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now, out significant information.

Sonnet - Jours - Rubens on Psychoanalysis (1912).

French: "Ein Nichts ist kein Nichts..."
 fu plusieurs principes...
 12. When an individual considers a kind of...
 13. French attribution of...
 14. From one idea to another...
 15. The idea becomes a representative of the first...
 16. The idea of the idea...
 17. When the activity caused for...
 18. The idea of the idea...
 19. The usual association

● 第一〇三本 封面 (cover of no.103)

● 第一〇三本 内文 (a selected page of no.103)

55 Son chirurgien voyant que le bon luy apportoit du vin, dist qu'il se feroit pas qu'il en beust et cause que cela brist mal & se vante. Francion dit: Ne searay vous pas feu par mes mains en appelle les mauvais Melancs, des Melancs d'un drape pour ce qu'ils se souvenent d'avez entre chose que de vous ordonner d'un bonie. Je croy que leur Priere s'oppose le veoir de cette humeur, ainsi l'hypocrite & beaucoup que on fait avec du vin, du sucre, de la cannelle de girofle et autres ingredients. 56 Le Chirurgen recourit à Francion ce que se passay chez Valentin. Il ne pas leijer de sejour tout maintenant s'il se porteroit plus vaillamment en combat contre sa femme qu'il ne accoustumé de faire jamais si ce n'est la force de mettre la lance en arrest. Tous fixeray plutôt de la sennance d'un baston à godaonner les fraises que de ses saupes armées mal fournie. 57 Il n'a rien que de boire de derrière qui soit ouverte. Il ne peut retirer une liqueur. Il n'a bris de luy bailler une drague qui va rebouter les courtoises, et appaiser les seditions de ces rebelles qui ne se tennent pas eux leux detourner, s'emprent dans demorder crose. 58 Les regles de physionomie ne sont point mentionnes. [of Antoine M. J. J. J. Nouvelle invention pour inventerment...]

SECOND LIVRE: 59 [Francion dans son rêve prit une vieille Macette sous saquette] Le gentil-homme se brist tellement à rire que tout son lit en tremblait ainsi fort que si bon ent fait depuis de deux exorcise que le Nature a inventé pour croistre le monde. 60 Comment qu'ay je embrasé? dit Francion en s'écueillant en surseant. Ne comment, vous ne vous souvenez point de m'avoir tenu si longtemps entre vos bras, dit la vieille en soupirant et monchant deux dents qui estoient demourées en sa poche, comme les Carreaux [Craieaux] d'une vieille tour que l'on a battis en ruine. Francion luy respondit, attendez que je benois la poche pour en extraire des plus sables et qu'ayant envie de vomir j'ay voulu m'en approcher, afin de se jeter mes ordures qu'en un lieu dont l'on ne bent deservie l'estime infection.

● 第一〇四本 内文

(a selected page of no.104)

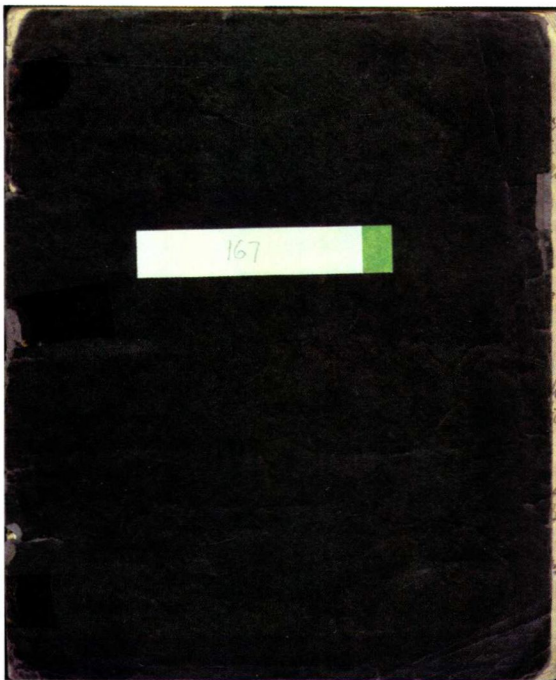
● 第一〇四本 封面 (cover of no.104)

Victor Anant: The Revolvin' Man

Each year he was turned down by the Board with the same words of rejecting him near, damned & bruted; "Without prejudice to any further applications you may make."
 She walked with the movement of a whale coco-nut when it rolled on the ground.
 First they placed their palms under their huge swollen nostrils, lifted them up with an effort, holding on to them as they lowered themselves to the ground, groaning in their redicules.
 She plucked a leaf from a mango tree. She taught me to brush my teeth with it. She massaged my private parts then killed the brashed frogs, that be-er-gha, a marginal creature.
 Kasarian had never seen a parrot before. So he answered his first call of notice in his towel, wiped himself with it, strapped it all up & used the towel as a pillow.
 Most of father's jokes conveyed information about how to use the toilet; how human excreta was used as manure for onion fields; how tarts from the prisons stung outside the lockers; and for the boys to come out in the morning, & then how they were pulled one way or the other by tarts begging them to go & sit in their fields.
 "Now look here," he said, "one of the most important lessons you have to learn is about jacting in public. If you feel you must when you're with people... then quickly move as chair first of other coughing. But never, never do this." He was suddenly silent, lifted one buttock as he sat & brought it out, poop. "Now, silence again, up goes the buttock; never do this; poop once more."
 The lesson took place as supper usually. Mother looked at him sternly. "First, this display of filth, you need sauce. Why don't you go & sit in the lavatory & eat your food there?" This only added stick to father's vulgarity. "What's wrong with this, eh? Can't a man pass wind in place in his own house when he's sitting to? I'll write a Sanskrit poem, in the language of the gods." He cleared his

Paula Hansford Johnson: The Unpleasant Night

He knew enough there was to know about delirium. For if Henry talks, so do your appetites: Dismission, for example, has a tongue like a trap with a withered treader, it never stops death.
 The sky froze like an egg into jell sunset & the water caught fire... He threw the water out of the window; it broke the reflection of the house, which rocked & crumbled as if it were really tumbling down, then slowly re-formed & hung steady... My wrist aches, the wax gloves for a man died frogs had been cut off at the crumple band. My wife the only type to keep the feet in perfect health & cleanliness: it was dead, so she had the nailed nails tucked together, the sweet relief between into grey drums.
 You are a sailing man even when your legs stop & your legs toward individual. For the eyes of Milton alone. Pick on some one your own size. No wife, dance & silent laughter!
 Dorothy Malin's favorite plays were produced in real situations with long admiring breathes of breath. She said, on a high jacking, blime, milled, but not milled enough.
 He shone all over, smiles coming, but not stay from his eyes back from the door of his skin. Mine the old car was, still in business.
 Daniel had the knack, then entering Notre Dame for confession, & expunging from his mind all thought save the thought of God. It was Sunday morning, all the bells were ringing, the bright sky about boxing its ears with their glorious sound. Wild with wounds slapped the skirts of the woman over their legs.
 She treated me to a flood of physical heat. The rain banged on the windows as if dashing to get in. Now he was shining, all over



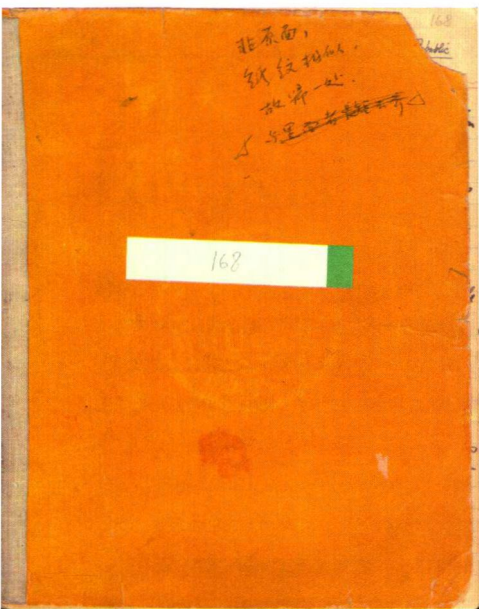
● 第一〇五本 封面
(cover of no.105)

Dr. P. Trent to John Estlin: "I can give you no theoretical advice in pedagogy, but I'll tell you one thing from experience. It will frequently happen when you're held fast that some boy in the class will disagree. He'll probably shake his head violently. You'll be tempted to go after him & convert him then & there. Don't do it. He is probably the only one who is listening."

The two forces with which B. was at war are the two great forces which dominated English life in the later 18th or early 19th centuries — aristocratic society — its ideals, privileges, policy; & that pious, evangelical Christianity which, quickened by the Wesleys, had become the great shaking & inspiring religious influence in the life of serious English people within or without the Established Church. His attitude of the two was strongly similar. He was never religious, but the religion whose bones he felt or combated was the creed in which he was educated at Aberdeen or under his turbulent mother. He was palpably or often painfully proud of his position as a baron of England; & he was the scornful or indignant satirist of aristocratic government & morality. Until the accession of Queen Victoria, the morals of English aristocratic society were in essentials those of the Restoration, & hardly less flagrant & baroque.

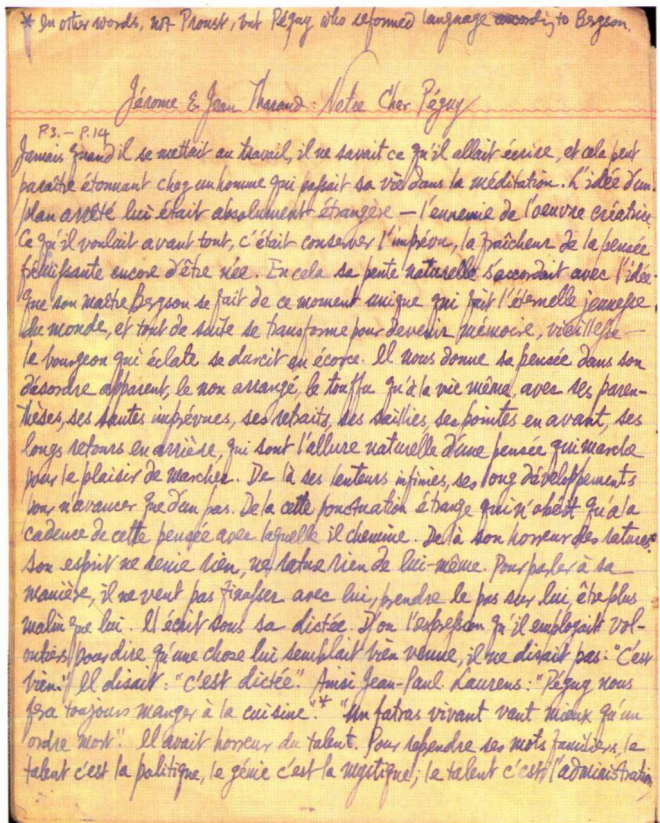
It was not unnatural that B. should be proud of his rank — to be an English nobleman was no small thing in the world's eye — nor is it surprising that the ideals of this society shaped or colored his feelings & conduct. Even at the same time evoked his scorn & hatred. His clear intuitions made it impossible for B. to be the quite complacently privileged aristocrat. But he could never transcend the inconsistency. "He has many generous or exalted qualities," said Shelley, "but the canker of aristocracy eats

● 第一〇五本 内文
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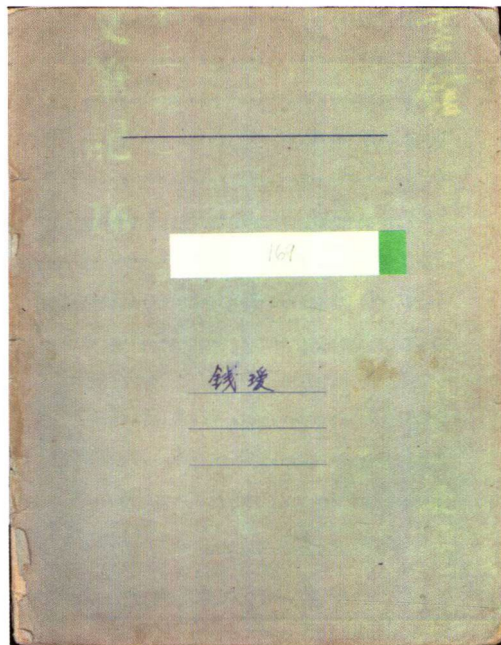
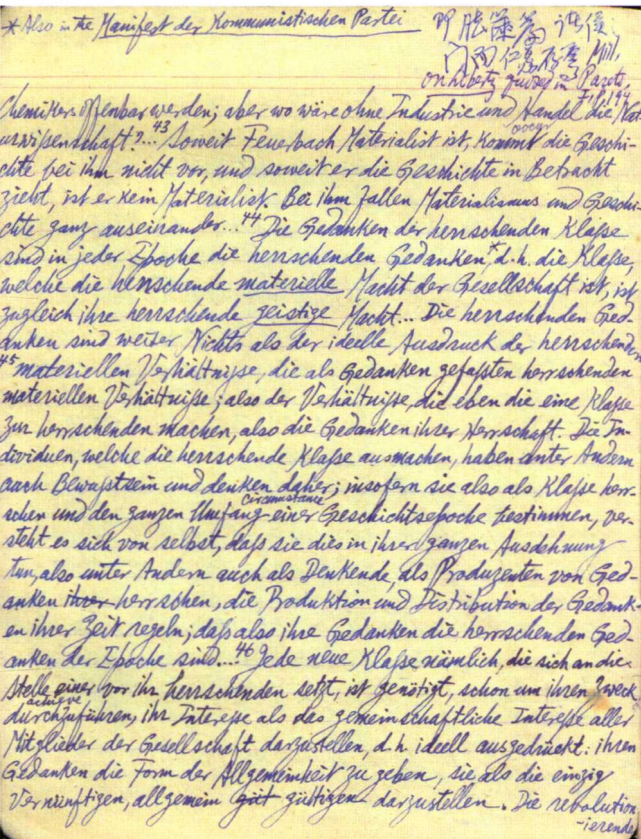
● 第一〇六本 封面
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● 第一〇六本 内文
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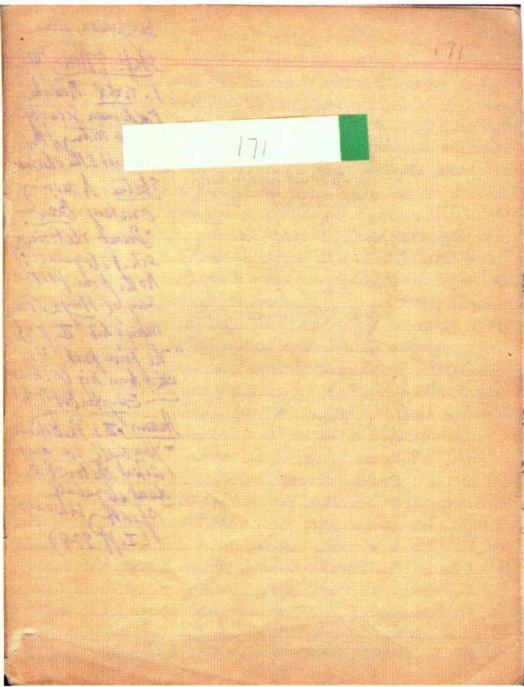


● 第一〇七本 内文
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● 第一〇七本 封面
(cover of no.107)



● 第一〇八本 封面
(cover of no.108)



4 of no. 3, 6, 14, 16; 171

8 of Boileau: "Il n'est point de ce point ni de monstre odieux, / Qui, pe, l'est misé, ne
 plaise aux gens"; Kant, *Krit. d. Urteilskraft*, § 48, (p. 1, 1-2)

1 se face l'im, l'altra di suono è pura: / Ch'opra sia però d'arte, io non con-
 fesso. *
 13. Eco [by Ventura Salimbeni? ...] / vedi la bocca replica gli accenti; /
 ma le voci non senti. / Ben sentivati ancor le voci intese / se di più per
 la voce si potesse!
 6. Zefiro e Clori:⁵⁷⁶ ... / e i fior son sì ben finti / che si senton gli odori an-
 cor dipinti.
 10. Liccone in lupa:⁵⁷⁸ ... / Figin [the painter] Ambrosio Figinio, l'atto è sì crudo
 e sì nefando / che l'occhio il prende a schivare. / se non ch'è espresso
 al vivo / dal tuo divin pennello, / l'orrore di letta e 'n sì bell'opra
 è bello.⁸
 11. Ruggiero e Bradamante:⁵⁷⁹ Due ben temprate cetre / s'arion ch'è egual
 tratto / di consonanza armonica e concorde / musica mano accorde
 / con concerto reciproco e canoro, / si rispondon tra loro; / ma con più
 dolce suono, d'amorosa armonia / ne i vostri cor, che l'aureo st'ral jera,
 / si riscontano, o fortunati amanti, / respiri con sospir, pianti con pianti.
 14. Madonna:⁵⁸⁰ Finta non è, ma spira / il divin parzolelto; / ch'è la /
 Madre in grembo posa! ... ** 581
 16. Maddalena piangente: Finta dunque è costei? che credea mai /
 animati i color, brivelle carte? / Finta certo è costei, ma con tal arte /
 che l'opra dal parer vinto è d'aspari. /⁵⁸² Oh come in atto è languida e vivace,
 / dove manca a le labbra, dove spedita / per negli occhi de lingua, e
 / parla e face! / E paritacendo, dir: - Già spiro e vita / di uomini il
 pitor; ma l'anima fugace / fe' poi da me col mio signor partiva.
 17. Maddalena:⁵⁸²⁻⁶ **
 22. Martino Lutero:⁵⁸⁸ Volpe malvagia, ch'è l'arren finto / de la vizia
 ** of: in tra P. & F. Paoli: "Alla Madalena" (p. 726); G. L. Semporio: "La Madalena a' pe-
 del di Cristo" (p. 764); G. Fontanelle: "Alla Madalena" (p. 860); 167. Artale: "Santa Marie Madal-
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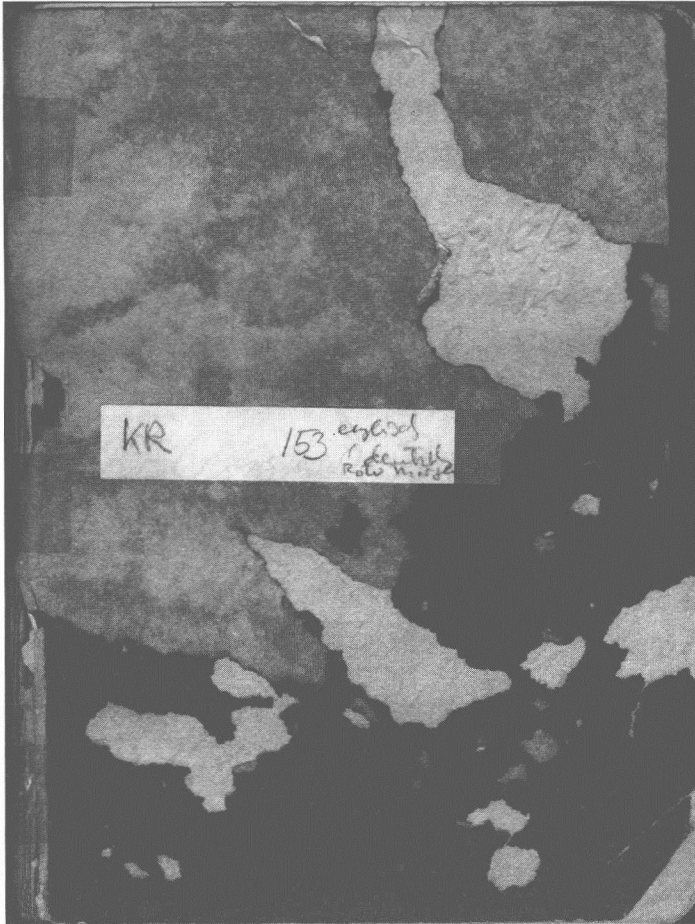
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