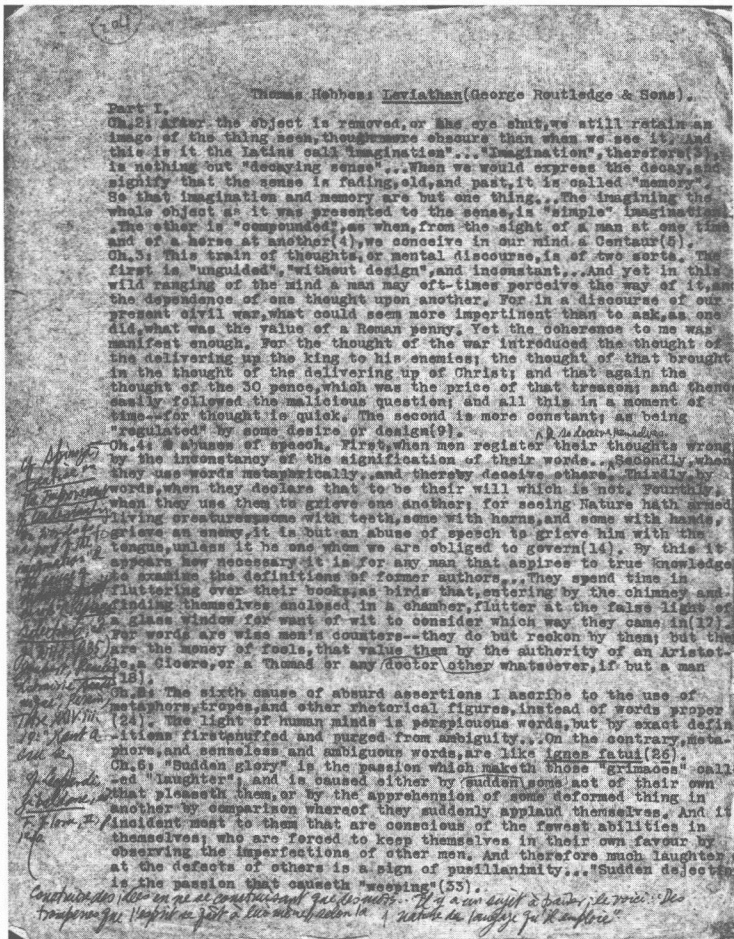
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Thomas Hobbes: *Leviathan* (George Routledge & Sons).

Part I.

Ch.2: After the object is removed, or the eye shut, we still retain an image of the thing seen, though more obscure than when we see it. And this is it the Latins call "Imagination"... "Imagination", therefore (3), is nothing but "decaying sense"... When we would express the decay, and signify that the sense is fading, old, and past, it is called "memory". So that imagination and memory are but one thing... The imagining the whole object as it was presented to the sense, is "simple" imagination. The other is "compounded", as when, from the sight of a man at one time and of a horse at another (4), we conceive in our mind a Centaur (5).
 Ch.3: This train of thoughts, or mental discourse, is of two sorts. The first is "unguided", "without design", and inconstant... And yet in this wild ranging of the mind a man may oft-times perceive the way of it, and the dependence of one thought upon another. For in a discourse of our present civil war, what could seem more impertinent than to ask, as one did, what was the value of a Roman penny. Yet the coherence to me was manifest enough. For the thought of the war introduced the thought of the delivering up the king to his enemies; the thought of that brought in the thought of the delivering up of Christ; and that again the thought of the 30 pence, which was the price of that treason; and thence easily followed the malicious question; and all this in a moment of time--for thought is quick. The second is more constant; as being "regulated" by some desire or design (9).

Ch.4: * abuses of speech. First, when men register their thoughts wrong, by the inconstancy of the signification of their words... Secondly, when they use words metaphorically... and thereby deceive others. Thirdly, by words, when they declare that to be their will which is not. Fourthly, when they use them to grieve one another; for seeing Nature hath armed living creatures, some with teeth, some with horns, and some with hands, grieve an enemy, it is but an abuse of speech to grieve him with the tongue, unless it be one whom we are obliged to govern (14). By this it appears how necessary it is for any man that aspires to true knowledge to examine the definitions of former authors... They spend time in fluttering over their books, as birds that, entering by the chimney and finding themselves enclosed in a chamber, flutter at the false light of a glass window for want of wit to consider which way they came in (17). For words are wise men's counters--they do but reckon by them; but they are the money of fools, that value them by the authority of an Aristotle, a Cicero, or a Thomas or any doctor other whatsoever, if but a man (18).

Ch.5: The sixth cause of absurd assertions I ascribe to the use of metaphors, tropes, and other rhetorical figures, instead of words proper (24). The light of human minds is perspicuous words, but by exact definitions first snuffed and purged from ambiguity... On the contrary, metaphors, and senseless and ambiguous words, are like *ignes fatui* (26).

Ch.6: "Sudden glory" is the passion which maketh those "grimaces" called "laughter"; and is caused either by sudden some act of their own that pleaseth them, or by the apprehension of some deformed thing in another by comparison whereof they suddenly applaud themselves. And it is incident most to them that are conscious of the fewest abilities in themselves; who are forced to keep themselves in their own favour by observing the imperfections of other men. And therefore much laughter at the defects of others is a sign of pusillanimity... "Sudden defectiveness" is the passion that causeth "weeping" (33).

Construire des idées en ne se construisant que des mots. Il y a un sujet à parler, le poire. Des trompeuses que l'esprit se fait à lui-même, selon la nature du langage qu'il emploie.

cf Spinoza, Treatise on the Improvement of Understanding, or how to do it, a part of the imagination, the cause of many of our errors, Selection, cf. J. R. 178, p. 35, Goussier, Remarques, Librairie de la rue de la Harpe, Paris, 1740, The XXIV.iii, 17: "Xant a can de", cf. Leppard, J. B. 1740, F. Florin, II, p. 1240.

Ch.8: This "natural wit" consisteth principally in two things, "celerity of imagining",...and steady direction to some approved end(40).

Ch.13: by force or wiles to master the persons of all men... "War" consisteth not in battle only or the act of fighting, but in a tract of time wherein the will to contend by abtyle is sufficiently known(80)... For as the nature of foul weather lieth not in a shower or two of rain but in an inclination thereto of many days together, so the nature of war consisteth not in actual fighting, but in the known disposition thereto during all the time, there is no assurance to the contrary....a time of war where every man is enemy to every man...In such condition there is no place for industry..no culture of the earth..no arts, no letters, no society...and the life of man solitary, poor, nasty, brutish, and shortWhat opinion he has of his fellow-subjects, when he rides armed; of his fellow-citizens, when he locks his doors; and of his children and servants, when he locks his chests. Does he not there as much accuse mankind by his actions as I do by my words?(81). To this war of every man against every man this also is consequent, that nothing can be unjust...Force and fraud are in war two cardinal virtues(82).

Ch.14: And because the condition of man...is a condition of war of every one against every one...it followeth that in such a condition(83) every man has a right to everything(84). The mutual transferring of right is that which men call "contract"(86). The oath adds nothing to the obligation(92).

Part II.

Ch.46: Their moral philosophy is but a description of their own passions... And I believe that scarce anything can be more absurdly said in natural philosophy than that which is now called Aristotle's Metaphysics, nor more repugnant to government than much of that he hath said in his Politics; nor more ignominiously than a great part of his Ethics (469).

Pittier:
*In Latin: "Jus omnium in omnia, et consequenter bellum omnium in omnes" — the right of ^{all} everyone to everything & therefore of all to make war on all

Maurice Lindsay: Robert Burns.

His first editor, the much-maligned Dr James Currie, was a rabid teetotaler, entirely out of sympathy with the character of the man with whose poems and letters he took such astonishing liberties, and through whose life-story he persistently laced a moral warning on the fate which awaits those who succumb to the temptations of strong drink. Meanwhile, a different kind of falsification was being woven in another quarter. Students of Scottish poetry are well aware of Allan Cunningham's attempts to palm off some of his own productions as genuine Galloway ballads. He also applied his imaginative talent towards colouring up what he had heard from his father--Alexander, one of Burns's most intimate friends--or otherwise learned about Burns; firstly, for the benefit of Lockhart, and then for his own life of the poet(1). The prestige of Lockhart's great Life of Scott has been extended gratuitously to take in also his Life of Burns. The first tolerably accurate picture of Burns in his milieu was Auguste Angellier's Robert Burns, La Vie, Les Oeuvres (1893). Robert Chambers was the earliest Burns scholar seriously to question the Currie-Lockhart-Cunningham fabrications. His Life and Works appeared in 1851-2 and was completely revised by William Wallace in 1896. The first of the modern standard lives was Robert Burns, Leben und Wirken des Schottischen Volksdichters by Hans Hecht (1919) (2); Hecht has a tendency to gloss over happenings which seem to offend his sense of delicacy. The image of a living and warm Burns rises from the pages of Mrs Catherine Carswell's Life (1930), but she takes the romantic approach, incorporating scraps of unauthenticated gossip into her narrative without qualification. Franklyn Bliss Snyder's Life (1932) and De Lancey Ferguson's Pride and Passion, Robert Burns 1759-1796 (1939) are the two best Burns studies(3).

The foundations of that dichotomy which all his life led him to alternate uneasily between the vernacular tradition of Scots literature and the genteel traditions of Augustan literature, may be traced back to his earliest schooling. His schoolmaster John Murdoch was a wholehearted apostle of English literary gentility. His mother and poor unloved Betty Davidson, with their broad folksongs, were the apostles of Scotland's peasant past. The wonder is that with Murdoch and his father so strongly on the side of the angels (William Burnes apparently did his best to speak "correct English"), the Scots folk-tradition should have asserted itself in Robert's imagination as strongly as it did(13).

Although Robert was very proud of his French and made a habit of spicing his letters--particularly those to Peggy Chambers--with rather obvious French phrases, the rhyming use to which he sometimes put French words makes one wonder about the nature of his pronunciation(17).

He was in no sense an "unlettered ploughman", although in later years when it suited him to adopt such a pose for the gratification of the Edinburgh patricians, he did so without hesitation(22).

Growing pains made him moodily indrawn upon himself(23).

His wit found plenty of scope when the Tarbolton Bachelors Club was founded. The first meeting was held on 11th November 1780. Robert was in the chair, and the theme of the debate was: "Suppose a young man, bred a farmer, but without any future, has it in his power to marry either of two women; the one a girl of large fortune, but neither handsome in person nor agreeable in conversation, but who can manage the household affairs of a farm well enough; the other of them a girl every way agreeable in person, conversation and behaviour, but without any fortune: which of them shall he choose?"(26). The 10th and most significant rule reads: "Every man

proper for a member of this Society, must have a frank honest, open heart; above anything dirty or mean; and must be a professed lover of one or more of the female sex" (27).

The tendency to dramatise a situation to the uttermost, at the expense of accuracy.

His complaint was not hypochondria as he supposed, but the beginnings of endocarditis, a disease brought on by the cruel man-strain of the farm labour which his boyish frame had had to endure (33).

He arrived at Mossiel full of high intentions, and determined to overcome his urges towards "social and amorous madness". "This overset all my wisdom, and I returned like a dog to his vomit, and the sow that was washed to her wallowing in the mire" [St Peter ii, 221] (41). Throughout his life Robert was unsure of his farming judgment (42). Dr Mackenzie of Mauchline has been much criticised for prescribing not only the wrong treatment for Robert's ailment, but one which, in all probability, accelerated the progress. He instructed his patient to plunge into cold baths and to get rid of this melancholy by still harder farm work, when clearly Robert should have been ordered complete rest. But as Dr Fleming Gow recently pointed out, Dr Mackenzie could not possibly have diagnosed the true nature of Robert's disease without the aid of the stethoscope, which was not invented by Laennec until 1819 (43).

Elizabeth Paton, in spite of her plain face, had an enticing figure. Most important of all, she was willing to give herself to the eager Robert when "corn rigs are bonie" (44). *of Ephesians, 2:8: "For by grace ye are saved through faith; and that not of yourselves: it is the gift of God: that no man should boast."* According to Calvin's Institutes, a small part of the human race was predestined to enjoy eternal happiness while the remainder were fore-doomed to eternal damnation. God's grace alone saved the fortunate few, and His grace could not be earned or won. Under cover of God's grace, the Elect could do no wrong; could lie, thief, or even murder, and still be held to have been justified. James Hogg's novel, The Private Memoirs and Confessions of a Justified Sinner, illustrates with relentless logic the demoralising effect that the assured knowledge of God's grace had upon one member of the Elect (47).

Since the Reformation, the ordinary Scotsman had come to look upon the Church as the main source of authority in his daily life (49). In Burns's day, the Kirk Session of the Church of Scotland still had a Gestapo-like power to peer into the private circumstances of family life. It gave certificates of good conduct, where it saw fit; in cases of unsanctified union between the two sexes, it had powers to rebuke publicly and to fine the offending parties; and it could compel regular attendance at Church, though of what ultimate avail this might be to those not of the Elect, is hard to see. Inevitably, such a system of local spying made for hypocrisy, prurient vengeful curiosity, and petty tyranny. The satires of Burns played no small part in helping to bring about the liberalisation of religious thought in Scotland (49).

By the early winter of 1784, Elizabeth Paton's condition was becoming generally obvious. In the clever and daring "Epistle to John Rankine" the poet describes his seduction in terms of the field. The "poacher-court" got to hear of the "paitrich hen" he had brought down with his gun, so he had to "sole the blethers" and pay the fee. However, he tells Rankine, as soon as her "clockin'-time is by", and the child is born, he means to have further "sportin' by an' by" to get value for his guinea. The attitude towards the girl which the "Epistle" reveals is that of a bounder. Robert, for all his feeling of brotherly love for humanity, could, on occasions,

suddenly turn into a cold-hearted cad where women were concerned. When the child was born, Robert, to his credit, responded to his first experience of paternity not with a further display of sexual boastfulness, but in "A Poet's Welcome to his Love-begotten Daughter" (or, as Robert more pithily put it, to his "Bastard Wean"!), with glowing tenderness (50). Elizabeth Paton's only other appearance in his life was in 1786, when she made a claim on him. The Elizabeth Paton incident, and the two main poems it brought forth, throw light on another aspect of Robert's nature. He could swagger and defy public opinion, and even put on a show of glorifying his rakishness: "Tho' now they ca' me fornicator, / An' tease my name i in kintra clatter, / The mair they talk, I'm kennt the better, / E'en let them clash; / And auld wife's tongue's a feckless matter / To gie ane fash." The women who satisfied his passions, with the possible exception of Highland Mary whose death induced in him acute feelings of remorse, seem always to have come to mean less to him than the children they bore him (51). He ran many side-lines to eke out his scanty salary.

By the close of 1875, Jean Armour was pregnant. Robert's original idea was to marry her. In September 1884 he wrote to John Tennant: "And then to have a woman to lye with when one pleases, without running any risk of the cursed expense of bastards and all the other concomitants of that species of Smuggling--These are solid views of matrimony"(71). "Solid views" they certainly were, if not very elevated(72). In Paisley, there was at least the remote chance that a certain Robert Wilson who had hitherto shown more than a passing interest in the girl, might still be prepared to take her, unborn child and all(74).

To John Arnot he poured out his heart: "I rarely hit where I aim; and if I want anything, I am almost sure never to find it where I seek it.--For instance, if my pen-knife is needed, I pull out twenty things--a plough-wedge, a horse-nail, an old letter or a tattered rhyme, in short, everything but my pen-knife; and that at last, after a painful, fruitless search, will be found in the unsuspected corner of an unsuspected pocket, as if on purpose thrust out of the way. I had long had a wishing eye to that inestimable blessing, a wife. My mouth watered deliciously, to see a young fellow, after a few idle, commonplace stories from a gentleman in black, strip and go to bed with a young girl, and no one durst say, black was his eye; (74) While I, for just doing the same thing, only wanting that ceremony, am made a Sunday's laughing-stock, and abused like a pick-pocket. I was well aware though, that if my ill-starred fortune got the least hint of my con-nubial wish, my schemes would go to nothing. To prevent this, I determined to take my measures with such thought and forethought, such a caution and precaution, that all the malignant planets in the Hemisphere should be unable to blight my designs"(75).

Mary Campbell became the heroine of the 19th century's Burns legend. In it, her role was that of a Beatrice, "the virgin bride of fancy". But Mary played no such silly sentimental role. She was a woman, therefore could be woo'd; she was a woman, therefore could be, and very likely was, won. Dr Snyder reached the conclusion that Mary more than likely produced Robert's child, and died in doing so (79). "The Highland Lassie O" was an indifferent song. When Burns was concerned, "a warm-hearted, charming creature as ever blessed a man with generous love", can hardly be squared with a "virgin bride of fancy" (81).

On Sunday evening, 3rd September 1786, Jean's brother came to tell the news that his sister had borne twins. Robert sat down to write John Richmond

Trücke des
Objekts
The Matrix
things
(Fischer)