

Guérin Lexicon

A Reader's Companion to The Green Notebook

165 articles with French lexical forms
Passage references and explanatory notes

A companion to the Diotimos complete bilingual edition
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Introduction

A companion for reading

This lexicon accompanies Maurice de Guérin's *The Green Notebook* in the complete bilingual first version prepared for Diotimos in 2026. Its 165 articles follow the book's French words, recurring images, intellectual distinctions, places, books and people. The English headwords provide a practical alphabetical entrance; the French forms keep the interpretation connected to Guérin's wording. Selection concentrates on recurring terms and on single passages whose allusions or unusual diction need explanation.

Guérin's words change their pressure as he moves from Le Cayla and La Chênaie to the coast and Paris. Nature can nourish perception and also sharpen estrangement. Solitude may shelter a vocation or disclose an inability to act. Poetry is at once a way of apprehending the world and a promise whose fulfilment remains uncertain. The articles trace these changes through particular passages instead of presenting a finished philosophical system.

The text and its limits

The main corpus consists of 116 dated entries, in 188 French–English paragraph pairs, from 10 July 1832 to 13 October 1835. It follows the *Journal* section of *Journal, lettres et poèmes*, edited by G. S. Trébutien, sixth edition (Paris: Didier et Cie, 1864), printed pages 3–126 (1864 facsimile). Completeness means that printed section, not a complete transcription of Guérin's autograph notebook. The letters and poems which follow it are outside the present corpus.

The supplied edition also prints five earlier passages in a separate appendix: the end of 7 December and the entries of 8, 9, 20 and 21 December 1833, in twelve paragraph pairs. Their witness is Trébutien's *Reliquiae*, volume I (Paris: Didier et Cie, 1861), pages 83–99 (1861 facsimile). The 1864 editor refers to pages 83–97; the appendix continues through page 99 to finish the 21 December entry. These twelve paragraphs are cited as **1861 variants**. They are never silently inserted into the 1864 chronology. Differences of expression or incident belong to

different printed witnesses; the lexicon does not independently establish the sequence of composition.

The historical editor says that the 1864 text substitutes wording written later on loose sheets and conjectures that Guérin would have preferred it. That preference is the editor's conjecture, not an authenticated declaration by Guérin. Historical notes and the 24 translator's notes of 2026 are apparatus, not passages of Guérin's journal. The bilingual source records completed automated review and pending human editorial review. This companion inherits that source limitation; it is not a new manuscript collation or a critical edition.

How to use an article

The word explains the French sense or identifies the image, person or book. Contextual glosses clarify what a word does in these passages; they are not claims to exhaustive historical lexicography. **In Guérin** develops an interpretation across selected uses. English conceptual headwords sometimes gather several related French expressions, without declaring them synonyms.

The places gives annotated passages, each with its date, printed historical source pages and stable paragraph identifier. **In this edition** compares the supplied French and English or explains a relevant editorial choice. **See also** offers related articles. Footnotes preserve source cautions, translation distinctions and supplementary observations. Additional named discussions appear only where an article needs them.

The citations are selective reading guides, not an exhaustive word concordance. Main-text identifiers begin *mg-j1864*; variant identifiers begin *mg-r1861*. The page ranges are historical source pages retained by the bilingual data, not the page numbers of this lexicon or the 124-page bilingual PDF. For a variant, a page range may locate the whole dated entry rather than the individual paragraph. The identifier remains the precise paragraph locator across formats.

Three routes back into the book

The **French forms and English aliases** index adapts the lexical and bilingual lookup functions of the earlier Stobaeus and Traherne companions. French needs no transliteration index. This first index

connects French wording and alternate English labels to the principal article, with no implication that all labels are interchangeable. The **Passage index** leads from a cited paragraph to the articles that discuss it; the 1861 material has its own section. The **Thematic index** collects intersecting routes through perception, inward life, poetry, faith and cultural context.

Quotations reproduce the supplied bilingual text. Interpretive language belongs to this companion unless explicitly attributed. A modern identification of an allusion is distinguished from a name actually given by Guérin. The digital editions link articles and indexes; the print and Word contents provide page references for their respective layouts.

Lexicon

Air

*air; airs; atmosphère; souffle; haleine*¹

The word. Air is the surrounding medium breathed and inhabited; *atmosphère* emphasizes an enveloping condition. *Souffle* and *haleine* connect moving air to breath, giving the invisible medium a bodily presence. These words can carry both literal sensation and an account of intellectual or emotional conditions.

In Guérin. Guérin's landscapes enter the body through the air. Spring warmth releases a constricted soul into breathing; the warm air of a beech wood awakens memories whose relation to the scene remains unexplained. Moisture and perfume can also become excessive: the May rain of 1834 fills the atmosphere with a softness that almost dulls sensation. Receptiveness is embodied, and its pleasures have degrees beyond which they can turn into languor.

The contrast with Paris is exceptionally physical. Rural breezes give way to a current of hot, foul human breath in crowded streets. This is more than a difference in scenery: it changes the medium through which the writer encounters others. The country atmosphere later seems to warm the mind's sap into growth. Such passages make development depend upon exposure and circulation. Air is neither an empty interval between objects nor an invariably gentle influence; the same openness that permits growth also makes the self vulnerable to weather.

The places. Selected annotated passages.

- **28 March 1833; 1864 pp. 20–21; mg-j1864-e023-p01.** Breathing warm air in the beeches unexpectedly opens an avenue to memory
- **7 May 1834; 1864 pp. 78–79; mg-j1864-e077-p01.** Rain-heavy, scented air approaches sensory saturation
- **4 August 1834; 1864 pp. 90–91; mg-j1864-e086-p01.** The countryside's atmosphere warms the mind's own sap

¹ The repeated language of breath should not erase the distinction between literal weather and metaphors such as the temperate air of religious life in December 1833.

- **20 August 1834; 1864 pp. 92–93; mg-j1864-e087-p01.** Human breath replaces the rural breeze as the oppressive medium of city life

In this edition. The English renders *en plein vent* in the August 1834 account as in the open air. That is idiomatic, but the French more strongly exposes the developing faculties to wind itself; it is not merely a recommendation to be outside.

See also. Wind; Scent; Spring; Growth and decay.

Analysis

*analyser; analytique; décomposer*²

The word. Analysis divides or distinguishes a complex whole so that its parts can be understood. In the notebook it may characterize a modern poetic tendency, an anxious inward habit, or the attempted separation of sounds within an experience.

In Guérin. Guérin records with qualified approval a literary newspaper's claim that the modern age calls for inward, profound, analytical poetry. The formulation belongs first to the periodical he is reading. He considers it worth retaining as an expression of a movement, while noting that it is already familiar.

Analysis becomes more threatening when it is an element of his own constitution. The March 22 self-description couples the analytical disposition with fear and anxiety: past suffering is revived rather than calmly placed at a distance. This is a different use from literary classification, and should not be collapsed into an accusation against all attentive thought.

At the sea, he first makes a remarkably discriminating account of two sounds: the deeper arriving wave and the thinner, stony withdrawal across sand and shells. He then asks why he should decompose the music, declares himself incompetent at analysis, and returns to feeling. The denial follows an actual analytic observation. It registers dissatisfaction with what decomposition yields, or with his claim to explain, rather than proof that he cannot hear distinctions. The whole timbre and its emotional force remain larger than the account of separate components.

² The earlier 1861 printed witness joins the December 9 acoustic passage to material separated into several paragraphs in 1864. This is a witness difference, not a second episode of listening.

The places. Selected annotated passages.

- **16 March 1833; 1864 pp. 14–15; mg-j1864-e015-p01.** Analytical poetry is presented as a contemporary claim quoted or summarized from *L'Europe littéraire*, with Guérin's qualified assent.
- **22 March 1833; 1864 pp. 18–19; mg-j1864-e019-p01.** The analytical element is associated with the persistence of anxious self-scrutiny and reopened suffering.
- **9 December 1833; 1864 pp. 60–61; mg-j1864-e065-p02.** A fine discrimination of the wave's two sounds is followed by an explicit return from analysis to feeling.
- **9 December 1833; 1861 variant pp. 90–93; mg-r1861-18331209-p02.** Earlier printed witness: the same return from acoustic analysis to feeling stands within a longer paragraph that continues into reverie and anticipated loss.

In this edition. “Décomposer cette musique” becomes “break this music apart” in the supplied English. “Analyse” names explanation by separation, not psychoanalysis. The 1861 parallel keeps the same withdrawal toward sentiment within a longer paragraph.

See also. Organic unity; Intelligence; Poetry; Harmony; Reason.

Ancient wisdom and the Porch

*temples de la sagesse sereine; philosophie antique; sage; Portique*³

The word. Ancient philosophy offers Guérin images of elevated calm, rooted strength, and resistance to suffering. The Porch is identified by the supplied note as the Stoic school.

In Guérin. In May 1835 the attraction of ancient wisdom takes the form of a difficult ascent. Temples stand on high summits reached by few, and Guérin asks when he might win such a refuge. The image then changes to metamorphosis into a tree: wisdom would draw strength from chosen elements, possess deep roots, and answer worldly disturbance with grave reserve. These are aspirational figures, not evidence that he has achieved an ancient philosophical way of life. In June the attraction meets a limit. His question is no longer how to bear life's incidents, but

³ 1864 Journal, May 14 and June 4–5, 1835; translator notes tn21–tn22. The article distinguishes Guérin's use and judgement from an independent history of ancient philosophy.

whether any philosophy can address suffering in the substance of existence itself. He apostrophizes the Porch, saying that it opposed pain with strength and constancy but could oppose life only through death. This is Guérin's severe judgement within his own crisis, not an adequate historical summary of Stoic teaching. Keeping the two moments together preserves a movement from desire for ancient tranquillity toward dissatisfaction with the remedy, without reducing either to a stable philosophical affiliation.

The places. Selected annotated passages.

- **14 May 1835; 1864 pp. 121–122; mg-j1864-e110-p01.** Elevated temples and rooted tree-life offer complementary figures for the desired state of the sage.
- **4 June 1835; 1864 pp. 122–123; mg-j1864-e111-p01.** The distance between seeing moral beauty and attaining it continues the difficult-ascent image.
- **5 June 1835; 1864 pp. 123–124; mg-j1864-e112-p01.** The direct address to the Porch tests philosophy against suffering attributed to existence itself.

In this edition. Translator note tn21 notes that the serene temples recall Lucretius, *De rerum natura* II 7–13. Note tn22 identifies the Porch with the Stoic school. These different ancient references must not be collapsed into a single doctrinal source.

See also. Classical metamorphoses; Harpocrates; Antiquity; Philosophy.

Antiquity

*antiquité; anciens; Homère; Virgile; Platon; Phidias; art antique*⁴

The word. Antiquity names an interconnected civilization as well as a repertoire of texts and images. Guérin resists receiving its authors as detached school exercises.

In Guérin. The educational critique of February 1833 explains the central demand. Ancient writing should be understood through natural setting, religion, philosophy, fine art, and social life, with each part

⁴ 1864 Journal, February 6, March 27, December 8–9, 1833. Compare mg-r1861-18331208-p04 and mg-r1861-18331209-p02 as distinct witnesses.

illuminating the others. Homer, Plato, and Phidias are examples in a programme of reciprocal commentary, not isolated authorities whose names settle an argument. The image of children cutting separate figures out of a print exposes what such teaching destroys: relation, position, and surrounding shadow. Later Guérin takes pleasure in studying ancient and modern art together, imagining their relation through Homer guided by a child. Antiquity is therefore not simply a superior age opposed to the present. It participates in a conversation across time. The coastal writing provides a practical counterpart: a sheltered inlet recalls descriptions by ancient writers, while motionless listeners resemble statues on promontories. Such references help shape a contemporary scene without identifying one exclusive literary source. The journal's later turn toward ancient calm adds another register, whose attraction remains subject to severe questioning.

The places. Selected annotated passages.

- **6 February 1833; 1864 pp. 6–8; mg-j1864-e005-p01.** Homer, Virgil, Plato, and Phidias exemplify an integrated understanding of a civilization.
- **27 March 1833; 1864 p. 20; mg-j1864-e022-p02.** The combined study of ancient and modern art becomes an image of reciprocal assistance.
- **8 December 1833; 1864 pp. 59–60; mg-j1864-e064-p04.** The sheltered coastal inlet calls up the descriptive capacity of the ancients without naming a particular text.
- **9 December 1833; 1864 p. 61; mg-j1864-e065-p03.** Two living listeners are compared to ancient statues on promontories.

In this edition. The inlet comparison survives in both supplied witnesses, with different surrounding wording. The unnamed ancients should not be expanded into an asserted quotation from a particular author.

See also. Homer; Virgil; Goethe and German literature; Ancient wisdom and the Porch.

Art

*art; arts; artistes; composition; tableau*⁵

The word. Art covers human making and its organized forms: literature, painting, sculpture, architecture, and the compositional analogies through which landscapes are seen. Guérin can praise artistic accomplishment while refusing to let its rules dictate nature's range.

In Guérin. The opening entry gives the relation a decisive turn. Spring harmonizes contrasts in the manner of great artists, then the sentence corrects itself: spring should instead furnish their example. Nature does not merely resemble a finished artwork; it displays a freedom of invention to which making should remain answerable.

The attack on the false gods of art is correspondingly specific. Rouge, false adornment, and mouths that cannot speak describe an art whose appearance has become detached from living power. Guérin is not renouncing artistic mediation altogether. Within days he delights in joining ancient and modern art, and his criticism of education insists that poets be understood alongside philosophers and visual artists.

Actual observation is repeatedly shaped through art. Josselin's Gothic intricacy is clarified by a leaf's delicate network; conversely, the natural miniature lets the reader imagine architecture the speaker wishes he could draw. In December 1834 the painted shepherd becomes an exalted image of intelligence amid creation, but the real shepherd and narrator are returned to modest acts of looking and listening. The difference between representation and person remains visible.

Art thus both teaches perception and risks substituting an ideal image for the difficult life of its maker or subject. Guérin's strongest objection is to isolating conventions, institutions, or works from the living relations that make them intelligible.

The places. Selected annotated passages.

- **10 July 1832; 1864 pp. 3–4; mg-j1864-e001-p01.** The sentence reverses imitation: spring becomes the example for artists rather than their imitator.

⁵ The Josselin passage identifies a wished-for drawing and then supplies a verbal analogy. It does not document a drawing actually made by Guérin.

- **21 March 1833; 1864 pp. 17–18; mg-j1864-e018-p03.** False ornament and mute idols name the target of the polemic against imposed poetics.
- **27 March 1833; 1864 p. 20; mg-j1864-e022-p02.** The conjunction of ancient and modern art is a source of pleasure rather than a contest requiring a single victor.
- **4 October 1833; 1864 p. 52; mg-j1864-e059-p01.** A leaf's surviving network provides a natural miniature for Gothic architectural delicacy.
- **10 December 1834; 1864 p. 106; mg-j1864-e099-p05.** The idealized figure in a painting is distinguished from the ordinary spectator it represents.

In this edition. “Tableau” is translated according to context as a painting or a composition. The educational comparison concerns the relations and shadows within an image, not merely a list of separate figures.

See also. Creation; Organic unity; Form; Genius; Poetry.

Autumn

*automne; crépuscule d'automne; se dépouiller; brume*⁶

The word. Autumn is registered through mist, earlier darkness, pale woodland colour, and leaves beginning to fall. These signs create a transition rather than a simple emblem of decline: changing visibility can recover memories and reveal unfamiliar aspects of familiar things.

In Guérin. On October 1, rising mist resumes an unfinished recollection. Its clearing recalls mountains seen a year earlier and eventually the passage of a beloved figure in blue. The present act of writing is then interrupted by the evening sky itself. Autumn is not merely remembered; it breaks into the sentence as a current perception demanding notice.

Trees in twilight acquire characters and almost faces, while their immobility invites speculation about silent passions beneath bark. Later in October a pond, paling woods, grey sky, and silent birds give rise to

⁶ The supplied December date and the phrase *soir d'automne* coexist in both printed witnesses. No silent harmonization of their seasonal language is warranted.

gentle sadness and a childhood scene of watching birds find their night shelter. These are carefully differentiated kinds of melancholy, tied to visual and temporal relationships.

The coastal December evening is also called an autumn evening. Its dominant effect is not seasonal barrenness but the temporary silencing of inward noise through the ocean's harmonies. Autumn's subdued landscape can deepen participation even as it makes departure and passing time more perceptible.

The places. Selected annotated passages.

- **1 October 1833; 1864 pp. 48–50; mg-j1864-e057-p01.** Mist and current twilight interleave remembered and present scenes
- **24 October 1833; 1864 pp. 53–54; mg-j1864-e062-p01.** Fading woodland colour and birds at dusk reconnect the walker to childhood
- **9 December 1833; 1864 pp. 61–62; mg-j1864-e065-p04.** The text calls the December coastal reverie an autumn evening

In this edition. Les bois qui commencent à se dépouiller becomes woods beginning to shed their leaves. The English specifies the leaves implicit in the French undressing image, making the botanical action explicit while softening its personification.

See also. Dawn and twilight; Leaves; Clouds; Colour; Landscape.

Beauty

*beauté; beautés; beau; belle; beauté morale*⁷

The word. Beauty ranges from visible loveliness to a spiritual quality and a standard of moral life. Guérin's movement between these senses does not make them identical: their connections must be realized through perception, love, or conduct.

In Guérin. The early inward-eye passage treats beauty as eternal and participating in God, inaccessible to the gaze that stops at exterior form. A few days later, reading Bernardin de Saint-Pierre illuminates a receptive sense that gathers physical beauties; the soul spiritualizes them and combines them with ideal beauties. The passage carefully preserves stages

⁷ The argument from nature's bounty to hope for salvation in the April walk is presented as the companion's speech. Guérin reports his delight and agreement, but the quoted formulation should retain that attribution.

of activity. The senses receive, the soul transforms and relates, and love and adoration expand.

Beauty can accordingly support hope. The generous display of natural riches offered to good and wicked alike becomes, in the conversation with Cazalès, a reason to trust divine goodness. Elsewhere the beauty of a beloved soul appears through a remembered face or the quiet influence of a life. It need not be spectacular, nor depend on self-display.

The June 1835 entry makes a crucial correction to aesthetic ambition. Mediocre literary production causes the narrator pain, but he recognizes that human beauty does not reside in intellectual brilliance. To be unable to bear one's mental mediocrity would itself be a deeper mediocrity of soul. Moral beauty requires strength and transformed action, not merely a refined capacity to see what one lacks.

The notebook consequently asks more of beauty than pleasure in appearances, while refusing to discard appearances as irrelevant. Beauty can be perceived, inwardly elaborated, embodied in a person, and aimed at in conduct. These modes illuminate one another without supplying an effortless passage from admiration to goodness.

The places. Selected annotated passages.

- **15 March 1833; 1864 p. 14; mg-j1864-e014-p01.** Beauty's eternal and divine participation requires more than comprehension of outward forms.
- **21 March 1833; 1864 pp. 16–17; mg-j1864-e018-p01.** Physical and ideal beauties are related through the receptive and transforming work of the soul.
- **15 April 1833; 1864 pp. 27–31; mg-j1864-e031-p01.** Natural beauty and bounty ground a hopeful argument voiced by the walking companion.
- **27 March 1835; 1864 pp. 115–116; mg-j1864-e105-p04.** The quiet keeping of oneself may contain more beauty than spectacular inward display.
- **4 June 1835; 1864 pp. 122–123; mg-j1864-e111-p01.** Moral beauty is separated from intellectual distinction and tested by actual change in conduct.

In this edition. The English retains “physical beauties” and “ideal beauties” in March 1833, a plural pairing worth preserving. In June 1835

“la beauté de l’homme” and “la beauté morale” shift the criterion from literary productions to the person and their actions.

See also. Inner eye; Art; Form; Intelligence; Poetry.

Bernardin de Saint-Pierre

*Études de la Nature; Bernardin; Virginie; Paul; île; naufrage*⁸

The word. The author invoked through nature writing, Virginie’s speech, and Paul’s mourning. These are three related but distinct uses of literature in the journal.

In Guérin. The completed *Études de la Nature* receives a discriminating tribute: there is little to gain for science, but much for poetry, elevation of soul, and contemplation. Its benefit lies in awakening the sense that receives physical beauty and brings it to the soul for spiritual and imaginative combination. Bernardin later becomes an intimate addressee when Guérin repeats Virginie’s admission of limited understanding. Her words give him a language for intellectual inadequacy, especially the fear of disappointing those entitled to expect something from him. The same literary world returns after Marie’s death. Guérin compares the imagination’s repeated visits to the beloved coast with Paul returning to the scene of shipwreck. Here the book supplies a pattern for mourning, not a report that Marie died in a wreck. The comparison places the mourner’s repeated movement at the centre. Across these uses Bernardin’s writing trains perception, articulates weakness, and gives shape to attachment after loss. None of these effects depends on treating the nature studies as an authoritative scientific textbook.

The places. Selected annotated passages.

- **21 March 1833; 1864 pp. 16–17; mg-j1864-e018-p01.** The final page of the *Études* prompts a distinction between scientific instruction and awakened poetic perception.
- **23 June 1833; 1864 p. 42; mg-j1864-e046-p01.** Virginie’s words become the formula for Guérin’s fear of intellectual insufficiency.

⁸ 1864 Journal, March 21 and June 23, 1833; February 12, 1835. Translator note tn19 supplies the identification; the text itself explicitly addresses Bernardin in June.

- **12 February 1835; 1864 pp. 111–113; mg-j1864-e103-p01.** Paul's return to the place of shipwreck figures the repeated pilgrimage of memory after Marie's death.

In this edition. Translator note tn19 identifies the later Paul allusion as Paul et Virginie and explains the wreck of the Saint-Géran. The distinction prevents importing the fictional circumstances of death into Marie's history.

See also. Marie La Morvonnais; Chateaubriand and René; Reading; Nature.

Biblical journeys

*Carmel; Babylone; Israélite; terre étrangère; prophète; ange*⁹

The word. Biblical places and movements provide figures for leaving religious shelter, enduring exile, and being carried beyond one's control. They are not parts of Guérin's literal itinerary.

In Guérin. In the December account of leaving La Chênaie, Guérin refuses to hang his harp on the riverbank willows. He distinguishes the Christian's obligation to sing in a foreign land from the Israelite's suspension of song. The following household portrait casts him as a traveller descending from Carmel toward Babylon, pausing for hospitality at Le Val. The image does not equate the welcoming home with either extreme. It gives the house its position between retreat and the tumultuous world toward which the traveller must continue. A later biblical transport is more violent. His soul feels like the prophet whom an angel carried by the hair across immense distances. The supplied note identifies Habakkuk's journey to bring food to Daniel. In Guérin's analogy, the emphasis falls on speed, wonder, exhaustion, and involuntary movement; the prophet's charitable errand is not reproduced as the soul's stated destination. Both kinds of journey let inherited sacred narrative articulate changes of condition, but they carry different emotional and ethical weights.

The places. Selected annotated passages.

- **7 December 1833; 1864 p. 56; mg-j1864-e063-p03.** The harp image becomes a refusal to cease sacred song in exile.

⁹ 1864 Journal, December 7, 1833, and September 9, 1834; tn14. Compare mg-r1861-18331207-tail-p01. No literal travel to Carmel, Babylon, or the biblical destination is asserted.

- **7 December 1833; 1864 pp. 56–58; mg-j1864-e063-p04.** Carmel and Babylon define the symbolic poles between which Le Val offers hospitality.
- **9 September 1834; 1864 pp. 97–98; mg-j1864-e091-p01.** The unnamed prophet's aerial transport figures the soul's dazzling, exhausting mobility.

In this edition. Translator note tn14 identifies the prophet as Habakkuk and cites Daniel 14:33–38 in the Vulgate. The 1861 December 7 witness preserves the Carmel–Babylon image with slightly different wording; it remains a separate witness.

See also. La Chênaie; Le Val; Journeys; Faith and doubt.

Biblical quotations

Heureux les pauvres et les humbles; si non evangelizavero; paululum mellis; zèle¹⁰

The word. Scriptural wording enters the notebook as an utterance to be repeated, translated, or placed beside an experience. A quotation can occupy a paragraph or even constitute the whole dated entry; its brevity does not make it incidental.

In Guérin. The garden labourers of 4 March 1833 are imagined addressing the Lord with their damaged hands as evidence. The blessing of the poor and humble becomes the language of a future appeal: the sentence gives the workers a voice within Guérin's meditation, without pretending to record words they actually spoke. Two days later, the Latin attributed to Saint Paul follows an account of a writer whose apostolate serves the world's good. Its insistence on necessity and its refusal of glory concentrate the preceding account of mission.

The entry of 12 March is different. It consists solely of the Latin saying about tasting a little honey and facing death. Guérin supplies no interpretation linking it to a named event in his own life. The juxtaposition of sweetness and mortality is available to the reader, but a specific confession or biographical episode would be an addition. At Mordreux in January 1834, the language of zeal helps defend Féli: Guérin

10 The biblical locations and the Journal's omission of ego before morior in the honey quotation are reported in the supplied translator notes tn06 and tn08. No provenance is supplied here for the separate English line beginning To you, good God.

contrasts devotion to the Lord's house with the accusation that the same man threatens it. These uses range from social appeal and public vocation to an isolated, unexplained sentence. They should retain their differing degrees of explicitness.

The places. Selected annotated passages.

- **4 March 1833; 1864 p. 9; mg-j1864-e007-p01.** The future speech of the labourers adapts the language of blessing to their exhausted bodies and difficult lives.
- **4 March 1833; 1864 p. 9; mg-j1864-e007-p02.** The following appeal is already in English in the French column. The supplied apparatus gives it no author or scriptural source.
- **6 March 1833; 1864 p. 11; mg-j1864-e008-p02.** The quotation attributed to Saint Paul seals the preceding account of mission with necessity rather than personal glory.
- **12 March 1833; 1864 p. 13; mg-j1864-e013-p01.** This quotation alone constitutes the dated entry; its honey and impending death receive no authorial explanation.
- **2 January 1834; 1864 pp. 66–67; mg-j1864-e068-p03.** Zeal for the Lord's house becomes a measure of Féli's intention amid the account of his defeat.

In this edition. Translator note tn06 identifies the Pauline quotation as 1 Corinthians 9:16. Note tn08 identifies the honey passage as 1 Samuel 14:43, called I Regum in the traditional Vulgate naming. The English keeps the printed Book of Kings label; it does not mean modern 1 Kings. Both Latin passages are translated directly, while the already-English appeal of 4 March remains unchanged.

See also. Biblical journeys; Mission; Lamennais (Féli); Consolation; Death; Humility.

Birds

*oiseau; oiseaux; hirondelle; canard; corbeau; aile; plumage*¹¹

The word. Birds enter the notebook as named kinds, moving bodies, singers, nest-builders, and neighbours. Wing and plumage matter differently: one carries a creature through space, the other can mark colour, outline, or seasonal alteration. No single emblem of freedom covers all these roles.

In Guérin. Guérin watches birds respond to the same weather that affects him. Newly arrived singers shiver in March, sparrows shelter in firs, and May's wind carries flying bodies away like straw. Their vulnerability qualifies the apparent sovereignty of wings. Later swallows correctly herald clear weather, though the resulting sunshine fails to restore the observer.

Coastal birds change the scale of a scene. Their bodies balance between great arched wings over the storm; fishing flocks become a second fleet beside the fishermen's white sails. The cliff-watchers themselves are reduced by distance to birds on a clod. Bird and human move between comparison and companionship within the same expanse.

Birds also organize returns. Their evening gathering supplies a model for memories returning by the thousand, and their search for shelter brings childhood evenings back into the present. In August 1834 their dwelling near farms suggests a possible human relation to society: neighbouring participation with an immense field of freedom still behind it. This is a more specific model than escape from all company. Birds belong near houses without losing their own means of movement, sustenance, and shelter.

The places. Selected annotated passages.

- **11 March 1833; 1864 pp. 12–13; mg-j1864-e012-p01.** Sparrows use firs as protection from freezing weather
- **1 May 1833; 1864 pp. 34–36; mg-j1864-e036-p01.** The storm exposes the limits of wings as a guarantee of freedom
- **2 October 1833; 1864 pp. 51–52; mg-j1864-e058-p01.** Gathering birds supply the temporal and social form of returning memories

¹¹ The swallow's successful weather sign is reported for one July occasion. It should not be expanded into a general scientific rule claimed by this edition.

- **20 January 1834; 1864 pp. 70–72; mg-j1864-e069-p02.** Fishing seabirds and human boats form two parallel fleets
- **20 August 1834; 1864 pp. 92–93; mg-j1864-e087-p01.** Birds near farms model sociability maintained at the edge of freedom

In this edition. The English distinguishes songbirds, seabirds, and individual species according to the French wording. Oiseaux de marine becomes seabirds, but the blue bird in the October recollection remains an azure bird: the edition does not give it an unsupported species name.

See also. Nests; Birdsong; Wind; Sky; Night.

Birdsong

*chant; chanter; gazouillant; siffler; rossignoler; ramagent*¹²

The word. The bird vocabulary ranges from singing to whistling, chirping, and the special verb rossignoler. Guérin listens to differences within the chorus as well as to its combined effect. Chant can also extend to the sea or to human utterance, but these transfers begin from distinct sounding bodies.

In Guérin. Rain does not necessarily silence the singers. On April 2 blackbirds, warblers, and the rest keep whistling and chirping; on April 25 refreshed throats fill newly resonant air. A list of species gives the chorus plurality, and a goose's trumpet-like cry adds charm through contrast. The ensuing orchestral comparison makes harmony an effect of unlike contributors, not the exclusion of roughness.

Song is also vulnerable and timed. Storm-hidden birds begin phrases they do not finish, while the reproductive meditation associates the loss of song with the end of nesting. Evening brings a gradual redistribution of sound: most birds settle, yet blackbirds still chase and cry. These are observations of a living process rather than a perpetual pastoral soundtrack.

The human listener does not always share the joy he hears. In April 1833 nightingales sing day and night while he feels dead amid green life. In the following year a bird's song can draw half his attention away from reading, helping make apparent idleness productive. Song's meaning thus depends on the changing relation between sound and receptivity.

¹² The goose's contribution is explicitly valued for contrast. A summary that makes the whole chorus uniformly melodious would miss the passage's account of harmony.

The places. Selected annotated passages.

- **31 March 1833; 1864 p. 23; mg-j1864-e026-p01.** Birdsong is joined to nesting and the subsequent decline of reproductive display
- **2 April 1833; 1864 pp. 23–24; mg-j1864-e027-p01.** Birds continue through rain, resisting a simple fair-weather idyll
- **23 April 1833; 1864 pp. 32–33; mg-j1864-e033-p01.** Continuous nightingale song intensifies the observer's exclusion from surrounding life
- **25 April 1833; 1864 p. 34; mg-j1864-e035-p01.** Named voices and the goose's contrast create an orchestral whole
- **20 January 1834; 1864 pp. 67–70; mg-j1864-e069-p01.** Evening quiet arrives at different times for different birds

In this edition. Rossignolent becomes sing like nightingales in the April 2 translation. This makes the French verb's comparison explicit; it does not add actual nightingales to the paragraph's list of blackbirds, warblers, and songbirds.

See also. Birds; Sound; Silence; Rain; Nests.

Brittany

*Bretagne; ciel breton; côtes; notre Midi; Languedoc*¹³

The word. Brittany is the northern and western country of Guérin's retreat, coastal discovery, and enduring attachment. Its sky is explicitly contrasted with his southern sky in June 1833.

In Guérin. Brittany's emotional value changes within the journal. During the hesitant spring of 1833, Guérin complains that its sombre face needs greenery and that even its summer magnificence seems grudging beside the broad light of Languedoc. These comparisons belong to a disappointed observer of particular weather; they are not a stable dismissal of the region. Sea, friendship, and the long experience of its paths make Brittany the country of his sweetest dreams. At Le Parc, similarities of lanes, hedges, crops, butter, and cider revive it through a cluster of everyday signs. The regional name comes to hold both natural forms and a way of living among people. Its remembered goodness is

¹³ 1864 Journal, March 9 and June 13, 1833; December 9, 1833; June 25, 1834. Compare the wording in mg-r1861-18331209-p02 without conflating witnesses.

therefore fuller than an opposition of northern and southern climates would suggest. Guérin's coast is also local and differentiated: Saint-Malo, the Rance, the Ébihens, Quatre-Vaux, and the Arguenon organize distinct prospects and occasions, rather than serving as interchangeable picturesque names.

The places. Selected annotated passages.

- **9 March 1833; 1864 p. 12; mg-j1864-e010-p01.** The appeal to Brittany to put on its spring clothing turns bad weather into an address to the country.
- **13 June 1833; 1864 pp. 40–41; mg-j1864-e043-p01.** The Breton sky is judged against the remembered generosity of Languedoc's light.
- **9 December 1833; 1864 pp. 61–62; mg-j1864-e065-p04.** A solitary Breton cape is remembered through the fellowship and temporary inward peace of the evening.
- **25 June 1834; 1864 pp. 85–86; mg-j1864-e083-p01.** Le Parc revives Brittany through hedged lanes, vegetation, food, and the pleasure of recognizing likenesses.

In this edition. The 1864 December 9 paragraph specifies a cap solitaire de Bretagne; the corresponding 1861 witness says only a solitary cape at that point. The later word localizes an already coastal scene. The main December 9 passage prints Ébihens; the supplied 1861 witness retains Hébiens [des Ebiens]. The bracketed wording is part of that witness's presentation, not a new correction supplied by this lexicon.

See also. Le Cayla; Le Val; Saint-Malo and the Rance; Le Parc.

Candolle

*Candolle; Physiologie végétale; nutrition; reproduction; agents extérieurs*¹⁴

The word. The author named by Guérin for the three-volume *Physiologie végétale*, completed in April 1833. The reading is valued despite admitted limits in scientific understanding.

In Guérin. Guérin records the work's organization before describing his response: nutrition, reproduction, and the influence of external

¹⁴ 1864 Journal, April 24, 1833, compared with March 21, 1833. The account of volume contents is Guérin's own summary, not an independently checked table of contents.

agents. This attention to arrangement distinguishes the entry from an indiscriminate celebration of science. He acknowledges that chemistry is essential to the book, especially its first volume, and that he understands none of it. Many details escape him, and he describes his entrance into the newly opened world as scarcely more than half a step. Yet the remaining impression is precious. It redoubles his desire to observe natural things and opens a source of consolation and poetry. The gain also has an uncomfortable side: ordinary phenomena become obstacles whose unexplained existence presses upon him. The reading both enlarges wonder and intensifies awareness of ignorance. Its relation to the *Études de la Nature* is therefore instructive. Bernardin is praised for poetic awakening with little scientific gain, whereas Candolle offers scientific organization that Guérin only partly grasps but finds imaginatively productive. Neither entry licenses treating the diary's subsequent personifications as literal botanical propositions.

The places. Selected annotated passages.

- **24 April 1833; 1864 p. 33; mg-j1864-e034-p01.** The three-volume reading yields an exact account of its divisions, an admission about chemistry, and a double result of wonder and frustration.
- **21 March 1833; 1864 pp. 16–17; mg-j1864-e018-p01.** The earlier judgement on the *Études* provides a contrast between scientific instruction and poetic awakening.

In this edition. The text gives Candolle without a first name and identifies the title and three-volume format. The lexicon preserves that level of bibliographical specificity rather than reconstructing the copy used.

See also. Bernardin de Saint-Pierre; Science; Growth and decay.

Chateaubriand and René

*René; premières lectures; pluie d'orage*¹⁵

The word. René, identified by the supplied translator note as Chateaubriand's work, is both a repeatedly read book and a fictional figure remembered at Saint-Malo.

15 1864 Journal, July 30, 1832, and April 15, 1833; translator note tn03. The edition supplies no separate bibliographical identification of Guérin's copy.

In Guérin. The early rereading is an experiment in the power of literature. Choosing a day of extreme disenchantment and inward dryness, Guérin tests whether René can still act upon him. Its effect resembles storm rain soaking the soul. The opening assertion that some books must no longer be read therefore cannot be reduced to an adverse critical judgement: the book is powerful precisely where it may also be dangerous or overwhelming. The next paragraph places the experience among returns to the passionate reading of his sixteenth to nineteenth years, where tears can still be drawn from almost exhausted sources. At Saint-Malo, René returns in another form. Alongside God, the Flood, Columbus, shipwrecks, and Byron, the fictional departure rises within Guérin's first perception of the sea. He recalls the traveller's gaze toward the religious woman's lit window. Literature does not replace the actual shore; it enters the bewildering first impression and makes that shore already inhabited by memory. The two occurrences join reading, emotional vulnerability, and the cultural preparation of perception.

The places. Selected annotated passages.

- **30 July 1832; 1864 p. 4; mg-j1864-e002-p01.** The deliberately chosen rereading breaks inward dryness with the force of storm rain.
- **30 July 1832; 1864 p. 4; mg-j1864-e002-p02.** Returning to early books is described as drawing tears from youth's nearly dried springs.
- **15 April 1833; 1864 pp. 27–31; mg-j1864-e031-p01.** René's fictional embarkation enters the associations released by Guérin's first view of the Ocean.

In this edition. Translator note tn03 identifies the title but deliberately leaves intact the tension between the prohibition on rereading and the admitted power of the book.

See also. Saint-Malo and the Rance; Reading; Memory; Bernardin de Saint-Pierre.

Childhood and youth

*enfance; enfant; jeunesse; jeune; puberté*¹⁶

The word. Childhood names both a remembered period and a recurring model of dependence, innocence, awakening, or immaturity. Youth promises growth but also intensifies the shame of incapacity. Puberté is used figuratively for the development of inward faculties as well as invoking bodily maturation.

In Guérin. Childhood's first impressions of landscape remain recoverable in adult perception. To see again as one once saw is not simply to recall an event; it is to receive the world's first aspect afresh. Early passionate reading similarly preserves a source of tears. Yet childhood is not uniformly idealized. The adult can fall like a child without leading strings, and actual children can recognize and exploit his timidity.

Growth supplies a language for hoped-for change. In July 1834 liberty awakens the soul like a first love, and faculties once imagined as sickly children acquire vigor. This is an account of emerging capacity rather than the abandonment of all childish receptivity. The later comparison with a puberty that never finishes reverses the promise: enough life has awakened to produce longing, but not enough to achieve completion. He can then call himself an old child beginning belatedly to glimpse moral greatness.

The notebook's temporal drama depends on this uneven development. Intellectual, moral, affective, and practical ages do not advance together. Childhood can return as an enabling freshness or persist as disabling dependence, so its value must be read in each particular comparison.

The places. Selected annotated passages.

- **5 April 1833; 1864 pp. 24–25; mg-j1864-e029-p01.** Spring briefly restores the first appearance things had in childhood.
- **13 June 1834; 1864 pp. 84–85; mg-j1864-e082-p01.** Children's treatment of the speaker sharply complicates the ideal of universal childish innocence.

¹⁶ The stages described are Guérin's metaphors for his faculties. They should not be treated as a developmental diagnosis or used to infer facts about his childhood beyond those stated.

- **16 July 1834; 1864 p. 88; mg-j1864-e085-p01.** Liberty is described through the soul's puberty and the remembered disturbance of first love.
- **3 April 1835; 1864 pp. 116–117; mg-j1864-e106-p01.** An unfinished puberty figures permanent excitation without adequate development.
- **4 June 1835; 1864 pp. 122–123; mg-j1864-e111-p01.** The old child's belated moral education separates chronological age from inward maturity.

In this edition. At e003-p01 “complete my twenty-second year” means turning twenty-two, as tn04 explains. The later “puberty” preserves Guérin’s intentionally embodied analogy; replacing it with maturation alone would lose the discomfort of arrested development.

See also. Memory; Purity and innocence; Weakness; Freedom; Restlessness.

Classical metamorphoses

*pêcheur de la fable; deviendrai-je un dieu; nature végétale; mortels devenus immobiles*¹⁷

The word. Two unnamed ancient transformations, identified by the supplied notes as Glaucus and Philemon with Baucis, give unlike forms to Guérin’s desire for altered existence.

In Guérin. The fisherman appears in a question asked during a violent inward crisis. Nature, humanity, knowledge, and the whole world seem to assault the isolated soul like waves striking a rock. If he sinks, Guérin wonders, might he find an enchanted palace or become a god like the fisherman of fable? The transformation is neither claimed nor calmly expected: it keeps a possibility of marvel inside the threatened loss of self. The later tree metamorphosis answers a different wish. Mortals rewarded by the gods are enclosed in living wood, their worn bodies replaced by a strong and silent life. Their only visible movement survives at the tips of branches. Guérin turns this account into a model for the sage who draws on chosen nourishment, becomes firmly rooted, and answers the world in rare, deep sounds. The two allusions must not be merged into a simple

17 1864 Journal, September 28, 1834, and May 14, 1835; translator notes tn15 and tn21. The names are explanatory identifications from the supplied apparatus.

doctrine of becoming nature. One tests the unknown outcome of being overwhelmed; the other constructs a desired discipline of shelter, strength, and limited expression.

The places. Selected annotated passages.

- **28 September 1834; 1864 p. 100; mg-j1864-e095-p01.** The question about a fisherman becoming divine appears within the image of the soul assaulted by an unlimited sea.
- **14 May 1835; 1864 pp. 121–122; mg-j1864-e110-p01.** The transformation into trees becomes an extended analogy for a slowly acquired philosophical calm.

In this edition. Translator note tn15 identifies Glaucus through Ovid, *Metamorphoses* XIII 919–965. Note tn21 identifies Philemon and Baucis through VIII 704–720. Guérin does not name either myth in the running text.

See also. Ancient wisdom and the Porch; Antiquity; Ocean; Trees.

Clouds

*nuage; nuages; nue; nues; vapeur; brume; brouillard*¹⁸

The word. Clouds, vapour, mist, and fog occupy adjoining but distinct conditions of suspended moisture. Nuage is the principal cloud word; nue is a more elevated form. Brume and brouillard often obscure earthly distance, while vapeur can describe the lighter substance from which shapes emerge.

In Guérin. Guérin studies clouds as moving forms whose relation to light continually changes. They can create a landscape in the sky, become flocks, open clearings, or retreat through diminishing shades toward the horizon. The descriptions are not merely inventories of fanciful resemblances. They examine edge, interval, perspective, movement, and illumination, often revising the scene as it changes.

Weather can also undo a simple association of brightness with happiness. August's motionless grey veil brings welcome rest and makes distant sounds audible. Autumn fog rises slowly, revealing mountains and recalling an earlier beloved figure; the material clearing of a scene

¹⁸ Fog's apparent unveiling of creation on October 1 is introduced by a comparison. It should not be described as an unqualified vision or literal claim about the scene's origin.

opens the passage into memory. In December the silent race of clouds contrasts with noisy waves beneath them.

By late 1834 condensation becomes a model of image-making. Imagination gathers the soul's evaporations as air forms clouds, and writing records their moving shadows. This analogy preserves instability: beautifully formed thoughts can disperse before they can be possessed. Clouds consequently join the notebook's minute observation of surfaces to its account of forms that exist only provisionally.

The places. Selected annotated passages.

- **2 April 1833; 1864 pp. 23–24; mg-j1864-e027-p01.** Clearings, lit edges, and receding ranks establish depth within the sky
- **5 April 1833; 1864 pp. 24–25; mg-j1864-e029-p01.** Cloud groups make an aerial landscape and recover a childhood manner of seeing
- **14 August 1833; 1864 pp. 46–47; mg-j1864-e052-p01.** A motionless grey cover enables repose and distant hearing
- **1 October 1833; 1864 pp. 48–50; mg-j1864-e057-p01.** Rising fog links present weather, earlier landscape, and unfinished recollection
- **10 December 1834; 1864 pp. 104–106; mg-j1864-e099-p04.** Condensation and drifting shadows explain the formation and loss of imaginings
- **4 April 1833; 1864 p. 24; mg-j1864-e028-p01.** The clouds become invading heads and apparent competitors in a race, giving the returning bad weather a fugitive animation.

In this edition. The April phrase *faire paysage au ciel* becomes make a landscape in the sky, preserving its transfer of terrestrial composition upward. In October, *ténèbres blanches* becomes white darkness: the paradox belongs to the French fog image, not to a translator's embellishment.

See also. Sky; Light; Horizon; Shadow; Colour.

Coëtquen

*forêt de Coëtquen; ravin; ruisseau; fond d'ardoise*¹⁹

The word. The named forest of the March 19, 1833 walk, where initially disagreeable details become legible as relations within a scene.

In Guérin. Coëtquen is an important small instance of Guérin's education in looking. The stream's dark water first displeases him. Its colour changes value when he relates it to black oak trunks, dark ivy, and the contrasting white legs of birches. The place teaches no maxim in advance; attention discovers an arrangement that the first isolated impression had missed. The scene then changes through wind, cloud, and interrupted sunlight. Trees struggle like furious beings, and openings in the dark moving cover admit sudden flashes. These illuminations do not simply reassure. They make the shaded depths look haggard, ending in the unsettling comparison of a laugh on a dead person's lips. Thus the named walk contains both the recovery of harmony and an encounter with strangeness. It should not be flattened into an example of nature's invariably consoling power. Coëtquen also gives a concrete local setting to the wider demand, voiced in his remarks on education, that things be understood through their surroundings and relations.

The places. Selected annotated passages.

- **19 March 1833; 1864 p. 15; mg-j1864-e016-p01.** The stream's disliked darkness is reconsidered through colour relations; changing light then makes the forest uncanny.
- **6 February 1833; 1864 pp. 6–8; mg-j1864-e005-p01.** The educational argument supplies a useful parallel: detaching a figure from its setting prevents adequate understanding.

In this edition. The supplied French prints vent [du] nord with brackets. That small textual intervention belongs to the witness as supplied and is not a reason to alter the direction or smooth away the mark.

See also. Brittany; Antiquity; Harmony; Light.

19 Primary setting: 1864 Journal, March 19, 1833. The February 6 comparison is thematic, not a claim that Guérin explicitly explains Coëtquen through his educational argument.

Colour

*couleur; teinte; nuance; azur; bleu; vert; gris; blanc; noir*²⁰

The word. Colour in the journal is relational: a tint changes with light, distance, neighbouring colours, and the observer's attention. Nuance can be a graded tone as well as a subtle distinction. The palette ranges beyond bright beauty to grey, blackish water, white darkness, and nearly transparent green.

In Guérin. The March snow scene uses a sharply opposed black and white, ebony and ivory, to produce severity. In Coëtquen the blackish stream first displeases; its harmony with dark trunks and ivy and its contrast with white birches alter that response. Beauty here requires learning the relations within a scene, not selecting an inherently attractive hue.

Other descriptions move through gradual differences. April light weakens across receding cloud ranks, and autumn twilight floods the eye with soft, velvety tones. May's greenery seems to overflow the whole horizon into an emerald sea. Colour becomes both an expansive event and a delicate quality that might be damaged by touch.

The palette also refuses a fixed emotional code. Grey sky can bring welcome calm, while bright sun can leave the observer insensible. Blue and yellow petals matter as the actual contents of a friend's letter; their worth cannot be detached from that communication. Guérin's colours participate in perception, memory, and attachment, and must be read within their local combinations rather than translated into a dictionary of stable moods.

The places. Selected annotated passages.

- **11 March 1833; 1864 pp. 12–13; mg-j1864-e012-p01.** Ebony trunks and ivory snow establish a severe opposition
- **19 March 1833; 1864 p. 15; mg-j1864-e016-p01.** The blackish stream becomes beautiful through harmony and contrast
- **2 April 1833; 1864 pp. 23–24; mg-j1864-e027-p01.** Diminishing cloud tones give a luminous scene depth

²⁰ The colour terms are descriptive and comparative. No evidence in these passages supports imposing a fixed symbolic code in which every blue, white, or black has one invariant meaning.

- **3 May 1833; 1864 pp. 36–37; mg-j1864-e037-p01.** Spreading greenery becomes an emerald sea within the horizon
- **14 August 1833; 1864 pp. 46–47; mg-j1864-e052-p01.** Grey supplies repose rather than simple dejection

In this edition. Verdure is usually greenery, preserving the union of green colour with growing foliage. Bleuâtre becomes bluish, which matters in distant horizons where a qualified tone replaces a fully saturated blue. Nuances affaiblies et dégradées are diminished shades, not morally degraded colours.

See also. Light; Clouds; Leaves; Flowers; Landscape.

Conscience

*conscience; consciences; remords; repentir; sens moral*²¹

The word. Conscience can be moral awareness, while avoir conscience de can mean consciousness of something without an ethical verdict. Remorse and repentance name more specifically troubled moral responses. The notebook repeatedly distinguishes being aware of a fault from having the strength to change it.

In Guérin. Guérin wishes to be seen by others as he is before God. Their esteem is painful when it seems to conceal the truth of his inward condition, and he imagines the Last Judgment's disclosure of consciences brought into the present. This desire for transparency should be read alongside the later defense of the soul's secrecy: disclosure and reserve answer different needs, not one permanently settled ethic of self-exposure.

Remorse can attach to small actions as well as grave self-judgments. While plucking new leaves, he imagines the life they would have enjoyed, feels regret, and continues cutting. The passage records the gap between tenderness and conduct with unusual precision. Later he fears that his mind advances beyond its earlier products while his moral life remains at the level of old actions.

The final issue is consequently formation, not confession alone. He complains that schooling never taught the greatness of soul or the conduct of moral sense. Intellectual attainment cannot substitute for an

²¹ Neither the wish for disclosure nor the praise of secrecy cancels the other passage. Their different contexts should be retained rather than turned into an accusation of inconsistency.

education of character; nor does intellectual limitation excuse moral stagnation.

The places. Selected annotated passages.

- **9 May 1833; 1864 pp. 37–38; mg-j1864-e039-p01.** Remorse for plucked leaves coexists with the hand continuing its ravage.
- **23 March 1834; 1864 pp. 76–77; mg-j1864-e074-p02.** The wish for public disclosure of conscience expresses distress at undeserved esteem.
- **27 March 1835; 1864 pp. 115–116; mg-j1864-e105-p04.** Marie’s quiet example gives value to an inward treasure not publicly displayed.
- **4 June 1835; 1864 pp. 122–123; mg-j1864-e111-p01.** Moral education and daily improvement become distinct from intellectual development.

In this edition. At e074-p02 the English “secrets of conscience” is explicitly moral. By contrast, “consciousness of a permanent, somewhat stormy sadness” at e069-p01 translates conscience as awareness, not guilt. Searching the English noun alone will miss this French ambiguity.

See also. Self-knowledge; Humility; Purity and innocence; Piety; Weakness.

Consolation

*consolation; consoler; consolantes; douceur; allégement; vertu*²²

The word. Consolation is relief or sustaining companionship in affliction, not necessarily the removal of its cause. *Douceur* may be sweetness, softness, or gentleness; *allégement* gives relief the bodily sense of becoming less burdened. A consoling influence can help without curing. *Vertu* can name a beneficent power or efficacy here, not only moral excellence.

In Guérin. Poetry initially preserves what remains pure and gives the speaker his consolations. Friends and letters later perform a related work: they reach the suffering person from outside the enclosure of his pain. Eugénie’s letter does much good at the height of a crisis, but Guérin

²² The signed note O. L. V. printed at source page 87 adds an image of dew reviving flowers but leaving them more sensitive to noon heat. It is apparatus, not a sentence to attribute to Guérin’s main narrative.

immediately adds that the crisis still had to run its course. The limitation is part of the evidence, not a reason to deny the letter's value.

Nature offers another consoling presence, sometimes narrowed in Paris to a single lilac. Its moving leaves seem to answer an embrace with murmured words. The scene makes consolation a perceived reciprocity: what has been addressed appears to respond. The notebook itself is similarly imagined as a compassionate companion, and receiving another's trust is consoling in turn.

After Marie's death, however, no consolation dares approach the most extreme regret directly. Guérin surrounds it with memories whose mingled voices gradually slow painful thought. Relief is indirect and temporary. Later even nature's former soothing correspondences fail, showing that consolation is a contingent event of relation, not a resource always available on command.

The places. Selected annotated passages.

- **20 January 1834; 1864 pp. 67–70; mg-j1864-e069-p01.** Nature's beneficent vertu penetrates and tempers dangerous exaltation: the word names effective soothing power rather than an ethical accomplishment.
- **12 June 1833; 1864 p. 40; mg-j1864-e042-p01.** Eugénie's letter helps during a crisis without preventing its necessary course.
- **20 April 1834; 1864 pp. 77–78; mg-j1864-e075-p01.** Consolation becomes reciprocal when the loved companion also rests on the weaker person.
- **7 May 1834; 1864 pp. 79–80; mg-j1864-e077-p02.** The lilac's imagined response gives a bodily form to nature as consoler.
- **12 February 1835; 1864 pp. 111–113; mg-j1864-e103-p01.** Memories approach grief indirectly and moderate its pace for a time.

In this edition. The English "consoling souls" for âmes consolantes at e038-p01 makes consolation a quality of presence. Douceur is not uniformly rendered "sweetness": "gentleness" and "soothing" may better express care or the tempering of pain. The "soothing, beneficent virtue" of fields and woods at e069-p01 is an efficacy that calms: the literal English preserves an older sense of virtue easily missed today.

See also. Friendship; Love; Melancholy; Dryness; Mourning.

Cooper and Natty Bumppo

*Cooper; Natty Bumppo; Amérique; grands fleuves; forêts*²³

The word. Cooper's named hero and other fictional companions furnish an imagined American journey during Guérin's conversation with Élie.

In Guérin. The friends' excursion to America is explicitly an act of recollection and conversation. They ascend great rivers, navigate lakes, and wander forests in the company of Natty Bumppo and Cooper's other heroes. No literal Atlantic crossing is being reported, and no single novel is named. The delighted return to remembered reading briefly gives friendship the scale and freedom of travel. The transition back to Europe then changes the ethical pressure of the entry. Discussion of society's ferment and the vast sea of thought ends in the conviction that each person must fulfil a social mission, even at the cost of innocent preferences or private happiness. The literary excursion is therefore not simply condemned as escapism, nor offered as a permanent refuge from duty. It makes possible an expansive conversation that eventually places limits on the friends' desire for tranquil seclusion. Guérin reports the whole encounter as restoring his courage. Cooper here belongs to the shared resources of friendship, where imagined space can enlarge attention before attention turns toward common responsibilities.

The places. Selected annotated passages.

- **6 March 1833; 1864 pp. 10–11; mg-j1864-e008-p01.** The friends follow Natty Bumppo through an imagined America and explicitly describe the pleasure as recollection.
- **6 March 1833; 1864 p. 11; mg-j1864-e008-p03.** Their return to social questions produces a resolution to choose the place where they can do most good.
- **6 March 1833; 1864 p. 11; mg-j1864-e008-p04.** The conversation as a whole restores strength and a hopeful inward sweetness.

In this edition. The text prints Natty Bumppo by name but leaves the novels unspecified. The American rivers, lakes, and forests belong to recalled fiction, not to Guérin's physical itinerary.

See also. Élie de Kertanguy; Journeys; Conscience; Reading.

23 1864 Journal, March 6, 1833. Historical note sn-p010-1 identifies Élie; it adds no bibliography for the Cooper reading.

Correspondence

*correspondance; rapports; liaison; conformités*²⁴

The word. Correspondence names a relation between inward and outward events that may be felt without an obvious causal or logical connection. Its strongest explicit occurrence joins awakened memories to the soul of nature through unknown sympathies. For letters exchanged between people, see Letters and correspondence.

In Guérin. On March 28, 1833 Guérin observes that nature can awaken intimate memories seemingly unrelated to the visible scene. The lack of an apparent connection does not make the response meaningless to him; it suggests a deeper communication whose mechanism remains unknown. The observation is grounded in a particular bodily experience, lying in beechwoods and breathing warm spring air.

Other entries stage rather than name the relation. A gray, still day and a quieted soul develop parallel veils and distant voices. In March 1835 he recalls following the sunset's gradual calm at the same time as his own pain subsided. The evening and the observer moved toward repose together. These analogies are not simply projections that the prose labels as such, nor demonstrations of an established natural law. They are accounts of felt agreement.

Their failure is equally important. He asks what has become of these conformities when he can feel nothing but his damaged existence. The world does not always echo or remedy the self; correspondence depends on a vulnerable capacity for relation. This makes the word useful for tracing both communion and its loss, rather than as a shorthand for a consistently harmonious universe.

The places. Selected annotated passages.

- **28 March 1833; 1864 pp. 20–21; mg-j1864-e023-p01.** Memories without an apparent link to the landscape are connected to nature through sympathies explicitly called unknown.
- **14 August 1833; 1864 pp. 46–47; mg-j1864-e052-p01.** The still gray scene and the soul's repose are shaped as parallel inward and outward arrangements.

²⁴ The later nineteenth-century history of “correspondences” is not needed to establish the local sense. No claim of a direct relationship to a later poet is made here.

- **24 March 1835; 1864 p. 113; mg-j1864-e104-p02.** The speaker recalls a simultaneous calming of sunset and inward pain.
- **24 March 1835; 1864 p. 113; mg-j1864-e104-p03.** The loss of conformity leaves him confined to the feeling of his own existence.

In this edition. The English preserves “correspondence” in March 1833, while “conformités” in March 1835 emphasizes agreements or likenesses. These are related expressions, not proof that Guérin uses a single formally defined doctrine throughout.

See also. Sympathy; Harmony; Inner eye; Imagination; Thought; Letters and correspondence.

Creation

*création; créations; créer; œuvre*²⁵

The word. Création can name God’s created world or the production of a human work. Its use for both allows correspondences between divine and artistic making without establishing their equality.

In Guérin. In March 1833 creation is an already given plenitude into which the soul must enter rightly. False relations make it appear inhospitable; harmony restores access to its riches. The next paragraph turns this plenitude against restrictive artistic doctrine: God’s making has already supplied the poet’s poetics. The demand is to learn from a whole that precedes one’s rules.

The account of circulating life gives creation a directional unity. Life rises through natural kingdoms toward the human heart, where it encounters the divine in a sacrificial image. This is more than an inventory of things. The created world is an active relation in which humanity participates, although Guérin proposes what might be said about it rather than presenting a completed theological argument.

Human creation appears magnificently embodied in Hugo’s drama. The author’s contrasting powers have become a sublime work, yet the method remains his own. Later, Guérin calls his own attempts disconnected creations, abruptly interrupted like a disordered speech. The contrast exposes the demand that making impose continuity without falsifying the energies from which it proceeds.

²⁵ The sacrificial account uses tentative expressions such as “il me semble.” Its status as a projected line of meditation should remain visible in summaries.

Creation therefore carries both plenitude and the problem of achieved form. Nature offers a living whole; human work may embody a temperament, imitate a formula, or break before completion. The word's elevated reach should not conceal that unevenness.

The places. Selected annotated passages.

- **21 March 1833; 1864 p. 17; mg-j1864-e018-p02.** The created world's apparent refusal is traced to the speaker's false relations with it.
- **21 March 1833; 1864 pp. 17–18; mg-j1864-e018-p03.** Creation is the divinely supplied poetics that exceeds exclusive artistic systems.
- **30 March 1833; 1864 pp. 22–23; mg-j1864-e025-p01.** Natural life converges in humanity, where the proposed sacrificial analogy joins creation to God.
- **10 April 1833; 1864 pp. 26–27; mg-j1864-e030-p02.** Hugo's dual temperament becomes sublime creation, without becoming a universal recipe.
- **27 March 1835; 1864 p. 114; mg-j1864-e105-p02.** The speaker's own creations are condemned for disconnection and abrupt interruption.

In this edition. The English keeps the shift from singular “creation,” the created totality, to plural “creations,” the speaker's attempted works. The French plural in March 1835 concerns broken continuity, not an enumeration of separately completed masterpieces.

See also. Poetry; Art; Form; Organic unity; Genius.

Dante

*Dante; cercle de l'enfer; étendard; guide menteur*²⁶

The word. Dante supplies the moving banner and pursuing crowd through which Guérin pictures the restlessness of inward life. The supplied note locates the scene more precisely than Guérin does.

In Guérin. In the long December 10 entry, thoughts become a shadowy multitude chasing an attractive sign that never lets itself be reached. The image is drawn from Dante but transformed by its new use.

²⁶ 1864 Journal, December 10, 1834; translator note tn16. The distinction between Guérin's phrasing and Dante's location is explicitly supplied by the edition.

Guérin's banner becomes a wavering luminous form, and the pursuing thoughts retain an irresistible fascination with it even while he suspects a deceptive guide and a cruel trap. The passage does not simply condemn imagination. Almost immediately it also claims access to nature's secret dwellings, the origins of movement, and the first song of beings. The uncertainty is central: the same faculty seems capable of intimate revelation and endless pursuit of a lure. Dante's scene gives spatial and kinetic form to that divided judgement. The writer then compares his own pages to passing cloud-shadows and a vessel carrying too much sail, refusing to let one borrowed image settle the matter. This use of Dante is a self-comparison within a shifting meditation, not an assertion about the moral status of the historical souls Dante describes.

The places. Selected annotated passages.

- **10 December 1834; 1864 pp. 104–106; mg-j1864-e099-p04.** The banner and crowd figure restless pursuit; the paragraph then oscillates between distrust of the lure and claims of privileged imaginative access.

In this edition. Guérin calls the scene a circle of Hell. Translator note tn16 identifies Inferno III 52–57 and notes that Dante places it in the vestibule before Acheron. The discrepancy should be explained, not silently corrected in the French.

See also. Imagination; Restlessness; Reading; Trébutien and the printed witnesses.

Dawn and twilight

*matin; soir; crépuscule; couchant; coucher du soleil*²⁷

The word. The notebook most often approaches the day's thresholds through morning, evening, sunset, and *crépuscule*. *Crépuscule* can name twilight generally, but the cited descriptions chiefly concern evening. These thresholds are processes of changing visibility and sound rather than fixed symbolic labels.

In Guérin. Early morning can be poised between stellar and solar light, as in the loved December Mass. Evening receives much fuller

²⁷ The December evening is explicitly described as autumn within the dated text. This article retains the author's seasonal wording rather than silently correcting it by a modern seasonal convention.

attention. Sunset sends memories flocking like birds, while the changing clouds stage a royal departure. Autumn twilight gives trees apparent faces and silent passions. Such personification emerges from diminishing light, which preserves posture while loosening the exact determination of features.

The transition can also make feeling bearable. In January, enough light remains after sunset to temper the black shadows; natural quiet and a moderated inward ecstasy are described through one another. In March 1835 the writer remembers this former accord as a process of settling: the day's burning river of light left an aerial sediment, and both evening and self drowsed into relief.

The retrospective tense matters. The very ability to describe that shared easing does not mean it remains available. Twilight thus joins sensory change to a history of receptivity, including its loss. What passes from day into night also allows present writing to encounter a former self.

The places. Selected annotated passages.

- **9 December 1833; 1864 p. 60; mg-j1864-e065-p01.** Morning worship occupies the interval between fading stars and first sunlight
- **1 October 1833; 1864 pp. 48–50; mg-j1864-e057-p01.** Autumn twilight makes trees appear to act out a mysterious scene
- **2 October 1833; 1864 pp. 51–52; mg-j1864-e058-p01.** Sunset and gathering birds coordinate the return of memories
- **20 January 1834; 1864 pp. 67–70; mg-j1864-e069-p01.** Residual light softens the passage into night
- **24 March 1835; 1864 p. 113; mg-j1864-e104-p02.** A remembered twilight offers an image of calming sedimentation

In this edition. Couchant is rendered west in the March 1835 paragraph, emphasizing direction, while *crépuscules* becomes twilight. Reading the two together restores the temporal event as well as the part of the sky being watched.

See also. Sun; Light; Night; Autumn; Birds.

Death

*mort; mourir; tombe; cercueil; dépouille; agonie*²⁸

The word. Death is an event, an anticipated passage, and a figure for lost inward vitality. *Tombe* and *cercueil* give it material form; *agonie* can designate the death struggle or the extremity of a soul still physically alive. These uses must be distinguished.

In Guérin. The birthday meditation imagines infant death as entrance into heaven before the trials of earthly experience. It combines gratitude for preservation with regret for a heaven not yet reached. In the journey to Saint-Malo, conversation briefly removes death's frightening mask: divine generosity in the visible world encourages hope for another life. These are situated meditations, not a consistently cheerful view of dying.

Death becomes less abstract when Guérin mourns Marie. He first names attendance at a dying friend's bedside as a privilege, then immediately acknowledges that he saw nothing himself. The deathbed is reconstructed imaginatively from afar. The distinction between witness and representation is essential: the reader is given the mourner's effort to approach death, not an eyewitness account.

Elsewhere inward life seems to die while the organism continues, and earning a living becomes toil for a future corpse. Such inversions unsettle the ordinary opposition between life and death. The notebook asks what deserves the name life when imagination, relation, and moral energy are absent, while also preserving the pain that an actual death introduces into its surviving relationships.

The places. Selected annotated passages.

- **4 August 1832; 1864 pp. 4–5; mg-j1864-e003-p01.** Infant coffins prompt a wish for innocent passage to heaven alongside gratitude for survival.
- **15 April 1833; 1864 pp. 27–31; mg-j1864-e031-p01.** Reported conversation makes death temporarily consoling by removing the mask imposed by fear.

28 The date of Marie's death is reported in the entry dated February 2, 1835: January 22, at nine in the evening. Entry date and event date must not be conflated; Guérin was not present at the deathbed.

- **2 February 1835; 1864 p. 108; mg-j1864-e101-p02.** The imagined privilege of attending a dying friend establishes the desire for intimate knowledge of death.
- **2 February 1835; 1864 pp. 108–109; mg-j1864-e101-p03.** Guérin explicitly says he has seen only the representation formed within his soul.
- **30 April 1835; 1864 p. 120; mg-j1864-e108-p03.** Subsistence for a future corpse reverses the ordinary assurance contained in the word life.

In this edition. “Life of a day” at e003-p01 preserves an image of extreme brevity, not a verified age for the children. “Death struggle” for agonie at e101-p03 is appropriate to the imagined deathbed, whereas the later agony of the soul remains metaphorical.

See also. Mourning; Eternity; Hope and despair; Time; Suffering.

Desire

*désir; désirer; avide; soif; aspiration; attrait*²⁹

The word. Desire ranges from an articulated wish to a pull experienced before its object is fully understood. Soif gives it bodily urgency; avidité suggests eager hunger; attrait names the attraction exerted by persons, places, images, or possibilities. Their objects matter more than a single moral valuation.

In Guérin. Guérin wants shelter, knowledge, beauty, useful work, love, and sometimes release from earthly life. These wants are not arranged in a stable hierarchy. His longing to unite with spring carries perception toward an imagined participation in all its forms at once. Intellectual desire can instead make partial understanding painful: a newly opened field of knowledge enlarges appetite faster than competence. The difficulty is not merely that he wants impossible things; it is that each glimpse awakens another capacity to want.

Desire can also become an agent of moral development. In July 1834 vague, lukewarm wishes for liberty become ardent thirsts and active thought. After Marie’s death, the same vocabulary of avidity turns toward knowledge of her final hours and the invisible world. That turn

²⁹ The article follows desire’s changing objects within the supplied journal. It does not identify an unnamed beloved or turn every wish for knowledge into a coded account of erotic desire.

does not abolish bereavement; it shows how love reorganizes attention around what cannot be recovered directly. The notebook thus distinguishes sterile pursuit from potentially formative attraction while never finding a permanent rule for telling them apart.

The places. Selected annotated passages.

- **24 April 1833; 1864 p. 33; mg-j1864-e034-p01.** Botanical reading brings delight and enlarges the pain of not understanding familiar phenomena.
- **25 April 1833; 1864 p. 34; mg-j1864-e035-p03.** The wish to identify with spring imagines receiving its entire life and love.
- **16 July 1834; 1864 p. 88; mg-j1864-e085-p01.** Desires become thirsts as liberty passes from vague reverie toward passion.
- **2 February 1835; 1864 pp. 109–110; mg-j1864-e101-p05.** Avidity for sorrow and final knowledge expresses bereavement's reorientation toward the invisible.

In this edition. The English recasts the French plural contrast of *désirs* and *soifs* into the distributive singular “desire” and “burning thirst.” The strengthening of appetite remains clear. At e101-p05 “avid” retains the intensity of *avide*, stronger than ordinary curiosity.

See also. Restlessness; Hope and despair; Love; Infinity; Presentiment.

Dream and reverie

*rêve; rêver; rêverie; songe; demi-sommeil; extase*³⁰

The word. *Rêve* and *songe* can designate sleep dreams or imagined scenes; *rêverie* often suggests a waking drift of thought and feeling. Guérin allows the fields to overlap. *Demi-sommeil* marks a border state, while *extase* names transport beyond ordinary self-possession without necessarily implying a supernatural vision.

In Guérin. The cathedral episode is explicitly a dream: a woman's voice enters a space filled with awareness of God. The repeated figure of the following nights provokes a question rather than a declared

³⁰ The translator's note on magnetic sleep explains an analogy, not an event in Guérin's medical history. The dream involving L... is not used to supply an unsupported identification of the woman.

explanation. These nocturnal events should be distinguished from the waking reveries produced by sea, landscape, and solitude.

Reverie can calm or excite. Coastal harmonies make an inward paradise; the fusion of natural quiet and stormy feeling creates a tempered ecstasy that retains consciousness of sadness. The summer account of magnetic sleep is an analogy for intense inner activity during bodily repose. Guérin does not say that he actually underwent mesmerism. Its value is to express how a resting person can still undergo growth.

Later dreams become more ambiguous: thought races toward an alluring sign, serious projects dissolve, and the soul follows regions it may never reach. In mourning, imagined forms bring the dead near but also renew the pain that they are accessible only as thought. The notebook therefore cannot be read as simply celebrating dream over reality. It studies a faculty of mediation whose power to preserve, enlarge, and console is inseparable from its capacity to disorient.

The places. Selected annotated passages.

- **15 June 1833; 1864 p. 41; mg-j1864-e044-p01.** The cathedral and recognized voice belong to an explicitly narrated sleep dream.
- **20 January 1834; 1864 pp. 67–70; mg-j1864-e069-p01.** A tempered ecstasy combines outward quiet with persistent awareness of sadness.
- **20 August 1834; 1864 pp. 93–95; mg-j1864-e087-p02.** Magnetic sleep supplies a comparison for inward activity during apparent inactivity.
- **10 December 1834; 1864 pp. 104–106; mg-j1864-e099-p04.** Dreamlike pursuit is at once seductive, productive of writing, and suspected of deception.
- **12 February 1835; 1864 pp. 111–113; mg-j1864-e103-p01.** Imagining Marie’s spiritual life can restore relation and suddenly intensify loss.
- **19 June 1833; 1864 p. 42; mg-j1864-e045-p01.** A figure has appeared on three successive nights; the brief question supplies neither an identity nor an explanation.

In this edition. The English keeps “dreams” and “reveries” in the Mordreux passage rather than flattening both into fantasy. At e087-p02

“like a man bound by magnetic sleep” preserves the comparative construction; tn13 identifies the historical mesmeric reference.

See also. Imagination; Melancholy; Restlessness; Presentiment; Mourning.

Dryness

*sécheresse; aride; tari; sec; dessèche*³¹

The word. Dryness names more than sadness. It is the exhaustion of a fluid, nourishing, or responsive inward medium. Aridity can characterize pain itself, while a dried imagination or head marks the loss of capacities through which life formerly circulated. Sterility concerns lack of fruit and is related without being identical.

In Guérin. The rereading of René begins in barren dryness and drenches the soul like storm rain. The remedy is powerful enough to make the opening warning against certain books ambiguous: renewed feeling need not be safely beneficial. Later the river of imagination diminishes until its last drop passes. Guérin insists that the liveliest faculties cannot simply have died, yet the interruption is undeniable. The former world of inward sounds falls silent, and objects become opaque under a lightless gaze.

March 1835 distinguishes dry pain from pain that once held some dissolved balm. What has vanished is not suffering but the small sweetness that made it bearable and communicable. The next month the head is dry in an experience explicitly described as half inward and half physical, with oppressive sensations and the cessation of imagining. This embodiment must not be removed from the metaphor, though it cannot establish a diagnosis.

Convalescent rumeurs later return like signs of life in a quiet landscape. Dryness is therefore a contingent blockage within the diary’s fluctuating experience, not its final essence. It deserves its own reading because it names loss of mediation and inward fertility more precisely than a general label of melancholy.

31 The head’s bodily symptoms are Guérin’s report. The article does not convert the metaphor of drought into a medical finding or assume that its possible religious resonance exhausts its psychological and sensory meanings.

The places. Selected annotated passages.

- **30 July 1832; 1864 p. 4; mg-j1864-e002-p01.** Barren dryness is answered by reading's storm-like drenching.
- **10 December 1834; 1864 p. 103; mg-j1864-e099-p01.** The river of imagination dwindles to its final drop.
- **10 December 1834; 1864 p. 104; mg-j1864-e099-p03.** The interruption of inner sound leaves objects opaque and apparently dead.
- **24 March 1835; 1864 p. 113; mg-j1864-e104-p01.** Pain no longer contains the dissolved balm that formerly made it secretly sweet.
- **8 April 1835; 1864 pp. 117–118; mg-j1864-e107-p01.** The dry head joins bodily distress to suspended imagination.

In this edition. “Drenched” for *détrempe* at e002-p01 answers the earlier “barren dryness.” At e104-p01 “Once my sorrows were as though steeped; they have become dry” preserves the unusual material contrast rather than reducing it to greater unhappiness.

See also. Melancholy; Suffering; Feeling and sensation; Consolation; Imagination.

Earth

*terre; sol; motte; poussière*³²

The word. *Terre* ranges from soil and solid ground to the terrestrial world inhabited by people. Its opposition to *ciel* may be physical, religious, or both. *Sol* more narrowly identifies the sustaining ground, while *motte* and *poussière* bring earth down to the scale of a clod or particles.

In Guérin. Earth is frequently receptive rather than inert. After rain it seems to taste the water that brings life; in the meditation on germination, the fertile molecule gives life to the absorbing root. Smallness does not diminish this activity. A clod on which two birds might perch becomes the scale against which the storm-watchers measure their own bodies, while dust elsewhere is imagined as a multitude engaged in sacred service.

32 The molecular passage is imaginative natural philosophy in the supplied text, not a claim that Guérin performed a microscopic experiment.

The terrain also forms part of a larger visual composition. June's green earth and blackened sky refuse to harmonize, producing the disturbing image of a wedding in a church hung with mourning. Earth thus cannot be assigned one fixed emotional value. In April 1835 the imagined soil retains fertility but cannot bring its sap beyond a constant, fruitless fermentation. What matters is the relation between ground, atmosphere, and development, not simply the presence or absence of living material.

The places. Selected annotated passages.

- **25 April 1833; 1864 p. 34; mg-j1864-e035-p01.** Rain-fed earth appears to savor its renewal
- **13 June 1833; 1864 pp. 40–41; mg-j1864-e043-p01.** Green ground and dark heaven become an emotionally discordant pairing
- **8 December 1833; 1864 pp. 58–59; mg-j1864-e064-p03.** The observers' apparent size is reduced to birds on a clod
- **29 September 1834; 1864 p. 101; mg-j1864-e096-p01.** The root's encounter with the fertile molecule dramatizes life at the soil's smallest scale
- **26 May 1834; 1864 pp. 82–83; mg-j1864-e080-p01.** Dust's imagined service as countless Levites extends respect to the apparently least consequential material beings

In this edition. In the germination passage, *sein de la molécule féconde* becomes breast of the fertile molecule, retaining a bodily image rather than substituting a modern account of nutrient uptake. Earth and soil in English distinguish some uses of *terre* and *sol* but do not eliminate their figurative overlap.

See also. Seeds; Rain; Sky; Growth and decay.

Edmond de Cazalès

*C...; M. Edmond de Cazalès*³³

The word. The companion on the first journey to Saint-Malo, printed as *C...* and identified by the historical editor.

In Guérin. Cazalès's importance lies in the way his conversation opens the journey. His praise of travel on foot emphasizes encounters:

33 1864 Journal, April 15, 1833, printed pp. 27–31; historical source note sn-p027-1. One long paragraph is the complete cited basis for this particular portrait.

inns, cottages, and fellow travellers can make ordinary people accessible and permit unexpected confidences. Guérin takes this view from a companion whose own memories include southern Germany and Switzerland. Their conversation then tests a religious implication of natural beauty. Since its gifts reach good and bad alike, Cazalès reads divine generosity as a reason for hope concerning human destiny. Death consequently loses, for a time, its frightening mask. The two exchange accounts of inward life before moving to poets and love; Cazalès is said to know Lamartine personally. These reported particulars explain how the approach to the sea becomes intellectually and emotionally charged before the Ocean appears. They do not authorize us to expand every initial C... elsewhere or to reconstruct an entire biography. Within this paragraph, the friend helps Guérin discover that private convictions about nature can be spoken, recognized, and enlarged in company.

The places. Selected annotated passages.

- **15 April 1833; 1864 pp. 27–31; mg-j1864-e031-p01.** C... values pedestrian travel for its human encounters, articulates hope from natural generosity, and accompanies the first sea visit.

In this edition. Source note sn-p027-1 identifies the companion as Edmond de Cazalès and adds his father's distinction. The expanded name belongs to the historical apparatus, while the running French retains C....

See also. Saint-Malo and the Rance; Chateaubriand and René; Friendship; Faith and doubt.

Education

*éducation; collègue; écoles; professeur; éducations morales*³⁴

The word. Education includes the schooling that transmits languages and texts, but also the formation of understanding, taste, character, and the moral sense. Guérin judges schooling by the capacities it actually develops.

In Guérin. The February 1833 critique is severe but constructive. French colleges have supplied scraps of Latin and Greek together with

³⁴ The comparison with German education is Guérin's judgment occasioned by Goethe, not a neutral survey of national curricula. The entry preserves its polemical and autobiographical setting.

boredom because they detach literary works from the civilization that explains them. The remedy is not abandoning ancient authors. It is teaching their relations to landscape, religion, philosophy, and the arts, so that each can interpret the others. The living whole should awaken love of learning rather than mere endurance of the letter.

The June 1835 entry extends the charge from intellectual method to moral formation. After years in school, he finds himself without even the beginnings of inward strength or guidance in conduct. Intellectual discernment has progressed more rapidly than the ability to act differently. Education fails when it cultivates judgments without the strength to live by them.

Between these critiques, the country appears as another school. Free and receptive idleness produces growth without books or laborious study. This alternative does not settle the practical problem: the Latin retained from college becomes the means by which Guérin earns his living teaching others. The system he condemns has supplied a limited resource, while the labor of transmitting it consumes time needed for thought.

Education thus concerns an unequal exchange between received knowledge, self-development, and livelihood. Its ideal is integrated formation; its reported reality is fragmentation, incomplete moral growth, and the paradoxical usefulness of what has otherwise disappointed him.

The places. Selected annotated passages.

- **6 February 1833; 1864 pp. 6–8; mg-j1864-e005-p01.** The main educational critique opposes severed extracts to reciprocal interpretation within a civilization.
- **4 August 1834; 1864 pp. 90–91; mg-j1864-e086-p01.** Unforced receptive life in the country produces growth outside formal study.
- **30 April 1835; 1864 p. 120; mg-j1864-e108-p03.** The small residue of school Latin supports teaching, while the work drains the time available for thought.
- **4 June 1835; 1864 pp. 122–123; mg-j1864-e111-p01.** The later critique asks why schooling has not taught inward strength or transformed moral conduct.

In this edition. “Collège” in the supplied English is generally rendered through “schools” or “school education.” It should not

automatically be read as an American undergraduate college. “Éductions morales” shifts the complaint to formation of character, not another branch of literary instruction.

See also. Organic unity; Study; Science; Intelligence; Work and action; Beauty.

Élie de Kertanguy

*Élie; Élie et moi*³⁵

The word. The friend named in the March 6 conversation and the May 9 gathering of beech leaves. The historical editor identifies him as Élie de Kertanguy.

In Guérin. Élie’s two explicit appearances show friendship as a practice of moving together between levels of thought. In March the friends travel imaginatively through Cooper’s America, then return to the ferment of European society and the immensity of thought before God. They end by resolving to place their own usefulness above an idle private happiness. Guérin emphasizes the restorative effect of the conversation upon his weak and wavering spirits. In May the occasion is humbler: the two gather young beech leaves to eat. Guérin feels compunction about destroying their brief lives, although his hand continues the damage. Their talk again brings relief, and the promise to gather leaves another time becomes an understood allusion to renewing it. The friend therefore belongs both to high conversation and to an ordinary shared act in the garden. These contexts matter more for the journal than the editor’s brief biographical supplement. The name Élie must not be confused with a reference to the biblical prophet, and the separately printed initial E... is not automatically an expanded occurrence of his name.

The places. Selected annotated passages.

- **6 March 1833; 1864 pp. 10–11; mg-j1864-e008-p01.** The conversation joins imaginative travel, Europe’s social ferment, and reflection on thought before God.

35 1864 Journal, March 6 and May 9, 1833; historical source note sn-p010-1. No additional biography or conflation with Elijah is supplied.

- **6 March 1833; 1864 p. 11; mg-j1864-e008-p03.** The friends resolve to choose the place where they can do most good, even at the cost of idle personal happiness.
- **6 March 1833; 1864 p. 11; mg-j1864-e008-p04.** The conversation renews Guérin's wavering strength and ends in an unfamiliar sweetness identified with hope.
- **9 May 1833; 1864 pp. 37–38; mg-j1864-e039-p01.** Gathering beech leaves provides the occasion and later shorthand for a relieving conversation.

In this edition. Source note sn-p010-1 gives the full name and a death year. The entry of March 24 prints E..., without an attached identification of that initial; it is retained as unresolved here.

See also. Cooper and Natty Bumppo; Lamennais (Féli); Friendship; Conscience.

Ennui and aversion

*ennui; m'ennuyer; dégoût; dégoûts*³⁶

The word. Ennui includes boredom, weariness, and the oppression of life without satisfying engagement. Dégoût is more actively repellent: distaste, aversion, or disgust. The first can leave one inert; the second may drive one away. Their proximity does not make them exact synonyms.

In Guérin. The school memoir opposes education's intended nourishment to the enormous mass of ennui its fragmentary methods have produced. Boredom is there an indictment of a system, not a confession that learning itself lacks value. On Good Friday the same word enters a different setting. Guérin is bored during retreat, gnaws at unnamed thoughts, and becomes bitter toward devotional exercises. He describes this as spiritual rebellion because natural sweetness attracts him while religious concentration fails.

By April 1835 aversion has acquired a more bodily and kinetic force. Work provokes an acrid, nervous dégoût that sends him into streets and public squares. A few days later ennui is among the factors associated with oppressive sensations in his head. These passages connect affect, physical discomfort, and working conditions without making them

³⁶ The school critique and bodily descriptions belong to different argumentative settings. Their connection is interpretive, not evidence that one named disease or single cause explains them all.

identical. To translate all of them as mere boredom would lose both the moral conflict of the retreat and the later experience of almost intolerable repulsion. Equally, imposing a uniform spiritual meaning would efface the specific failures of education and labor.

The places. Selected annotated passages.

- **6 February 1833; 1864 pp. 6–8; mg-j1864-e005-p01.** A mass of ennui is the bitter residue of ten years' disconnected classical teaching.
- **5 April 1833; 1864 p. 25; mg-j1864-e029-p02.** Boredom and aversion arise within prescribed retreat and are judged against Good Friday's demands.
- **3 April 1835; 1864 pp. 116–117; mg-j1864-e106-p01.** Acrid, nervous aversion prevents application and drives movement through the city.
- **8 April 1835; 1864 pp. 117–118; mg-j1864-e107-p01.** Ennui enters a list of circumstances associated with distressing bodily sensations.

In this edition. The English distinguishes “boredom” and “grow bored” from the retreat’s “aversions.” This differentiation is valuable: *dégoût* is not simply a stronger quantity of ennui but often a movement of rejection.

See also. Suffering; Dryness; Retreat; Restlessness; Education.

Eternity

*éternel; éternellement; éternité; impérissable; coéternel*³⁷

The word. Eternity may name divine life beyond temporal succession, the permanence of a spiritual condition, or an imagined release from the interruptions of earthly existence. Guérin also makes the word unsettling by asking what would happen if an inadequate moral self never changed.

In Guérin. The eternal feast answers the annual passing of Easter; it promises fulfillment where repeated earthly solemnities remain provisional. Nature’s beauty can already participate in the eternal when the inward eye sees more than exterior forms. Eternity is thus not only a

³⁷ These passages do not form a systematic account of the afterlife. The article follows the varying emotional and ethical work of permanence in the diary’s own language.

later destination but a dimension the soul seeks within present experience.

Bereavement gives permanence an urgent personal object. Marie is imagined in an imperishable condition, yet earthly imagination keeps clothing that spiritual life in familiar forms. The claim of survival does not remove the difficulties of representing it. Elsewhere eternity promises sustained thought, free from the daily necessity that consumes time and strength.

The late fear of remaining coeternal with his present moral condition complicates any equation of endlessness with happiness. What matters is not simply duration without limit but transformation, knowledge, and moral growth. The notebook's hope in eternity is inseparable from dissatisfaction with the forms of life that might otherwise be perpetuated.

The places. Selected annotated passages.

- **15 March 1833; 1864 p. 14; mg-j1864-e014-p01.** Beauty is apprehended as eternal and participating in God through inward perception.
- **10 April 1833; 1864 pp. 25–26; mg-j1864-e030-p01.** The eternal feast contrasts with anniversaries carried away by successive years.
- **12 February 1835; 1864 pp. 111–113; mg-j1864-e103-p01.** Marie's imperishable condition strains an imagination accustomed to earthly forms.
- **30 April 1835; 1864 p. 120; mg-j1864-e108-p03.** Eternal thinking promises relief from material demands on intellectual time.
- **4 June 1835; 1864 pp. 122–123; mg-j1864-e111-p01.** The fear of being coeternal with an unsatisfactory moral self turns permanence into a warning.

In this edition. The unusual “coeternal” preserves coéternel in the final question of e111-p01. It should not be silently replaced by merely long-lived: the force lies in imagining an enduring sameness of self.

See also. Time; Death; Mourning; Infinity; Faith and doubt.

Expression

*expression; exprimer; décrire; rendre; formuler*³⁸

The word. Expression is the passage by which an inward state or living force becomes perceptible. It includes human description and speech, but also the manifestation of love in a flower or of a temperament in a work.

In Guérin. Guérin repeatedly distinguishes intensity of experience from adequacy of expression. Le Val offers all the materials of a biblical poem, if he could describe as well as he feels. The first sight of the ocean is difficult to formulate because the impression is vehement, disordered, and insufficiently settled in memory. Not every failure of language means the same thing: an experience may exceed the mind's power, remain confused, or be damaged in its social utterance.

Nature provides another model. Floral abundance is the expression of love and then, more strongly, love itself. Expression here is not a secondary report pasted onto a prior fact. It is the living force's embodied appearance. François's natural poetic speech approaches this continuity: his words flow from the character of his soul.

Guérin's own attempts remain exposed to judgment. He asks whether he can express anything other than what he actually feels; elsewhere conversation mutilates cherished thoughts before others. The fidelity demanded is therefore double. Expression must answer to the experience that calls it forth and reach an outward form that does not deform it.

His unfinished and resumed sentences make the problem visible. The autumn sky interrupts the recollection he is trying to narrate, and new perception enters the act of writing. The notebook preserves not only what was expressed but the shifting conditions under which expression became possible.

The places. Selected annotated passages.

- **31 March 1833; 1864 p. 23; mg-j1864-e026-p01.** Floral expression is intensified into identity: the flowering is love itself celebrating its mysteries.

38 The supplied 1864 editor explains that the Le Val sequence substitutes a later loose-sheet version. The local shift from writing to describing is a documented textual difference, not evidence of a newly dated change of mind.

- **15 April 1833; 1864 pp. 27–31; mg-j1864-e031-p01.** The ocean’s first impression remains hard to formulate because it is brief, violent, and unsettled.
- **1 October 1833; 1864 pp. 48–50; mg-j1864-e057-p01.** Recollection and present perception interrupt one another within the writing process.
- **7 December 1833; 1864 pp. 56–58; mg-j1864-e063-p04.** The imagined biblical poem depends on bridging the disparity between describing and feeling.
- **7 December 1833; 1861 variant pp. 83–84; mg-r1861-18331207-tail-p01.** Earlier printed witness: the closing contrast is between writing things and experiencing them, where the main 1864 version speaks of describing and feeling.

In this edition. In the 1864 Le Val text “décrire les choses” is translated as “describing things”; the 1861 parallel instead has “écrire les choses,” writing them. Both oppose expression to felt experience, but the witness wording should not be blended.

See also. Poetry; Language; Writing; Form; Poet.

Faculties

*faculté; facultés; forces intellectuelles; opérations*³⁹

The word. Facultés are capacities or powers of the soul, sometimes intellectual and sometimes moral. They are not always itemized consistently: Guérin’s language is exploratory, and his broad definition of imagination explicitly resists fixed psychological arrangements.

In Guérin. The plural permits Guérin to describe a self that is neither wholly strong nor wholly weak. Different powers develop at different rates, move in contrary directions, or fail to reach equilibrium. In June 1834 nature soothes the soul’s surface while stimulating restless powers deeper within. Removal from society cannot by itself restore harmony when the inequalities belong partly to the person.

In July the faculties appear as sickly children suddenly grown vigorous. Their unexpected maturation creates a responsibility: caprice

³⁹ The four passages supply changing images of mental organization. Their plurality supports a vocabulary of experience rather than a reconstructed psychological system.

and accident must yield to purposeful exercise in the service of freedom. Growth is possible, but does not occur uniformly or follow an assured timetable.

In August, their communication with the outer world becomes the central issue. When the soul contracts, its most active messengers remain alive but imprisoned, turning their energy against one another and against their enclosure. In April 1835 the image changes to buds whose branches never emerged. The difference matters: obstructed power and absent power are not the same explanation of suffering.

This vocabulary keeps inward experience differentiated. A person may perceive deeply yet lack deductive assurance, feel intensely yet fail in action, rest bodily while mental life expands. “Faculties” gives those uneven combinations a name without resolving them into a unified theory.

The places. Selected annotated passages.

- **26 June 1834; 1864 pp. 86–87; mg-j1864-e084-p01.** Unequal intellectual and moral powers prevent equilibrium even under favorable outward conditions.
- **16 July 1834; 1864 pp. 88–89; mg-j1864-e085-p02.** Newly vigorous faculties require direction and exercise rather than continued government by chance.
- **26 August 1834; 1864 pp. 96–97; mg-j1864-e089-p01.** Communicating powers are confined without being extinguished, producing inward pressure and conflict.
- **30 April 1835; 1864 pp. 119–120; mg-j1864-e108-p02.** The unrealized branch becomes a different model: some powers seem barely indicated rather than merely blocked.

In this edition. English “faculties” is close to the French, but “forces,” “puissance,” and “pouvoir” nearby should not be treated as fixed technical subdivisions. The April paragraph moves freely between the mind’s faculties, forces, strong action, and remaining power.

See also. Intelligence; Imagination; Harmony; Power; Will.

Faith and doubt

*foi; croyance; croire; doute; douter; raison*⁴⁰

The word. Faith can mean Christian belief, trust in a providential purpose, or fidelity to an inward conviction. Doubt likewise has different objects: self, the reliability of perception, a particular fact, or the meaning of the world. These objects must not be collapsed into one religious trajectory.

In Guérin. Guérin's early religious life includes both communal confidence and personal resistance. He admires friendship becoming apostolic in the conversion celebrated at Easter, while his own Good Friday retreat has exposed boredom and revolt. Later, even firmly established believers can face the terrible questions of doubt. Belief is therefore represented as vulnerable to experience, not as an absence of questioning.

In September 1834 thought can no longer settle within an order of ideas or beliefs. The subsequent appeal to truth asks whether its luminous appearance is only an illusion; reason and faith remain unreconciled words. Most dramatically, doubt of an imperceptible self expands until it covers the world. The scale changes, but its origin in wounded self-confidence remains explicitly stated.

Other passages preserve trust without claiming complete knowledge. Guérin consents to an unknown mission and imagines a faith freed from petty chains. After Marie's death, a statement that doubt no longer stirs refers immediately to accepting the fact of her death and remaking memory. It must not be mistaken for the resolution of the journal's philosophical or religious uncertainty. The notebook's recurring lesson is to ask what exactly is believed, doubted, or newly acknowledged in each passage.

The places. Selected annotated passages.

- **10 April 1833; 1864 pp. 25–26; mg-j1864-e030-p01.** The Easter conversion binds faith to friendship, practice, and shared communion.

⁴⁰ No single passage is treated as announcing a final conversion or loss of faith. The supplied journal ends without resolving all of these tensions, and later biography is not silently imported.

- **2 January 1834; 1864 pp. 66–67; mg-j1864-e068-p03.** Doubt can address those most secure in belief during an anxious year-end meditation.
- **4 August 1834; 1864 p. 92; mg-j1864-e086-p03.** The inward temple shelters a faith freed from small human chains.
- **19 September 1834; 1864 pp. 98–99; mg-j1864-e092-p01.** Reason and faith remain distinct while nature’s visible order troubles the human spirit.
- **28 September 1834; 1864 pp. 100–101; mg-j1864-e095-p02.** Self-doubt expands into universal doubt through the image of an atom spreading over the world.

In this edition. “Faith” renders *foi*, while “belief” renders *croyance* in e068-p03. The distinction is useful but not a fixed opposition. The “doubt” ended at e102-p01 must be read with the following account of mourning, not detached as a general declaration of recovered certainty.

See also. God; Providence; Self-knowledge; Infinity; Mourning.

Feeling and sensation

*sentiment; sensation; sensibilité; impression; éprouver; ressentir*⁴¹

The word. Sentiment can mean an experienced feeling, an inward apprehension, or a sense of one’s condition. Sensation emphasizes what is actually undergone; *sensibilité* names susceptibility to impressions. These terms overlap, but Guérin frequently uses their differences to test whether thought has remained abstract or become lived experience.

In Guérin. The letter received in March 1833 revives ten years of misery “not in thought” but in real sensation. Memory here becomes present suffering, and the distinction explains why good advice can wound rather than cure. Elsewhere feeling supplies a mode of understanding that analysis cannot adequately reproduce. Listening to the sea, Guérin starts to separate its constituent sounds, then returns to sentiment. That return does not deny the observations he has just made; it acknowledges that their arrangement fails to exhaust the experienced whole.

⁴¹ Guérin’s vocabulary describes his experience and his interpretation of it. Terms such as nervous sensitivity and organic flaw are not sufficient evidence for a retrospective medical diagnosis.

Receptivity is consequently both a resource and a danger. It allows landscape to awaken hidden memories and makes the slightest natural detail eloquent. Yet the same influences can flatter the soul's surface and become irritants as they penetrate. Insensibility is no solution: the numbness of August 1833 is judged more painful than the most nervous sensitivity. The notebook repeatedly seeks a form of receptive calm that neither shuts out experience nor leaves the person helpless before it. No single opposition between feeling and reason captures that unstable negotiation.

The places. Selected annotated passages.

- **22 March 1833; 1864 pp. 18–19; mg-j1864-e019-p01.** The distinction between thought and actual sensation explains the violent reactivation of old pain.
- **12 August 1833; 1864 p. 46; mg-j1864-e051-p01.** Numb indifference proves worse than acute susceptibility, complicating any simple wish to feel less.
- **9 December 1833; 1864 pp. 60–61; mg-j1864-e065-p02.** Analysis of the sea's timbre yields to a return to feeling without erasing the preceding acoustic detail.
- **26 June 1834; 1864 pp. 86–87; mg-j1864-e084-p01.** Natural influences soothe the surface but excite deeper restless faculties.

In this edition. “Sentiment” becomes “feeling” in the return from acoustic analysis and “sense” in descriptions of inward poverty or weakness. The English's variety is warranted by context; readers searching only for “feeling” will miss part of the French word's range.

See also. Soul; Suffering; Self-knowledge; Melancholy; Consolation.

Fire

*feu; flamme; bûcher; fumée; flambeau*⁴²

The word. Fire names both an observable process of burning and an intensity transferred to thought, suffering, or desire. Flame, fuel, smoke, and torch supply distinct aspects: warmth and light, consumption and transformation, or an illumination carried by a moving observer.

42 The 1861 household witness includes thanksgiving after a sign of the cross before the chairs gather at the fire; the main 1864 sentence omits that detail. The natural fire scene must not be used to silently reconstruct the main text from the variant.

In Guérin. The household fire at Le Val participates in sociability. Dry branches crackle, chairs draw close, speech continues alongside the flame's own sound, and dead wood collected during walks returns as prompt warmth. The scene gives fire a material history and a place within the day's recurrent rhythm. Its dying presence later accompanies solitary farewell writing.

A different use depends on combustion's transformation. Heavy, motionless wood becomes rising smoke, providing the December religious meditation with an image of suffering that makes a soul capable of ascent. The metaphor relies on an alteration of state and movement rather than on pain alone.

Other fires remain intellectual or perceptual. The thought of liberty burns like a passion, while a torch carried through darkness gives visible objects an enlivening brilliance. A small constant fire in April 1835 produces the less hopeful image of water forever trembling without change: intensity can maintain fruitless agitation as well as foster growth. Fire's effects are governed by fuel, degree, duration, and relation to what receives it.

The places. Selected annotated passages.

- **7 December 1833; 1864 pp. 54–56; mg-j1864-e063-p01.** Burning wood's ascent as smoke supplies the material basis of a religious comparison
- **20 December 1833; 1864 pp. 62–64; mg-j1864-e066-p02.** Collected branches, warmth, crackle, and conversation join country walks to domestic life
- **20 January 1834; 1864 p. 72; mg-j1864-e069-p04.** The dying fire accompanies the last night's solitary writing
- **10 December 1834; 1864 p. 104; mg-j1864-e099-p03.** A carried torch models the former power of imaginative illumination
- **3 April 1835; 1864 pp. 116–117; mg-j1864-e106-p01.** A constant small fire maintains agitation without development

In this edition. Flambeau is translated torch in the imaginative night walk, distinguishing a portable light from the domestic feu. The December household flamme qui bruit becomes flame which murmurs, preserving its participation in the conversation's acoustic environment.

See also. Light; Sound; Trees; Growth and decay.

Flowers

*fleur; fleurs; floraison; primevère; pétale; bouton*⁴³

The word. Fleur names an individual flower or flowers collectively; floraison emphasizes the process and abundance of flowering. Bouton can be a bud of leaf or flower. Form, colour, scent, and reproductive function coexist in Guérin's attention rather than belonging to separate decorative and scientific registers.

In Guérin. The first flowers are vulnerable bodies. Primroses bend under little snow burdens but, seen together, resemble girls sheltering under an apron. In the late-March meditation, flowers become the vegetable expression of the love voiced by other creatures. Guérin immediately joins that shared principle to a reported law of decline after reproduction: flowering is already implicated in what follows it.

The April orchard expands the visual range. White apple trees resemble snowballs, while cherries rise as pyramids or spread into fans. These shapes belong to an animated scene that also hears birds and imagines trees listening. On May 22 the blossoms have gone, their completed reproductive work compared to a mother dying in childbirth; fruit and seeds now hold the next generation. Beauty is not exempt from temporal exchange.

Flowers can also become portable intimacies. Petals and rose leaves fall from Onésime's letter, carrying the country into a socially awkward drawing-room scene. Their slight material presence has an emotional worth difficult to explain to strangers. In the notebook's natural vocabulary, a flower can therefore be an individual creature, a form of shared life, a transient reproductive stage, or a tangible communication between friends.

The places. Selected annotated passages.

- **11 March 1833; 1864 p. 13; mg-j1864-e012-p02.** Snow-bent primroses join fragility to a protective human comparison
- **31 March 1833; 1864 p. 23; mg-j1864-e026-p01.** Flowering, animal song, and reproduction are linked, along with their cost

⁴³ The March law connecting reproductive fulfilment to decline is explicitly introduced through Guérin's reading of Herder. It is a reported and interpreted proposition, not modern biological consensus supplied by this lexicon.

- **25 April 1833; 1864 p. 34; mg-j1864-e035-p01.** The orchard is composed through white rounded, pyramidal, and fanlike forms
- **22 May 1833; 1864 pp. 39–40; mg-j1864-e040-p01.** Disappearing flowers give way to fruit and the next generation
- **22 August 1834; 1864 pp. 95–96; mg-j1864-e088-p01.** Actual petals carry remembered country life into the city

In this edition. Floraison is rendered flowering in March, keeping a process rather than only a collection of blossoms. In May, fruits ont noué becomes fruits have set; the technically apt English should not be misread as a statement that the fruit has already ripened.

See also. Spring; Fruit; Seeds; Scent; Growth and decay.

Form

*forme; formes; former; formation; contours*⁴⁴

The word. Form is visible configuration, recognizable contour, or the shape given to an inward image. It may reveal life, veil it, or remain insufficient unless its inward meaning is perceived.

In Guérin. The inward-eye meditation distinguishes knowing exterior forms from understanding nature's intimate language and eternal beauty. This does not make form worthless. It identifies a failure of relation: an outward shape needs to be received in a soul capable of discerning what it communicates.

Forms can also embody rather than merely represent a force. Flowers are not only a sign arbitrarily assigned to love; their varied shapes, colors, and perfumes are described as love's own manifestation. In the December 1834 account, imaginative light animates the physiognomy of things, while its withdrawal leaves every form opaque and struck with death. Shape persists, but its felt vitality changes with perception.

The same vocabulary reveals the problem of imagining what lies beyond sight. Imagination forms clouds from inward vapors and gives the invisible shapes of unknown origin. In mourning, however, its terrestrial habits clothe the departed Marie in recognizable features. The comfort of this forming activity may immediately provoke renewed grief:

⁴⁴ The grief passage explicitly attributes bodily appearance to imagination's earthly habits. It should not be reported as an independently witnessed apparition.

the beloved is present only as a thought. Form makes intimacy possible and exposes its limit.

Guérin's usage therefore resists a simple opposition between sensible form and spiritual content. Their relation is the question. Form can be a dead exterior, a living manifestation, an uncertain construction, or an indispensable means of holding what absence would otherwise remove.

The places. Selected annotated passages.

- **15 March 1833; 1864 p. 14; mg-j1864-e014-p01.** Exterior forms without inward meaning exemplify incomplete perception.
- **31 March 1833; 1864 p. 23; mg-j1864-e026-p01.** Floral forms make the same love visible that speaks and sings elsewhere in creation.
- **10 December 1834; 1864 p. 104; mg-j1864-e099-p03.** Imaginative illumination vivifies forms; its loss makes them opaque and lifeless.
- **10 December 1834; 1864 pp. 104–106; mg-j1864-e099-p04.** The shaping of mental vapors gives a mobile model of imaginative production.
- **12 February 1835; 1864 pp. 111–113; mg-j1864-e103-p01.** Earthly forms both sustain an image of the departed and expose the painful absence of bodily presence.

In this edition. The English generally retains “form” and “forms,” but the active “les forme à son gré” becomes “shapes them as it pleases.” This verb matters: imagination is arranging and condensing, not simply receiving ready-made pictures.

See also. Imagination; Physiognomy; Expression; Beauty; Symbol.

François du Breil de Marzan

*François; mon cher François; La Brousse*⁴⁵

The word. The young friend and poet identified by the historical note as François du Breil de Marzan, author of *La Famille et l'Autel*.

In Guérin. François matters as an example of qualities Guérin believes he lacks. The letter and verses received in May seem to spring from a soul that is fresh, transparent, and consoling. Poetry comes

⁴⁵ 1864 Journal, April 10, May 7, August 25, and September 1, 1833; historical source note sn-p037-1. The September 1 retrospect does not name La Brousse again.

naturally to him like water from a fountain, in contrast to the laborious self-consciousness Guérin repeatedly describes in his own efforts. The disparity does not bar friendship: he explicitly consoles himself with the thought that friendship can arise from contrasts. An earlier entry shows François bringing an older married friend to religious retreat and communion. Guérin admires the tender reversal of expected authority, in which youth guides age. The text gives that older friend only as M. de La M..., and the present article does not turn those initials into a secure identification. Later Guérin goes to La Brousse for days of friendship and consolation, then returns in tears. Across these scenes François represents a possible unity of faith, affection, and unforced poetic utterance, encountered as a person rather than abstractly asserted as an ideal.

The places. Selected annotated passages.

- **10 April 1833; 1864 pp. 25–26; mg-j1864-e030-p01.** François's role in an older friend's conversion and participation in the retreat makes spiritual guidance a form of youthful affection.
- **7 May 1833; 1864 p. 37; mg-j1864-e038-p01.** The verse exchange leads to the praise of natural poetry and the explicit claim that friendship grows from contrasts.
- **25 August 1833; 1864 p. 47; mg-j1864-e053-p01.** The proposed visit to La Brousse is named as a journey for friendship and consolation.
- **1 September 1833; 1864 pp. 47–48; mg-j1864-e054-p01.** The return from the short happy visit exposes the pain of attachment to transient happiness.

In this edition. The full identification and book title come from sn-p037-1, attached to the May 7 entry. The unnamed M. de La M... in April is not expanded on the basis of resemblance alone.

See also. Hippolyte La Morvonnais; Friendship; Poetry; Journeys.

Freedom

*liberté; indépendance; libre; affranchi*⁴⁶

The word. Liberté links political liberty, freedom of judgment, bodily openness, and the soul's resistance to constraint. Indépendance often stresses the capacity to remain oneself under pressure. Their shared language does not make all kinds of freedom identical.

In Guérin. An early disturbance releases a cry Guérin cannot decide whether to call liberty or pride. The ambiguity matters: resistance can defend inward dignity while also exposing susceptibility and self-will. Rural walking gives independence a less conflicted form, a temporary release from habitual life that opens thought to contemplation.

July 1834 makes liberty an explicit public commitment, defined through humanity's happiness and progress. The soul's awakening is figured as puberty and first love, then directed toward active contribution. Small powers need not invalidate participation: the ant can carry a straw toward the future. Freedom is therefore more than private immunity from demands.

The succeeding inward temple shelters generous opinions and a faith freed from petty chains. Social blows may injure the speaker's vulnerable parts without reaching that protected center. Yet the late image of thought forever fleeing asks whether liberty has been confused with evasion. The notebook tests freedom against both coercion from others and the inability to govern one's own movements. It never reduces the issue to a single choice between society and wilderness.

The places. Selected annotated passages.

- **22 April 1833; 1864 pp. 31–32; mg-j1864-e032-p01.** The speaker hesitates between naming his protest liberty and naming it pride.
- **24 October 1833; 1864 pp. 53–54; mg-j1864-e062-p01.** A country walk gives a few hours of independence from habitual life.
- **16 July 1834; 1864 pp. 88–89; mg-j1864-e085-p02.** Liberty is defined as collective happiness and progress and made the object of active service.

⁴⁶ The article's political content rests on Guérin's own definition at e085-p02. It does not infer a complete later party affiliation or programme from these entries.

- **4 August 1834; 1864 p. 92; mg-j1864-e086-p03.** An inward temple preserves free opinions and unshackled faith amid external pressure.
- **26 January 1835; 1864 pp. 106–108; mg-j1864-e100-p01.** The comparison of freedom with perpetual evasion questions whether flight alone can liberate.

In this edition. The English uses “liberty” especially where *liberté* becomes an explicitly public ideal and “independence” for *indépendance*. The distinction helps preserve the movement from political commitment to inward resistance without severing their connection.

See also. Society; Vocation; Solitude; Humility; Restlessness.

Friendship

*amitié; ami; amis; entretien; hospitalité; adieu*⁴⁷

The word. *Amitié* includes companionship, intellectual exchange, confidence, and practical hospitality. The journal often gives friendship an affective intensity that modern usage might too quickly reserve for romance. *Adieu* marks the separation through which a bond becomes newly visible to its participant.

In Guérin. Friendship matures like fruit, strengthens through conversation, and need not rest on likeness. François’s spontaneous poetry consoles a speaker who believes himself unlike his friend; difference becomes a reason for the attachment rather than its defect. With Élie, speculative discussion and modest shared tasks combine thought with ease. Such relationships are active conditions of inward life.

Hospitality gives them a material form. Le Val is not merely a beautiful setting but a household whose daily rhythm shelters the visitor between retreat and the world. The feeling of home involves greetings, meals, shared work, and a voice announcing dinner. Even the imagined microscopic retreat remains open to a guest who comes in sympathy. Guérin’s strongest fantasies of withdrawal thus preserve a threshold for another person.

⁴⁷ The initial L... in the friendship entry is not identified here by resemblance to another occurrence of the same initial. Named persons and biographical identifications belong to separately documented entries.

Parting reveals what habitual proximity concealed. Only after leaving Lamennais does he recognize the inward tearing of separation. The notebook itself can then become a substitute friend, receiving speech that the crowd makes impossible. This substitution should not obscure the human friendships that made its ideal possible. Exile is felt most acutely as the loss of a particular quality of presence and understanding.

The places. Selected annotated passages.

- **13 August 1832; 1864 p. 6; mg-j1864-e004-p03.** Friendship acquires seriousness and sweetness through maturation.
- **7 May 1833; 1864 p. 37; mg-j1864-e038-p01.** Difference from François becomes a source of consolation rather than a barrier to friendship.
- **4 July 1833; 1864 pp. 43–44; mg-j1864-e048-p01.** Even a self-walled microscopic world admits a sympathetic visitor.
- **1 October 1833; 1864 pp. 50–51; mg-j1864-e057-p03.** Separation reveals an attachment to Lamennais that daily habit had left partly unobserved.
- **20 December 1833; 1864 pp. 62–64; mg-j1864-e066-p02.** Hospitality is embodied in the recurring acts and voices of family life.

In this edition. The supplied English keeps “friendship” for *amitié* even where the feeling is ardent. At the opening, Guérin’s own English at home and his French *chez soi* remain visible; the translator does not invent that bilingual meditation on belonging.

See also. Love; Consolation; Memory; Mourning; Society.

Fruit

*fruit; fruits; maturité; noue*⁴⁸

The word. Fruit is both a formed product of a plant’s reproductive life and something that ripens toward sweetness. Guérin uses these related but different stages carefully. The setting of fruit after blossom is not yet maturity, and either stage can supply a distinct human comparison.

In Guérin. The early description of friendship makes maturity a positive temporal process. After youthful extravagance, the relationship

⁴⁸ The May fruits are not specified by species in that paragraph. Earlier apple and cherry blossom should not be silently supplied as its exclusive referents.

becomes serious with time and sweet like ripening fruit. Development is neither mere decline nor the abrupt arrival of perfection; sweetness comes through change.

The May 1833 orchard offers a larger account. Flowers have died after their reproductive work, fruits have set, and the energy within them is directed toward new individuals. The visible fruit is therefore less an end to be consumed than a carrier of future life. Guérin looks beyond present appearance to the countless generation suspended among the branches.

A September 1834 comparison reverses the protected ripening image. Thoughts exposed through inadequate speech return bruised like fruits fallen onto stones. Their vulnerability depends on having a substance that can be damaged by impact; bringing them into public contact need not complete or improve them. Fruit joins growth, sweetness, futurity, and injury, with the particular stage determining the force of each use.

The places. Selected annotated passages.

- **13 August 1832; 1864 p. 6; mg-j1864-e004-p03.** Ripening fruit describes a friendship becoming sweeter and more serious
- **22 May 1833; 1864 pp. 39–40; mg-j1864-e040-p01.** Fruit-setting redirects attention from vanished blossom to future generations
- **7 September 1834; 1864 p. 97; mg-j1864-e090-p01.** Bruised fallen fruit models the damage done to cherished thoughts in conversation

In this edition. Les fruits ont noué is rendered the fruits have set. This avoids the misleading literal sense have knotted and keeps the early reproductive stage distinct from the maturité of the friendship comparison.

See also. Flowers; Seeds; Growth and decay; Stone.

Genius

*génie; génies; hommes de génie*⁴⁹

The word. Génie can mean a person's exceptional creative power, the distinctive disposition of a maker, or a powerful spirit that seems to possess a soul. Guérin's uses join intellectual force to moral influence and individual character.

In Guérin. Lamennais supplies a model in which genius submits to humility and service. He writes for the world's good rather than its applause, understands social suffering, and endures an inward struggle figured through mission, martyrdom, and apostolate. Greatness is measured by responsibility and persistence, not simply the number or brilliance of ideas.

The reading of Hugo gives a different account. His genius appears to take flesh in Lucrèce Borgia, yet the singular becomes two possessing spirits: one vehement, terrifying, and adventurous; the other tender, calm, and receptive to human goodness. The resulting doubleness is artistically productive without being universally prescriptive. Guérin expects magnificent works from it, but warns against making another person's distinctive constitution a rule for everyone.

The later farewell to Lamennais emphasizes a further effect: men of genius can kindle an attachment unlike ordinary affection. Familiar proximity may obscure that influence until separation reveals the tear it leaves in the soul. Genius acts between persons as well as through published work.

The word therefore carries admiration without a simple cult of unbounded originality. Exceptional power belongs to an individual formation, exerts obligations and influence, and must be distinguished from the ready-made formula admirers may try to borrow.

The places. Selected annotated passages.

- **6 March 1833; 1864 pp. 10–11; mg-j1864-e008-p01.** The exceptional mind is praised for humility, public good, and the burden of its mission.

⁴⁹ The March 6 tribute initially speaks of an unnamed man; its Lamennais context should be retained rather than treated as a free-standing account of genius detached from the notebook's community.

- **10 April 1833; 1864 pp. 26–27; mg-j1864-e030-p02.** Hugo’s genius becomes incarnate in drama and is analyzed as two contrasting possessing powers.
- **1 October 1833; 1864 pp. 50–51; mg-j1864-e057-p03.** Separation reveals the distinctive emotional force attributed to a man of genius.

In this edition. The supplied English renders Hugo’s “deux génies” as “two spirits,” while retaining “genius” for the governing artistic power. This avoids implying that two separate brilliant persons occupy him, but makes the repeated French noun less visible.

See also. Poet; Art; Mission; Creation; Organic unity.

God

*Dieu; Seigneur; Divinité; pensée éternelle*⁵⁰

The word. Dieu is addressed, invoked, contemplated, and questioned. Seigneur emphasizes the relationship of creature to Lord; Divinité can occur in speculative meditation. The frequency of “my God” alone does not establish the same kind or degree of theological assertion in every passage.

In Guérin. Early entries imagine God as shelter for weakness, giver of grace, and the eternal thought before which finite minds diminish. Nature can disclose this God through generosity, beauty, and the universal life in which the soul participates. The human heart becomes a possible meeting place of God and creation; the world a temple whose smallest beings perform hidden ministries.

These images coexist with resistance and uncertainty. On Good Friday the speaker reproaches himself for preferring spring’s sweetness to religious concentration. During storms he asks why his peace depends on weather rather than divine will. Later the relation between reason and faith remains unresolved, and self-doubt spreads over the universe. Divine address persists inside such uncertainty rather than marking its simple absence.

⁵⁰ The journal supplies evidence for changing religious experience. It does not by itself establish a final confessional biography, and reported dialogue should remain distinct from the writer’s direct declarations.

The question about the true God of cities or deserts brings the issue into competing forms of life. It asks where and how to live under an attraction that may be shaped by habit, temperament, and circumstance. It should not be reduced to a literal claim that two deities exist. Nor does the supplied ending authorize a seamless narrative from orthodoxy to unbelief or from doubt to settled recovery.

The places. Selected annotated passages.

- **6 March 1833; 1864 pp. 10–11; mg-j1864-e008-p01.** God appears as eternal thought before an ocean of finite and angelic minds.
- **21 March 1833; 1864 p. 17; mg-j1864-e018-p02.** Participation in universal harmony makes life from and in God almost physically felt.
- **30 March 1833; 1864 pp. 22–23; mg-j1864-e025-p01.** The heart is proposed as a meeting point of Divinity and all creation.
- **19 September 1834; 1864 pp. 98–99; mg-j1864-e092-p01.** Reason and faith remain two words whose reconciliation would solve the world's enigma.
- **11 July 1835; 1864 p. 125; mg-j1864-e115-p01.** The God of cities and the God of deserts name an unresolved opposition between ways of living.

In this edition. At e092-p01 the English “spirit of man” renders *esprit de l’homme*, while the surrounding “soul’s eyes” translates *yeux de l’âme*. Preserving both registers matters: the religious question is experienced through different faculties, not simply announced as a proposition.

See also. Faith and doubt; Providence; Grace; Prayer; Sacrifice and Eucharist.

Goethe and German literature

*Gæthe; Mémoires de Gæthe; Klopstock; Herder; Wieland; Gellert; Gleim; Bürger; Lénore*⁵¹

The word. Goethe's memoirs occasion Guérin's most sustained comparison of literary education. The surrounding German names designate a living literary movement, not an explained canon of separate doctrines.

In Guérin. Finishing the first volume of Goethe's *Mémoires*, Guérin records mixed impressions rather than a simple verdict. Marguerite, Lucinde, and Frédérica have stirred his imagination, while the emergence of a nationally vigorous poetry opens a larger view of intellectual growth. The list of writers conveys abundance and movement. Its strongest consequence is bitterness toward his own schooling, where classical texts had been detached from nature, religion, philosophy, art, and the civilization that made them intelligible. What he praises in German education is a generous philosophy presiding over first studies and nourishing the love of knowledge. This is the judgement of the diary's reader; it is not verified comparative educational history. Herder later appears independently as a source for a thought about reproduction and decline. Another German literary resonance is Lénore, whose headlong transport supplies a later simile for the soul's fearful movement. The journal names that figure without explaining the work, and the supplied apparatus does not identify Guérin's particular edition or translation.

The places. Selected annotated passages.

- **6 February 1833; 1864 pp. 6–8; mg-j1864-e005-p01.** The completed first volume provokes admiration of literary vitality and a detailed critique of disconnected French schooling.
- **31 March 1833; 1864 p. 23; mg-j1864-e026-p01.** Herder becomes a separately named reading source for the relation between love, reproduction, and decline.
- **2 January 1834; 1864 pp. 66–67; mg-j1864-e068-p03.** Lénore supplies an image of being carried headlong toward obscure and frightening regions.

51 1864 Journal, February 6 and March 31, 1833; January 2, 1834. The named German writers are not evidence that Guérin had independently read every author in the list.

In this edition. The French prints Goethe and Mémoires. The lexicon does not replace this title with a reconstructed edition-title or assign a translator absent from the source.

See also. Herder; Antiquity; Homer; Education.

Grace

*grâce; grâces; bonté; toute-bonté*⁵²

The word. Religious *grâce* is divine favor or assistance freely received; the same French word can also mean elegance or charm. Natural grace and theological grace may resonate, but they are not automatically identical. A further idiom, *coup de grâce*, means a finishing blow rather than an act of spiritual aid.

In Guérin. In the early confession, grace walks beside Guérin without preventing his falls. The image emphasizes accompaniment while leaving weakness and responsibility intact. Cazalès later reports great graces received and abused, yet declares profound confidence in salvation. Guérin's record of this conversation gives grace a setting of shared trust and candor, not moral self-sufficiency.

Confidence in God's entire goodness can restore courage and bring order to study. Yet the diary does not treat that assistance as a stable possession guaranteeing uninterrupted productivity. Its recurrent failures and renewed appeals preserve the distinction between being helped and being invulnerable.

The natural descriptions broaden the word's audible field: freshness, purity, and grace belong to new leaves and quickly passing beauty. That proximity can make nature appear congenial to religious hope, but the lexical overlap must not be used as proof that every graceful form embodies a specific doctrine of grace. The word's ordinary aesthetic life remains active.

The places. Selected annotated passages.

- **13 August 1832; 1864 p. 5; mg-j1864-e004-p01.** Grace accompanies the speaker even while he continues to fall.

⁵² This article distinguishes documented lexical senses rather than deriving an unstated theological system from their resemblance. The plural graces in the travel conversation belongs to a named interlocutor's testimony.

- **27 March 1833; 1864 p. 20; mg-j1864-e022-p01.** Trust in divine goodness is associated with recovered courage and calmer work.
- **15 April 1833; 1864 pp. 27–31; mg-j1864-e031-p01.** Cazalès speaks of graces abused and confidence retained; the assurance is his reported speech.
- **9 May 1833; 1864 pp. 37–38; mg-j1864-e039-p01.** Grace joins freshness and purity as a transient quality of newly unfolded nature.
- **4 July 1833; 1864 pp. 43–44; mg-j1864-e048-p01.** The coup de grâce is an idiomatic final blow in a crisis of self-estimation.

In this edition. The English preserves “grace has been walking beside me” at e004-p01 and “graces” in Cazalès’s speech. At e048-p01 it correctly gives “the final blow,” preventing a misleading theological reading of the idiom.

See also. God; Hope and despair; Weakness; Purity and innocence.

Growth and decay

*croissance; développement; sève; germe; dépérissement; flétrir; stérile*⁵³

The word. Growth includes expansion, unfolding, differentiation, and maturation, while decay ranges from wilting or dieback to the loss that follows reproductive completion. Guérin’s vocabulary also distinguishes failed or arrested development from outright death. These are processes with different tempos, not interchangeable labels.

In Guérin. The journal’s plant observations repeatedly frustrate a simple story of steady increase. Some trees leaf earlier than others; newly opened leaves are already damaged by insects; blossom ends as fruit begins. The May image of future forests suspended in present ones joins generations within one scene. March’s meditation, following Herder, explicitly asks how love and reproduction are linked to decline.

Reading plant physiology deepens the interest in nutrition, reproduction, and environmental influence, even as Guérin acknowledges how much he does not understand. September’s seed and root meditation brings this knowledge into an imaginative intimacy with

⁵³ The April 30, 1835 paragraph separately compares absent faculties to dead or sterile buds (mg-j1864-e108-p02). Its failed possibilities should be distinguished from the tree-crown dieback described earlier that month.

the origin of nourishment. Development depends on exchanges and conditions, not on autonomous effort alone.

These distinctions become instruments for describing the mind. A country atmosphere can warm its sap into a great shoot; a constant insufficient temperature can keep that same sap fermenting without advance. Dead buds mark branches that should have developed but never did. A dying crown differs again from a wholly dead tree amid a living wood. Such precision matters: Guérin is not merely repeating that he feels unwell. He is testing natural forms for the differences between delay, disproportion, exhaustion, sterility, and renewal.

The places. Selected annotated passages.

- **31 March 1833; 1864 p. 23; mg-j1864-e026-p01.** Reproductive fulfilment and subsequent decline are explicitly considered together
- **24 April 1833; 1864 p. 33; mg-j1864-e034-p01.** Plant physiology supplies a framework while the writer acknowledges limits to his knowledge
- **22 May 1833; 1864 pp. 39–40; mg-j1864-e040-p01.** Future forests inhabit the present trees' reproductive beginnings
- **4 August 1834; 1864 pp. 90–91; mg-j1864-e086-p01.** Environmental warmth enables the mind's sap to send up new growth
- **3 April 1835; 1864 pp. 116–117; mg-j1864-e106-p01.** A seasonless inner climate permits fermentation but prevents maturation

In this edition. Développement is often rendered unfolding where the French describes greenery, but growth or development where the faculties are concerned. These choices preserve related processes without forcing every use into modern developmental terminology. *Se couronne* is correctly explained as dying at the crown.

See also. Seeds; Trees; Spring; Flowers; Fruit.

Harmony

*harmonie; harmonies; harmoniser; harmonier; accords*⁵⁴

The word. Harmony may be audible concord, the fitting relation of unlike elements, the universal order of creation, or agreement among the soul's powers. It need not exclude contrast, roughness, or a storm's violence.

In Guérin. The opening spring scene makes harmonizing contrasts a primary artistic act. At Coëtquen a dark stream's apparently disagreeable color becomes pleasing when seen with black trunks, ivy, and white birches. Harmony is discovered through relation; an isolated detail can be misunderstood before the scene is apprehended as a whole.

The religious meditation of March 21 enlarges this principle. Isolation is overcome by finding one's place in universal harmony and opening the soul to its impressions. The self does not generate the order it enters, but its manner of relation determines whether that order can be enjoyed. The preceding reading passage also makes the soul active: it spiritualizes and harmonizes physical beauties, then combines them with ideal ones.

The coastal entries give harmony a strongly acoustic and sometimes violent character. Ocean, wind, cloud, and birds converge in wild resonant harmonies; the night storm is a furious harmony that overturns peace. Harmony cannot therefore be equated with placidity. The 1834 wish for inner accord, however, does seek equilibrium among unequal faculties, and finds it elusive.

Finally, perceived cosmic order does not automatically answer the questions it arouses. In September 1834 the world rolls melodiously while the human spirit circulates anxiously within it. Harmony may be heard and still not understood. That distinction preserves the notebook's movement between felt participation and troubled knowledge.

The places. Selected annotated passages.

- **19 March 1833; 1864 p. 15; mg-j1864-e016-p01.** The dark water becomes aesthetically intelligible through relation and contrast.
- **21 March 1833; 1864 p. 17; mg-j1864-e018-p02.** Universal harmony offers a remedy for false relations and apparent isolation.

⁵⁴ Harmony's aesthetic, acoustic, spiritual, and psychological uses occur in different scenes. The entry relates them without assuming that every occurrence asserts a single universal theory.

- **8 December 1833; 1864 pp. 58–59; mg-j1864-e064-p03.** Wild, resonant harmonies can include storm and physical instability.
- **26 June 1834; 1864 pp. 86–87; mg-j1864-e084-p01.** Inner harmony is imagined as the faculties’ accord but is not secured by favorable surroundings.
- **19 September 1834; 1864 pp. 98–99; mg-j1864-e092-p01.** The world’s melodic order coexists with a human inability to understand it.

In this edition. The uncommon active “les harmonie” in March 21 becomes “harmonizes them.” The English thus preserves a necessary distinction between receiving harmony and helping form a relation among received beauties.

See also. Organic unity; Correspondence; Sympathy; Analysis; Beauty.

Harpocrates

*Harpocrate; index sur sa bouche; secret de son âme*⁵⁵

The word. The classical figure with a finger at his mouth becomes a compact emblem of inward reserve. His appearance is brief but placed at a significant turn in Guérin’s reflections on expression.

In Guérin. Guérin says that a person of an unusual, more secluded than superior nature guards the soul’s secret and the intimate habits of thought with particular vigilance. Harpocrates then supplies the visible gesture for that claim. The distinction between seclusion and superiority limits a possible self-aggrandizing reading: withholding is not automatically proof of exceptional greatness. The figure also helps separate reserve from sheer inability to speak. Earlier Guérin had complained that conversation disfigures his most valued thoughts, leaving them bruised like fallen fruit; in March 1835 he praises Marie’s way of making inward riches felt without displaying them. Harpocrates belongs to this search for a fitting relation between depth and disclosure. The raised finger does not establish a categorical ban on writing, since the claim itself is entrusted to the notebook. It marks the desire to govern access, preserve integrity, and avoid exposure that the speaker cannot

⁵⁵ 1864 Journal, September 7, 1834; March 27 and May 7, 1835; translator note tn20. No additional Egyptian or Greek genealogy is inferred from the allusion.

master. The journal gives the figure no developed mythology or cultic significance beyond this gesture and its immediate application.

The places. Selected annotated passages.

- **7 May 1835; 1864 p. 121; mg-j1864-e109-p02.** The finger at the mouth follows the distinction between an inwardly secluded nature and a supposedly superior one.
- **7 September 1834; 1864 p. 97; mg-j1864-e090-p01.** Conversation's injury to private thoughts gives an earlier experiential reason for reserve.
- **27 March 1835; 1864 pp. 115–116; mg-j1864-e105-p04.** Marie's quiet outward influence supplies a human example of inward wealth guarded from display.

In this edition. Translator note tn20 explains Harpocrates' classical association with silence. That explanation is modern annotation; Guérin's own sentence confines itself to the name and gesture.

See also. Marie La Morvonnais; Silence; Writing; Language.

Heart

*cœur; sein*⁵⁶

The word. *Cœur* is the heart as an affective and moral center, with bodily beating still audible in its figurative uses. *Sein*, the breast or bosom, often gives inwardness a place of shelter, pressure, intimacy, or expansion. Neither word should be reduced to romantic attachment alone.

In Guérin. A heart may appear dead before a book revives it, fill with sweetness after a friend's conversation, or become the meeting place of creation and God. These are different scales of one recurrent action: something received from outside becomes inward life. The March 1833 meditation carries this furthest. Nature's ascending vital currents reach the human heart, which becomes an altar where natural life and eucharistic sacrifice meet. The image claims a mediating dignity for humanity while remaining an exploratory proposal, not a finished doctrinal statement.

⁵⁶ The sacrificial reading rests on Guérin's explicit altar and eucharistic language at e025-p01. It should not be generalized into a claim that every occurrence of *cœur* carries that theology.

Heart and soul overlap without simply duplicating one another. In the portrait of liberating friendship, the heart fills while the soul returns inward to rest; in the later account of liberty, the heart's earlier awakening prepares an increasingly active intellectual commitment. Guérin also describes a deficiency of passionate energy in his heart while acknowledging a restless surplus in his intelligence. Such contrasts are local judgments about his condition. They do not establish an anatomy in which heart, soul, and mind always have exclusive functions.

The places. Selected annotated passages.

- **30 July 1832; 1864 p. 4; mg-j1864-e002-p01.** The seemingly dead heart precedes reading's drenching of the soul, joining affective and watery registers.
- **6 March 1833; 1864 p. 11; mg-j1864-e008-p04.** Sweetness fills the heart after conversation, while the soul is compared to a convalescent returning to bed.
- **30 March 1833; 1864 pp. 22–23; mg-j1864-e025-p01.** The beating heart becomes an altar and the point of convergence of universal life.
- **16 July 1834; 1864 p. 88; mg-j1864-e085-p01.** Liberty first makes the heart tremble, then becomes a developing passion of the soul.

In this edition. The supplied English uses both “breast” and “bosom” for sein, preserving different kinds of embodiment. “Human heart” at e025-p01 retains cœur rather than abstracting it into consciousness; its bodily and sacrificial associations remain joined.

See also. Soul; Love; Sacrifice and Eucharist; Freedom.

Herder

*Herder; loi de dépérissement; amour; reproduction*⁵⁷

The word. The named reading source for an analogy among flowering plants, birds, and human beings after the season of reproduction or passion.

In Guérin. Herder's function is unusually precise. Guérin first develops his own vision of a common principle moving blossom, singing

57 1864 Journal, February 6, March 31, and May 22, 1833. The relation of the May image to the March reading is a contextual interpretation, not an explicit attribution in that later entry.

bird, and the human observer at different levels of perfection. He then recalls reading in Herder that flowers perish after fertilization, birds lose song, gaiety, or bright plumage after nesting, and people decline after the age of passions. The recalled proposition brings a difficulty into the celebration: love's manifestations are bound to depletion. Guérin ends with something to meditate upon, not a completed theory that would resolve it. The reference accordingly helps explain why spring's fertility can carry intimations of loss without becoming simply a symbol of personal unhappiness. Later pictures of flowers dying after fulfilling their mission of love extend a closely related pattern, though they do not name Herder again. In the earlier Goethe passage, Herder is one member of a flourishing German literary world. Only the March 31 entry gives this particular reading a defined argumentative role. The book from which Guérin recalls the observation remains unspecified.

The places. Selected annotated passages.

- **6 February 1833; 1864 pp. 6–8; mg-j1864-e005-p01.** Herder first appears among the names evoking the vigorous growth of German poetry.
- **31 March 1833; 1864 p. 23; mg-j1864-e026-p01.** The explicitly attributed observation joins reproduction to decline and invites further meditation.
- **22 May 1833; 1864 pp. 39–40; mg-j1864-e040-p01.** Flowers dying after their mission of love give a later, unattributed development of the same tension.

In this edition. The words *Je lisais dans Herder* identify an author, not a book title. The successive examples are Guérin's report of his reading and should not be silently presented as a verified direct quotation from Herder.

See also. Goethe and German literature; Flowers; Love; Organic unity.

Hippolyte La Morvonnais

*Hippolyte; un homme pieux et poète; père; ami*⁵⁸

The word. The poet and host at Le Val, identified in the historical editor's note as the author of *La Thébaïde des Grèves*. His wife and young daughter are both named Marie.

In Guérin. Hippolyte's role is less that of a quoted literary authority than a companion who makes perception shareable. The coastal scenes repeatedly use a plural subject: two people watch the storm, listen without speaking, and remain so still that they resemble ancient statues on promontories. Their companionship is compatible with silence. In the household portrait, study and poetic exchange occupy their place among meals, walks, family play, and collecting fuel. A poet's life is shown through the shape of days, not illustrated by an excerpt from his published work. The January farewell again includes reading: the friends contemplate Guérin's account of their happiness as though looking at the image of someone already dead. After Marie's actual death, Hippolyte's demand that grief remember the happy days becomes a sentence Guérin can speak to himself. His presence therefore links the original experience, its written record, and its painful afterlife. The journal gives no warrant to derive Guérin's poetics from the title of Hippolyte's book alone.

The places. Selected annotated passages.

- **7 December 1833; 1864 pp. 56–58; mg-j1864-e063-p04.** The unnamed pious poet of the household portrait is identified as Hippolyte by the historical note.
- **9 December 1833; 1864 pp. 60–61; mg-j1864-e065-p02.** The evening walk names Hippolyte and places shared hearing at the centre of their relation to the coast.
- **20 January 1834; 1864 p. 72; mg-j1864-e069-p03.** The friends read the notebook's image of past days together before departure.
- **9 February 1835; 1864 p. 111; mg-j1864-e102-p02.** Hippolyte's words about weeping for the good days with Marie enter Guérin's own mourning.

⁵⁸ Historical notes sn-p057-1 and r1861-sn01. The additional 1861 address occurs at mg-r1861-18331208-p03 and is not part of the 1864 storm scene.

In this edition. The identification appears in both supplied witnesses' historical notes. The 1861 December 8 paragraph directly addresses Hippolyte while thanking heaven for contemplating the storm without present danger to living beings.

See also. Le Val; Marie La Morvonnais; Trébutien and the printed witnesses; Friendship.

Homer

*Homère; Iliade; Odyss.; Achille; Diomède; Ulysse*⁵⁹

The word. Homer is a named author read by Guérin, an example in his educational argument, a source quoted in Greek, and a figure imagined in relation to modern art.

In Guérin. Homer's appearances resist a single function. In the discussion of education, reading the Iliad should involve the natural world beneath the Greek sky and the reciprocal illumination of poet, philosopher, and sculptor. A later day's reading allows Achilles, Diomedes, and Odysseus to meet Robert Guiscard and Roger, placing epic and Norman exploits in an imaginative encounter rather than arguing a historical identity between them. The brief Greek quotation from the Odyssey stands almost alone in its entry. It concerns mourning, whose surviving honours are cutting the hair and shedding tears. Its compactness allows inherited language to carry an emotion that the journal does not explain autobiographically. Later still, the pleasure of combining ancient and modern art evokes an engraving of Homer led by a beautiful child. The venerable poet is not made redundant by the young guide: their joined movement figures mutual enrichment. Together these uses show an ancient author entering lived reading through context, comparison, quotation, and visual memory.

The places. Selected annotated passages.

- **6 February 1833; 1864 pp. 6–8; mg-j1864-e005-p01.** The Iliad should be read with nature and the wider relations of ancient civilization.
- **9 March 1833; 1864 p. 12; mg-j1864-e010-p01.** Greek heroes meet Norman ones within the imaginative space of a day's reading.

⁵⁹ 1864 Journal, February 6 and March 9–10, 27, 1833; translator note tn07. No source is provided for the engraving, so its artist is not identified.

- **10 March 1833; 1864 p. 12; mg-j1864-e011-p01.** Two Greek lines from *Odyssey* IV make mourning's gestures the entire dated entry.
- **27 March 1833; 1864 p. 20; mg-j1864-e022-p02.** Homer led by a child supplies the image for conjoint ancient and modern study.

In this edition. Translator note tn07 identifies *Odyssey* 4.197–198 and explains that cutting the hair and shedding tears are the mourner's acts. The supplied English newly translates the Greek rather than reproducing a historical English version.

See also. Antiquity; Goethe and German literature; Mourning; Virgil.

Hope and despair

*espérance; espoir; espérer; désespoir; désespérer*⁶⁰

The word. *Espérance* and *espoir* can designate religious trust, an anticipated future, or the smallest surviving possibility of relief. *Désespoir* ranges from loss of confidence in oneself to an experience imagined as separation from God. Context must decide its scale.

In Guérin. After the conversation about social duty in March 1833, contentment is identified as the expression of hope: recovery is anticipated before it is achieved. Hope also rests on divine generosity visible in nature, as Cazalès argues during the journey to the sea. But Guérin's conviction of personal incapacity repeatedly narrows or extinguishes the future he can imagine for himself.

Despair is not simply the opposite of belief. During the May storm it is felt as darkness outside God and answered by a wish to unite his will with God's. In later doubt the boundaries of self-disbelief expand over the world. The hoped-for remedy correspondingly changes: not proof of his own success, but trust that Providence may be using him for an unknown good. Bereavement introduces another form, in which images of the departed confirm hope while leaving pain undiminished.

These alternations should be read as recurrent acts of interpretation. A moment of assurance does not settle the notebook's future, and a declaration of despair does not cancel every surviving attachment. Guérin

⁶⁰ The assurances spoken by Cazalès in e031-p01 are reported dialogue. They influence Guérin's experience but should not be silently converted into a fully settled creed of his own.

often writes precisely at the point where a different reading of his condition becomes barely possible.

The places. Selected annotated passages.

- **6 March 1833; 1864 p. 11; mg-j1864-e008-p04.** The convalescent image makes present comfort an anticipation of recovery.
- **15 April 1833; 1864 pp. 27–31; mg-j1864-e031-p01.** Cazalès links natural bounty to hope for human destiny beyond death.
- **1 May 1833; 1864 pp. 34–36; mg-j1864-e036-p01.** Storm-driven despair is imagined as abandonment outside God, then interpreted through the will.
- **26 May 1834; 1864 pp. 82–83; mg-j1864-e080-p01.** An unknown providential usefulness becomes refuge from the conviction of uselessness.
- **9 February 1835; 1864 p. 111; mg-j1864-e102-p02.** Images of Marie sustain hope without taking away the need to weep.

In this edition. “Hope” translates both *espérance* and *espoir*, making the English less lexically varied. “Despair” at e036-p01 belongs to a qualified comparison, “like abandonment,” rather than an unqualified theological assertion of exclusion from God.

See also. Providence; Faith and doubt; Desire; Mourning; Presentiment.

Horizon

*horizon; confins; lointain; étendue*⁶¹

The word. The horizon is the apparent boundary and enclosing reach of a view, not necessarily a barrier that can be reached. *Lointain* and *étendue* concern distance and expanse within or beyond that field. Guérin uses the horizon both to place a body and to describe what a mind can contain.

In Guérin. The notebook begins at the centre of a beloved horizon. Its value is familiarity and enclosure, not an immediate wish to escape. At Saint-Hélen a new height opens a broad panorama, and the first glimpse

⁶¹ The final phrase *monter d’horizon en horizon* combines rising and successive views. It does not provide an itinerary or establish the precise heights crossed.

of the ocean occupies a particular sector rather than an abstract everywhere.

Cloud edges, distant woods, strips of light, and spires continually articulate the boundary. In July 1834 the walker deliberately places himself to receive impressions directly from every side of the surrounding horizon. Fulness depends on position and bodily orientation. The scene comes inward from a complete field.

The later statement that the soul was his first horizon reverses the direction: inwardness has long been the primary object and limit of contemplation. This does not cancel the exterior horizon, but makes their relation problematic. Finally, traveling from horizon to horizon turns an apparent limit into a sequence of openings. What encloses one moment can be replaced by the next view as the body advances.

The places. Selected annotated passages.

- **10 July 1832; 1864 pp. 3–4; mg-j1864-e001-p01.** The beloved horizon places home at the centre of a remembered world
- **29 March 1833; 1864 pp. 21–22; mg-j1864-e024-p01.** With M. Gerbet and Mermet, Guérin reaches Saint-Hélen, where the higher viewpoint differentiates distant regions and reveals the Bay of Cancale through a break in the heights
- **16 July 1834; 1864 p. 90; mg-j1864-e085-p03.** The walker arranges his position to receive the horizon's impressions from all sides
- **30 April 1835; 1864 pp. 119–120; mg-j1864-e108-p02.** The soul is named as an early horizon of sustained contemplation
- **13 October 1835; 1864 pp. 125–126; mg-j1864-e116-p01.** Travel advances through successive horizons rather than one final boundary

In this edition. Centre d'un horizon chéri becomes heart of a beloved horizon in the opening. Heart gives idiomatic intimacy but slightly softens the French spatial centre, a geometry worth recalling when later horizons surround the positioned observer.

See also. Landscape; Sky; Clouds; Mountains and hills; Ocean.

Hugo

*Hugo; Lucrèce Borgia; dualisme; Odes et Ballades; Notre-Dame de Paris; Hernani; Han d'Islande; Feuilles d'Automne*⁶²

The word. The author whose *Lucrèce Borgia* occasions a detailed account of two contrary powers within one imagination. Guérin's *dualisme* names that particular literary constitution.

In Guérin. The response to *Lucrèce Borgia* is admiring but discriminating. Guérin describes Hugo's work as leaving the soul shaken and the head heated, then divides the author's characteristic power into two impulses. One is violent, excessive, drawn to terrifying and fantastic adventure; the other is calm, tender, and attentive to what is pure and fruitful in humanity. Several earlier works are listed as carrying this double impress. The new drama appears to embody the contrast with particular force, in accord with what Guérin has read in its prefatory warning. Yet the closing restriction matters as much as the praise. Hugo may produce magnificent work through this duality, but will do harm if he makes it a practice for other writers. An individual strength must not automatically become a school's rule. The passage thus distinguishes recognition of a writer's singular organization from submission to a transferable formula. The additional judgement that one impulse is fatalistic because insufficiently near God belongs to Guérin's critical perspective in April 1833.

The places. Selected annotated passages.

- **10 April 1833; 1864 pp. 26–27; mg-j1864-e030-p02.** The extended review names two impulses, surveys their earlier manifestations, and resists turning Hugo's method into a general prescription.
- **15 April 1833; 1864 pp. 27–31; mg-j1864-e031-p01.** Hugo also figures among the poets discussed on the walk to Saint-Malo, showing the place of contemporary books in companionship.

In this edition. The French title is *Lucrèce Borgia*. The claim about the drama's importance is Guérin's report of Hugo's *avertissement*; no separate wording from that preface is supplied here.

See also. Poetry; Antiquity; Reading; Art.

⁶² 1864 Journal, April 10 and April 15, 1833. The principal basis is one sustained review paragraph, not an inferred lifelong judgement of Hugo.

Humility

*humilité; humble; pauvre; amour-propre; orgueil; vanité*⁶³

The word. Humility recognizes limits and turns attention toward service; it is not identical to humiliation or hatred of self. Amour-propre is self-regard sensitive to esteem, while orgueil and vanité name pride and vanity. Their relation to weakness is more complicated than simple opposition.

In Guérin. Lamennais supplies an admired conjunction of immense power and humility: he writes for the world's good rather than its glory. Guérin, by contrast, can find vanity revived by a small literary compliment or secretly pleased by hazardous intellectual flights. A painfully low estimate of oneself therefore does not exclude the appetite for distinction.

The distinction becomes especially sharp in the attempt at abnegation recorded in June 1834. Guérin mocks his own pretensions and attacks the superb self through inward sarcasm. The scorpion image makes this process violent, so the passage should not be offered as a serene model of achieved humility. Elsewhere a better alternative appears in love: a strong soul willingly kneels to serve the weaker, stripping itself of love's own pride. Humility here enlarges care instead of merely reducing self-estimation.

His imagined hidden mission similarly teaches reverence for every creature. Not knowing the measure of one's usefulness can become an ethical restraint on judgment. The notebook's richest humility is therefore relational and practical, even while its self-accusatory habits repeatedly threaten to collapse it into abasement.

The places. Selected annotated passages.

- **6 March 1833; 1864 pp. 10–11; mg-j1864-e008-p01.** The admired writer's humility is compatible with great inward force and public service.
- **26 March 1833; 1864 p. 20; mg-j1864-e021-p01.** A delayed compliment revives amour-propre over a small literary achievement.

⁶³ The moral distinction between humility and self-abasement is inferred from contrasting scenes of service, self-attack, and vanity. Guérin does not provide a formal definition resolving them.

- **20 April 1834; 1864 pp. 77–78; mg-j1864-e075-p01.** Compassionate love requires a strength willing to kneel in service and relinquish pride.
- **10 June 1834; 1864 pp. 83–84; mg-j1864-e081-p01.** Sarcastic self-abnegation turns into an image of self-injury rather than calm humility.
- **9 September 1834; 1864 pp. 97–98; mg-j1864-e091-p01.** Secret self-love applauds the very flights that leave the speaker exhausted and uncertain.

In this edition. The English renders amour-propre as “vanity” in e021-p01 and “self-love” in e091-p01. Both answer local effects of self-regard; neither should be confused with the journal’s distinct language of charitable love.

See also. Weakness; Conscience; Resignation and detachment; Love; Vocation.

Imagination

*imagination; imaginations; imaginer; images*⁶⁴

The word. Imagination is explicitly given an unusually broad meaning by Guérin: it collectively names the soul’s finest powers and, almost equivalently, inward life. It includes making images but extends to meditation on the invisible and infinite.

In Guérin. The December 10, 1834 definition is indispensable because it warns the reader against importing a tidy faculty psychology. Guérin knows that his usage is philosophically irregular and chooses it deliberately. He separates two activities within the large name: clothing ideas in images, and imagining what cannot be obtained from ordinary visible experience. The origin of those latter images remains unknown, their form ineffable. His refusal of received classifications protects the freedom to reconstruct both a soul and a world.

The surrounding entry tests the definition under conditions of loss. Imagination has dried up like a river, and things once illuminated now seem opaque and dead. Yet the same entry offers a rich description of

⁶⁴ The programmatic definition belongs to the dated main text of December 10, 1834. It is Guérin’s own lexical explanation, unlike the modern translation notes that accompany the bilingual edition.

imagination condensing the soul's vapors into cloudlike shapes. Failure and activity coexist in the account. The faculty is not simply a reliable instrument that may be switched on; it partly constitutes the felt world whose withdrawal he is attempting to describe.

Nor is its freedom unambiguously good. Its mobile pleasures resist practical reason, carry thought beyond stable belief, and leave the will breathlessly behind. In mourning, its earthly habits must be painfully redirected: it keeps giving bodily forms to a beloved person believed to inhabit an invisible life. Imagination offers access, intimacy, and consolation, while also revealing the difference between possession of an image and the person's actual presence. Guérin's definition is expansive, but his repeated qualifications prevent that expansion from becoming a settled claim to supernatural knowledge.

The places. Selected annotated passages.

- **10 December 1834; 1864 pp. 103–104; mg-j1864-e099-p02.** Guérin expressly enlarges the term beyond ordinary image-making and declines established classifications of the faculties.
- **10 December 1834; 1864 p. 103; mg-j1864-e099-p01.** The drying river describes imagination as the sustaining circulation of inward joy.
- **10 December 1834; 1864 pp. 104–106; mg-j1864-e099-p04.** Cloud formation models imaginative shaping, but practical reason suffers beneath its unstable pleasures.
- **2 February 1835; 1864 pp. 109–110; mg-j1864-e101-p05.** Bereavement requires the painful alteration of habitual imaginative routes.
- **12 February 1835; 1864 pp. 111–113; mg-j1864-e103-p01.** Earthly image-making clothes the departed soul in recognizable features; consolation itself can renew grief.

In this edition. The English preserves the defining phrase as “the name of inward life.” In the cloud passage it renders plural “imaginings” as “imaginings,” usefully distinguishing particular mental formations from the collective faculty, without making the French terminology more systematic than it is.

See also. Poetry; Faculties; Thought; Form; Reason; Symbol.

Infinity

*infini; fini; immensité; pensée éternelle; incréé*⁶⁵

The word. Infini may designate an unlimited extent, what exceeds the soul's capacity, or the divine dimension against which finite existence is measured. Immensité can make that excess perceptible without claiming literal boundlessness. Incréé belongs to the related but distinct question of what is not created.

In Guérin. The ocean of minds before eternal thought first places human intelligence within an order it cannot equal. The literal sea then gives excess a bodily encounter: the soul is insufficient to its spectacle and loses its bearings. At other times mist leaves just enough visible space to suggest infinity, so concealment rather than exhaustive prospect produces the intimation.

Lamennais's saying makes the finite and infinite the two worlds that tear humanity apart. Guérin records it as an explanation of suffering, not as an invitation to abandon finite life altogether. Later the faculties called imagination turn toward the infinite and meditate the invisible. In a meditation on a painted shepherd, the universe becomes an array of images of the uncreated set traveling by God; the passage then contrasts the grandeur of the representation with the poverty of real persons. The visible world matters as a moving mediation, but the representation is not simply identified with its observer.

But infinity can also threaten. Self-doubt expands across the universe, and the soul faces an infinite wave of nature, people, and knowledge. Enlargement does not necessarily bring certainty or peace. Guérin's inward scale continually changes between infinitesimal self and immeasurable whole; the relation can confer dignity, overwhelm him, or do both in the same passage.

The places. Selected annotated passages.

- **6 March 1833; 1864 pp. 10–11; mg-j1864-e008-p01.** Human and angelic thinking becomes an ocean measured against eternal divine thought.

⁶⁵ The finite/infinite aphorism is explicitly attributed to M. Féli. The article distinguishes his reported formula from Guérin's subsequent experiential images rather than assigning all of them one systematic metaphysics.

- **15 April 1833; 1864 pp. 27–31; mg-j1864-e031-p01.** The first sea encounter exceeds the soul’s capacity to formulate or stabilize its impressions.
- **9 May 1833; 1864 p. 39; mg-j1864-e039-p04.** Lamennais explains human suffering as being torn between finite and infinite worlds.
- **28 September 1834; 1864 p. 100; mg-j1864-e095-p01.** An infinite assault of the totality of things threatens the isolated soul.
- **10 December 1834; 1864 p. 106; mg-j1864-e099-p05.** A painted shepherd occasions the image of the universe as symbols of the uncreated; the paragraph then contrasts this elevated representation with the poverty of real persons.

In this edition. The English preserves “finite” and “infinite” in the reported saying, and “uncreated” for *incr  * in e099-p05. Uncreated is not simply another word for very large: it concerns the origin or status represented through created images.

See also. Eternity; God; Faith and doubt; Soul; Presentiment.

Inner eye

*  il int  rieur; yeux de l’  me; yeux terrestres; sens*⁶⁶

The word. The inner eye is the soul’s attentive capacity to perceive its own life and, through that life, the meaning of nature. Gu  rin distinguishes it from earthly sight without denying the importance of visible experience.

In Gu  rin. The March 15 meditation begins with an accusation of neglect: people scarcely live within themselves. The God-given eye should watch the soul and witness the play of thought, but it sleeps while the outer eyes are wide open. The result is not abundant knowledge of nature; it is knowledge limited to exterior forms. Inward attention is proposed as the condition of a fuller outward understanding.

This eye and the soul’s mirror are related but distinct figures. The eye watches and discerns; the mirror receives and presents nature’s meaning, language, and beauty. Their combined work promises contact rather

⁶⁶ The March 15 paragraph uses a collective “we.” Its criticism concerns a general human habit, even though later dated entries expose the speaker’s own difficulties with inward sight.

than withdrawal into a sealed subjectivity. The inner life is where the relation to what lies outside can become intelligible.

Later passages complicate the promise. Truth may be only an illusion of the soul's eyes, and inward contemplation may become a fascination that prevents the gaze from turning elsewhere. In grief, the narrator explicitly admits that he has seen nothing of the death except a representation formed at a distance. Inner vision can be intimate and powerful without being eyewitness knowledge.

The figure therefore identifies a needed mode of attention, not an infallible organ. Its opening, sleep, and possible deception all matter to the notebook's account of perception.

The places. Selected annotated passages.

- **15 March 1833; 1864 p. 14; mg-j1864-e014-p01.** The sleeping inner eye explains why outward seeing remains confined to form without meaning.
- **19 September 1834; 1864 pp. 98–99; mg-j1864-e092-p01.** The possibility that truth is an illusion of the soul's eyes places inward perception under question.
- **2 February 1835; 1864 pp. 108–109; mg-j1864-e101-p03.** The speaker distinguishes an imagined deathbed scene from anything he actually witnessed.
- **30 April 1835; 1864 pp. 119–120; mg-j1864-e108-p02.** Inward contemplation becomes a powerful fascination that holds the eyes to passing mental shapes.

In this edition. The supplied English translates “œil intérieur” as “inward eye” and “yeux terrestres” as “earthly eyes.” Its “power of reflection” later in the same paragraph belongs to the mirror image and should not be mistaken for an exact synonym of the eye.

See also. Mirror; Imagination; Form; Intelligence; Beauty.

Insects

*insecte; insectes; abeille; fourmi; araignée; animalcules; atome*⁶⁷

The word. Insects and other tiny creatures give Guérin alternative scales of life. His literary groupings are broader than modern zoological categories: spiders, animalcules, and imagined living atoms appear alongside winged insects. Their smallness may mean vulnerability, freedom within a limited space, or unsuspected power.

In Guérin. Actual insects help undo the illusion of untouched spring perfection. Leaves barely opened already have holes; later, a leaf whose soft tissue has been eaten offers the beautiful remaining architecture of its veins. Insects are agents in the landscape, not merely miniature decorations.

Small creatures also permit radical changes of viewpoint. Guérin recalls reading of thousands of animalcules swimming within a drop and imagines his own intellectual domain at that scale. In the seed meditation he wishes to become an insect inside the radicle, close enough to witness the root's most intimate exchange. The reduction of the observer's body expands what might be known.

There is no single moral attached to littleness. An ant carrying straw can figure useful participation in a common future; an insect circling in summer air can figure thought that goes nowhere. The possible atom sleeping in the notebook, meanwhile, becomes important enough to interrupt the writer's self-absorption. Tiny life can expose vanity, suggest work, or claim consideration on its own terms.

The places. Selected annotated passages.

- **9 May 1833; 1864 p. 38; mg-j1864-e039-p02.** Insect-cut leaves reveal the early vulnerability of fresh growth
- **4 July 1833; 1864 pp. 43–44; mg-j1864-e048-p01.** Animalcules make a droplet into an apparently sufficient inhabited universe
- **20 January 1834; 1864 pp. 67–70; mg-j1864-e069-p01.** The possible sleeping atom places another life beside the sound of the pen
- **29 September 1834; 1864 p. 101; mg-j1864-e096-p01.** The wished-for insect position opens the seed's hidden world

⁶⁷ The ant carrying straw appears in mg-j1864-e085-p02 as a declared figure of the writer's future contribution, not a report of an observed ant carrying a particular load.

- **26 January 1835; 1864 pp. 106–108; mg-j1864-e100-p01.** A circling winged insect becomes an image of restless thought without destination

In this edition. Animalcules remains animalcules in English, retaining the historical small-creature vocabulary without identifying a modern microscopic species. Atome vivant becomes living atom; it need not mean an atom in the modern physical sense.

See also. Seeds; Leaves; Nests; Earth; Growth and decay.

Intelligence

*intelligence; intelligences; intellectuel; intellectuelles*⁶⁸

The word. Intelligence here generally means the power or life of understanding, not a measurable intelligence score. The plural can mean individual minds or spiritual intelligences; the adjective intellectuel identifies a capacity or sphere of activity rather than a modern social class.

In Guérin. Guérin can treat intelligence as a living growth. Knowledge enters in an orderly way when work becomes calm; later the mind develops through free exposure to the country, its own sap warmed into a vigorous shoot. This organic model qualifies the assumption that intellectual increase must be proportional to strenuous study. For this particular observer, receptivity and apparent idleness can supply what deliberate effort cannot.

Yet understanding remains a demanding standard. In March and April 1835 he identifies deficiencies in deduction, method, comparison, and the sustained connection of one truth to another. The complaint is specific: impressions and intuitions do not reliably become a coherent sequence. It should not be reduced to a vague modesty about literary talent. Equally, the reader should not mistake his severe self-description for an objective assessment of his abilities.

Intellectual life is also distinguished from moral progress. The June 1835 reflection rejects the idea that a person's beauty depends on a brilliant mind. His productions quickly grow old in his judgment, while his conduct remains distressingly unchanged. The capacity to recognize

⁶⁸ Claims of intellectual incapacity are statements made by the notebook's speaker under particular conditions. The lexicon reports their conceptual content without treating them as independent diagnoses.

weakness is therefore neither identical with overcoming it nor the sole measure of worth.

The term can rise to a cosmic register, naming what receives and echoes the created world's symbolic forms. But the shepherd imagined as divine mirror is also an ordinary person watching clouds. Guérin repeatedly places intelligence between exalted function and vulnerable embodiment.

The places. Selected annotated passages.

- **27 March 1833; 1864 p. 20; mg-j1864-e022-p01.** Orderly reception of knowledge accompanies restored trust and steadier work.
- **4 August 1834; 1864 pp. 90–91; mg-j1864-e086-p01.** Six weeks of receptive country life produce growth figured as the mind's natural sap.
- **10 December 1834; 1864 p. 106; mg-j1864-e099-p05.** The human intelligence appears as echo and mirror within creation, then returns to the modest reality of solitary spectators.
- **30 April 1835; 1864 pp. 119–120; mg-j1864-e108-p02.** Arranging, comparing, and deducing are named as distinct operations that exhaust him.
- **4 June 1835; 1864 pp. 122–123; mg-j1864-e111-p01.** Intellectual inadequacy is separated from moral beauty and the harder task of changing conduct.

In this edition. The supplied English appropriately varies “intelligence,” “understanding,” and “mind.” In the educational essay “leur intelligence” becomes “their understanding”; in August 1834 “mon intelligence” becomes “my mind.” Reading only the English can therefore hide the recurrence of a single French term.

See also. Faculties; Thought; Reason; Education; Positive knowledge; Beauty.

Journeys

*voyage; voyageur; route; chemin; départ; courant des voyages; Nil*⁶⁹

The word. Journeys include actual changes of place, imagined literary excursions, and figures for a life whose direction remains obscure. The journal carefully moves among these senses.

In Guérin. Walking to Saint-Malo makes travel an occasion for conversation, surprise, bodily discomfort, and an unprecedented sight. The companionship of the route matters as much as arrival. Departures have a different force: a crossroads becomes the figure for losing a happiness that has accompanied one only temporarily, while the final walk at Le Val attempts to turn the landscape into an inward possession before it is lost. A journey can thus enlarge experience and create the conditions of grief simultaneously. The final entry recovers a more expansive pleasure in movement. Guérin has followed an unnamed river to the sea, then turned inland toward great woods, crossing successive horizons and receiving new impressions in flights. He values even the fatigue. The closing wish to be placed upon this Nile transforms travel into a current that might carry him onward. It does not identify the river just mentioned or establish an Egyptian journey. The last page leaves motion desired rather than resolved into a destination, fitting a notebook in which arrival repeatedly becomes another departure.

The places. Selected annotated passages.

- **15 April 1833; 1864 pp. 27–31; mg-j1864-e031-p01.** The first sea journey joins companionship, pedestrian fatigue, and the disordered force of a new spectacle.
- **1 October 1833; 1864 pp. 50–51; mg-j1864-e057-p03.** The crossroads figure gives two different separations a shared shape without making their attachments identical.
- **20 January 1834; 1864 pp. 70–72; mg-j1864-e069-p02.** The farewell walk asks places to leave something lasting in the traveller's soul.

⁶⁹ 1864 Journal, April 15 and October 1, 1833; January 20, 1834; October 13, 1835. The final entry is the printed Journal's endpoint, not proof of the autograph's complete geographical or chronological extent.

- **13 October 1835; 1864 pp. 125–126; mg-j1864-e116-p01.** The final journey follows an unnamed river; the concluding Nile belongs to the figurative current of travel.

In this edition. The 1864 last entry gives no river name, named royal residence, or exact inland route. Nile is introduced in the closing question after the account of travel and should not be used to retroactively identify those places.

See also. Saint-Malo and the Rance; Le Val; Brittany; Biblical journeys; Cooper and Natty Bumppo.

Joy and happiness

*joie; bonheur; félicité; gaieté; heureux*⁷⁰

The word. Joie often marks a movement or sudden animation; bonheur can name the condition, occasion, or possession of happiness. Félicité intensifies its fullness, while gaieté frequently belongs to sociable liveliness. The distinctions are tendencies, not a rigid hierarchy.

In Guérin. Guérin distrusts his demand that happiness be flawless. A single stain can spoil the whole firmament; he recognizes that no earthly happiness can survive such a test. Other entries nevertheless discover happiness in small, repeatable forms: greetings, meals, shared reading, a child's gestures, walking beside the sea. The long domestic catalogue gives fullness through succession and relation rather than through an abstract state without defect.

Joy can also arise progressively as a walk carries him toward a chosen viewpoint, or suddenly as love of God and other people makes him feel capable of good. Such episodes deserve immediate writing because they may vanish by tomorrow. Record and possession are inseparable: to write that he has been happy is an attempt to preserve something of the state.

Preservation has a cost. The happiness that enters like gentle rain may later issue as tears; anticipated separation already alters present enjoyment. This does not expose the original joy as false. It shows that a treasured experience remains active after it ends, changing its emotional

⁷⁰ The domestic sequence cited is the 1864 main text. The longer 1861 version contains additional religious gestures and must be read as a separate printed witness, not silently inserted here.

form. The notebook repeatedly asks how to receive happiness without either demanding permanence or refusing attachment.

The places. Selected annotated passages.

- **22 April 1833; 1864 p. 32; mg-j1864-e032-p02.** The demand for absolutely unblemished happiness is explicitly called folly.
- **9 December 1833; 1864 pp. 61–62; mg-j1864-e065-p04.** Happiness becomes rain entering the soul and later returning as tears.
- **20 December 1833; 1864 pp. 62–64; mg-j1864-e066-p02.** Domestic felicity is composed through the sequence of ordinary shared acts.
- **23 March 1834; 1864 p. 76; mg-j1864-e074-p01.** A brief happiness of love and moral power calls for urgent inscription.
- **16 July 1834; 1864 p. 90; mg-j1864-e085-p03.** Joy grows spatially and gradually during a walk until it fills the whole being.

In this edition. The English keeps “joy” beside “happiness” and ends the domestic passage with “intimate felicities.” That variety preserves the French’s movement between an emotion, a condition, and its particular blessings.

See also. Pleasure and voluptuousness; Memory; Tears; Friendship; Time.

La Chênaie

*La Chênaie; maison de M. de Lamennais; maison sainte; saint asile*⁷¹

The word. Lamennais’s house and the setting of much of the 1833 journal. Its meanings include intellectual household, religious shelter, garden, and landscape of leave-taking.

In Guérin. Before arrival, Guérin chooses the house because its learning and piety offer protection to resolutions he considers too fragile for Paris. The dated entries then reveal a more particular place: trees, a pond, walks, weather, conversation, reading, and shared religious exercises. Its shelter never wholly cures him. The same period contains acute self-distrust, failed work, and impatience during retreat, so the later

⁷¹ 1864 Journal, August 13, 1832; May 9, October 1, and December 7, 1833. Source note sn-p056-1 concerns the subsequent replacement passage, not an autograph edition of the whole stay.

description of a peaceful year carefully excepts inward storms. La Chênaie can give peace without making a peaceful mind. Lamennais's presence also gives the place an intimate intellectual voice: observations about leaves pass into sayings about suffering and constancy. Leaving turns these daily contacts into an enduring store of recollection. Guérin distinguishes the tears he will shed for his teacher from self-pity and imagines carrying the house's blessings into exile. La Chênaie thus remains both an actual household and a lost condition of protected life, idealized more strongly as departure approaches.

The places. Selected annotated passages.

- **13 August 1832; 1864 p. 5; mg-j1864-e004-p01.** The anticipated refuge is explicitly the house of M. de Lamennais, full of learning and piety.
- **9 May 1833; 1864 p. 38; mg-j1864-e039-p02.** Spring personifies the house as rejuvenated youth, immediately shadowed by Féli's notice of damaged leaves.
- **1 October 1833; 1864 pp. 50–51; mg-j1864-e057-p03.** Nine months under Féli's guidance become perceptible as a wound after separation.
- **7 December 1833; 1864 p. 56; mg-j1864-e063-p03.** The blessed roof becomes a treasury of memories and the point of departure for the exile image.

In this edition. The 1864 December 7 passage praises La Chênaie before the portion replaced from loose-sheet wording. The separately supplied 1861 appendix begins only with the later hospitality paragraph.

See also. Lamennais (Féli); Le Val; Retreat; Memory.

Lamennais (Féli)

*M. de Lamennais; M. Féli; prêtre; grand homme*⁷²

The word. The teacher and host whose house Guérin chooses as a refuge. Féli is the familiar name explicitly identified by the historical editor, not another person.

⁷² Historical notes sn-p019-1 and sn-p067-1; 1864 Journal, March 24, May 9, October 1, 1833, and January 2, 1834. The unnamed apostolic genius of March 6 should be associated cautiously, not presented as an explicit naming.

In Guérin. Lamennais reaches the reader through different scales of presentation. He is first a source of learning and piety; later he is a familiar voice in the garden, noticing insect-damaged leaves, proposing a grassy burial place, and transforming the striking clock into an exhortation to constancy. The famous image of a person stretched between finite and infinite worlds is reported speech attributed to him. It belongs within a relationship, rather than appearing as an unassigned maxim of Guérin's own. Departure reveals the depth of attachment: Guérin says that nine months of guidance have left a wound he had not perceived while daily life continued. Later political and religious adversity is represented as the suffering of a misunderstood benefactor. The journal records the disciple's grief and conviction; it does not provide an impartial documentary history of the controversy. Even at Le Val, collecting firewood recalls Féli's enthusiasm for the same work. His memory thus inhabits bodily habits and small pleasures as well as declarations of spiritual authority.

The places. Selected annotated passages.

- **24 March 1833; 1864 pp. 19–20; mg-j1864-e020-p01.** The editor identifies Féli; the wished-for grassy grave makes his weariness intimate and concrete.
- **9 May 1833; 1864 p. 39; mg-j1864-e039-p04.** The finite/infinite image is explicitly something Féli said to the company.
- **1 October 1833; 1864 pp. 50–51; mg-j1864-e057-p03.** Separation after nine months turns habitual closeness into newly felt loss.
- **2 January 1834; 1864 pp. 66–67; mg-j1864-e068-p03.** Guérin records news of defeat through the language of devotion, injustice, and personal recollection.

In this edition. The damaged-manuscript note after the January 2 passage reports erased text and removed leaves, then conjectures that Guérin removed them. Neither the missing wording nor the conjecture can be treated as Guérin's statement.

See also. La Chênaie; Le Val; Faith and doubt; Freedom.

Landscape

*paysage; site; campagne; panorama; scènes naturelles*⁷³

The word. Paysage is a landscape apprehended as a scene; site can isolate a particular place, while campagne may mean countryside more broadly. Guérin frequently constructs a view through direction, foreground, distance, lighting, and movement, then tests what such composition means to its observer.

In Guérin. The opening pilgrimage returns to first impressions of landscape, making place inseparable from a history of looking. The later descriptions, however, are not only nostalgic. The Saint-Hélen panorama distinguishes compass directions, water, coast, town, houses, and spires; the Coëtquen ravine revises an initially unpleasant colour once its relations become apparent. Looking becomes a patient practice of correction.

Composition also crosses between elements. Clouds make a landscape in the sky, poplars become ship masts, and spreading greenery becomes an emerald sea. Such comparisons depend on shared forms without claiming that the materials are identical. A scene can widen perception by making one domain legible through another.

Departure exposes what a landscape resists. In January 1834 Guérin tries to take an imprint of capes and islands and asks places to send something enduring into him. Yet tomorrow will turn them into a floating thought contemplated by another thought. The sensory scene and its remembered image cannot simply be the same possession.

The last journal entry returns to travel and newly encountered expanses. Impressions arrive in flocks from every point. Landscape remains an event between a moving person and an independent world, not a static picture stored without alteration.

The places. Selected annotated passages.

- **10 July 1832; 1864 pp. 3–4; mg-j1864-e001-p01.** Returning footprints meet the remembered first impressions of childhood
- **19 March 1833; 1864 p. 15; mg-j1864-e016-p01.** The stream's initially disliked darkness becomes beautiful within a relational scene

⁷³ The separate 1861 account of the old man's house explicitly calls it a little landscape such as Virgil loved. That miniature is absent from the supplied 1864 main sequence and should be identified as witness-specific.

- **29 March 1833; 1864 pp. 21–22; mg-j1864-e024-p01.** The panorama is organized through direction, distance, and contrasting light
- **20 January 1834; 1864 pp. 70–72; mg-j1864-e069-p02.** The farewell walk attempts to carry a place inward while admitting its impending change into memory
- **13 October 1835; 1864 pp. 125–126; mg-j1864-e116-p01.** New expanses repeatedly give the traveler fresh impressions

In this edition. The English retains landscape for paysage and panorama for panorama, but campagne shifts naturally between country and countryside. A reader should not infer that every English country refers to a nation; often it is the inhabited rural expanse through which he walks.

See also. Horizon; Colour; Woods; Mountains and hills; Light.

Language

*langage; parole; mots; voix; discours*⁷⁴

The word. Language is not limited to a national language or grammar. It can mean meaningful utterance, a person's intimate mode of expression, or the speech-like significance perceived in nature. Parole more often brings the act of speaking into view.

In Guérin. Nature's intimate language in March 1833 is available only when inward perception receives more than outward forms. Later a lilac's trembling leaves seem to murmur words of consolation. The narrator marks the likeness carefully: the sound appears to him as a language. He does not transcribe a literal botanical message. Such passages explore what it means to feel addressed by something that cannot speak in ordinary human terms.

Human language may either sustain or damage contact. François's poetry is natural speech, an unforced flowing from the person; the notebook is imagined as the unique companion who understands the weak soul's language. Social conversation, by contrast, exposes favored thoughts in broken and embarrassed speech, leaving them bruised. The

⁷⁴ The phrase "comme un langage" in the lilac scene preserves comparison and uncertainty. Turning the passage into a literal claim of verbal communication would remove an important qualification.

obstacle is not necessarily the absence of words, but their inability to preserve the inward relation that gave them value.

Guérin is also attentive to the reach of particular terms. “Poetry” is adopted because no other word covers his thoughts; “imagination” is expressly enlarged to name inward life. These are conscious acts of naming rather than carelessness about distinctions. The bilingual opening’s delight in “at home” likewise recognizes that an expression may gather a whole experience more compactly than its literal components suggest.

The places. Selected annotated passages.

- **10 July 1832; 1864 pp. 3–4; mg-j1864-e001-p01.** The English phrase “at home” is valued for gathering the whole feeling of *chez soi*.
- **15 March 1833; 1864 p. 14; mg-j1864-e014-p01.** Nature’s intimate language is distinguished from exterior form.
- **7 May 1833; 1864 p. 37; mg-j1864-e038-p01.** Natural speech is the mark of François’s unforced poetic gift.
- **7 May 1834; 1864 pp. 79–80; mg-j1864-e077-p02.** The lilac’s murmur seems to become a consoling language under the pressure of the speaker’s need.
- **7 September 1834; 1864 p. 97; mg-j1864-e090-p01.** Timid speech deforms thoughts that had been cherished in private.

In this edition. The English uses “language” for “langage” in the inward-eye passage and “speech” for “parole” in François’s portrait, but also translates the lilac’s “langage” as “speech.” “Parole naturelle” in the François portrait is consequently a mode of speaking, not a claim that French itself is more natural than another language.

See also. Expression; Poet; Notebook; Writing; Imagination.

Le Cayla

*le Cayla; Au Cayla; chez soi; toit paternel*⁷⁵

The word. The paternal home named in the opening heading; a remembered landscape as well as a dwelling. Guérin’s English expression at home stresses the fullness of belonging.

⁷⁵ 1864 Journal, July 10, 1832; October 24, 1833; February 1, 1834. Translator note tn01 explains the preserved bilingual phrase; no additional topographical history is assumed.

In Guérin. Le Cayla establishes the journal's first measure of place: one knows a country through repeated bodily passage, childhood impressions, and the later decision to attend to them. Returning to the woods, streams, and hills is described as a pilgrimage. The grown reader of his own landscape presses deliberately on the ground where the child had passed lightly. The home therefore joins recovered experience to an altered manner of perceiving; it does not promise that childhood itself can be restored. Later Breton scenery recalls the terrace at Le Cayla, where he watched birds seeking their night's lodging. The memory is released by a likeness of hour and movement rather than by geographical resemblance alone. In Paris, Le Cayla becomes one of the inward images he asks God to place before his eyes as protection against the crowd. This remembered home is portable, but its protective efficacy belongs to the prayer, not to a settled psychological achievement.

The places. Selected annotated passages.

- **10 July 1832; 1864 pp. 3–4; mg-j1864-e001-p01.** The opening return makes childhood routes into a deliberate pilgrimage through the beloved horizon.
- **24 October 1833; 1864 pp. 53–54; mg-j1864-e062-p01.** Water, evening birds, and autumn scenery recall watching birds from the terrace at Le Cayla.
- **1 February 1834; 1864 p. 74; mg-j1864-e071-p01.** Le Cayla and Le Val are invoked as inward landscapes that might shelter the walker in Paris.

In this edition. The French opens with at home and then glosses it through *chez soi*; the supplied English keeps both expressions visible. Neither is merely an address.

See also. Memory; Childhood and youth; Le Val; Paris.

Le Parc

*Au Parc (Eure-et-Loir); campagne; six semaines; vacances*⁷⁶

The word. The country retreat named in the June 25, 1834 heading. Guérin subsequently recalls a six-week interval of freedom and contemplative idleness before returning to Paris.

⁷⁶ 1864 Journal, June 25–26 and August 4–20, 1834. The six-week interval is Guérin's own retrospective measure, not a reconstructed travel chronology.

In Guérin. At Le Parc the wished-for combination of human welcome and natural liberty becomes available. Country lanes, hedges, and familiar products evoke Brittany; relief from material anxiety gives the imagination more room. Yet Guérin immediately tests the adequacy of this apparent cure. If society alone caused his trouble, protected rural life ought to restore order. Instead, its tender impressions can stimulate the very faculties that keep him restless. The retreat is therefore a place of discrimination as well as refreshment. By August he nevertheless claims real growth: free days, long exposure to the living landscape, and apparently idle perception have strengthened his capacities without books or laborious study. After his return he describes inward activity continuing beneath bodily rest, using magnetic sleep as an analogy. The positive account does not erase the earlier self-correction. Le Parc shows that a place can genuinely nourish an intelligence while failing to grant the perfect repose initially expected from it.

The places. Selected annotated passages.

- **25 June 1834; 1864 pp. 85–86; mg-j1864-e083-p01.** The heading fixes Le Parc in Eure-et-Loir; resemblances to Brittany enliven memory.
- **26 June 1834; 1864 pp. 86–87; mg-j1864-e084-p01.** An achieved ideal of half-wild, half-social life still fails to silence inward instability.
- **4 August 1834; 1864 pp. 90–91; mg-j1864-e086-p01.** Before returning to Paris, Guérin credits six weeks of free contemplation with substantial growth.
- **20 August 1834; 1864 pp. 93–95; mg-j1864-e087-p02.** The retrospective account interprets rest as a period of hidden activity rather than wasted time.

In this edition. The locality is supplied by the printed heading. No host's name or further estate history is inferred. Translator note tn13 explains magnetic sleep as the historical mesmeric analogy used in the retrospect.

See also. Brittany; Paris; Solitude; Dream and reverie.

Le Val

*le Val; au Val; séjour bien-aimé; maison antique*⁷⁷

The word. The coastal household of Hippolyte La Morvonnais, his wife Marie, and their daughter Marie. Its position between solitude and society is at once geographical and figurative.

In Guérin. Le Val offers a third possibility between the religious retreat Guérin has left and the metropolitan life he fears. Its domestic circle opens toward woods and sea while preserving work, affection, conversation, and common worship. The celebrated account of a household day gives equal weight to meals, walks, study, collecting fuel, the child's changing expressions, and the evening fire. Poetry belongs to this sequence of ordinary acts rather than to a separate ceremonial occasion. The shore extends the home's fellowship: Hippolyte and Guérin listen together, and mother and child enter the seascape without ceasing to be particular people. Anticipated departure converts present pleasure into future grief before the stay is over. On the last walk Guérin asks the landscape to impress something permanent upon his soul. Le Val later becomes a remembered shelter in Paris, and Marie's death changes the direction of the return he can make to it: the beloved place can no longer restore the whole company.

The places. Selected annotated passages.

- **7 December 1833; 1864 pp. 56–58; mg-j1864-e063-p04.** The house between two regions shelters a traveller from Carmel to Babylon; mother and daughter share the name Marie.
- **20 December 1833; 1864 pp. 62–64; mg-j1864-e066-p02.** A complete domestic day makes friendship, work, childhood, and coastal nature mutually sustaining.
- **20 January 1834; 1864 pp. 70–72; mg-j1864-e069-p02.** The farewell walk culminates in a plea that the places transmit something imperishable to the soul.
- **2 February 1835; 1864 pp. 109–110; mg-j1864-e101-p05.** Bereavement forces imagination away from its familiar route toward the beloved retreat.

⁷⁷ Compare mg-j1864-e063-p04 with mg-r1861-18331207-tail-p01, and the separately printed December 20 versions. Source note sn-p057-1 identifies the poet; the main heading supplies Le Val.

In this edition. The 1861 December 7 witness explicitly adds that the figure is a reality because the house stands by the sea. That sentence is absent from the 1864 paragraph and must not be silently restored to it.

See also. Hippolyte La Morvonnais; Marie La Morvonnais; Brittany; Friendship.

Leaves

*feuille; feuilles; feuillée; verdure; nervure; parenchyme*⁷⁸

The word. Leaves make vegetation's renewal visible at the level of individual delicate surfaces. Feuillée gathers them into foliage; nervures and parenchyme distinguish supporting veins from softer tissue. Feuille also means a sheet or page, but the article follows botanical uses and their explicit transfers.

In Guérin. The May 1833 leaves are nearly transparent, newly opened, and so tender that touching them seems dangerous. Yet Guérin and Élie pick beech leaves for food. He imagines the lives they would have had in sun and wind while his hand continues its ravaging. The unresolved small cruelty matters: sympathy does not magically stop use, and pleasurable conversation accompanies destruction.

Within the same entry, insect damage already interrupts the fantasy of immaculate newness. Later a leaf eaten down to its network of fibres becomes a miniature of Gothic architecture. Loss can reveal structure and beauty without ceasing to be loss.

Leaves are also especially responsive bodies. Rain gives each a small repeated oscillation, collectively turning foliage into a tremor; wind makes the cliff-watchers seem two leaves. In August 1834 the self curls inward like a cold-struck leaf. These transfers depend on observable delicacy and responsiveness, not simply on a conventional association between leaves and mortality.

The places. Selected annotated passages.

- **9 May 1833; 1864 pp. 37–38; mg-j1864-e039-p01.** Picking and tasting beech leaves coexist with explicit remorse

⁷⁸ The May beech-leaf meal is a narrated experiment with Élie, not a general dietary recommendation or proof of a lasting practice.

- **9 May 1833; 1864 p. 38; mg-j1864-e039-p02.** Insect damage qualifies the apparent perfection of new foliage
- **4 October 1833; 1864 p. 52; mg-j1864-e059-p01.** The eaten leaf's vein network becomes a model for Gothic delicacy
- **7 May 1834; 1864 pp. 78–79; mg-j1864-e077-p01.** Rain transmits little oscillations through the whole leaf mass
- **26 August 1834; 1864 pp. 96–97; mg-j1864-e089-p01.** A leaf touched by cold models sudden inward contraction

In this edition. The English retains parenchyma in the Josselin comparison and supplies no false botanical simplification inside the text. The supplied note explains it as soft leaf tissue, distinct from the remaining fibres and veins.

See also. Trees; Growth and decay; Rain; Flowers; Colour.

Letters and correspondence

*lettre; écrire; vers; Eugénie; Frédéric; Onésime; Henri Guillermand*⁷⁹

The word. A letter can carry words, remembered company, or actual fragments of the countryside. Correspondence makes absence perceptible while giving friends a means of reaching one another across it.

In Guérin. Incoming writing does not always produce the same response. Henri Guillermand's verses recall stanzas on Poland that Guérin had published in *L'Avenir* eighteen months earlier; his amused admission concerns the revival of vanity after a long delay. Eugénie's letter, arriving at the height of an affliction, gives substantial relief without abruptly ending the crisis. The qualification matters: friendship helps, but the episode still has to run its course. The anniversary of an earlier departure with Eugénie later joins remembered companionship to another journey toward consolation.

At Mordreux, the notebook incorporates the ending of a letter to Frédéric. Its stormy last hours of the year belong to an explicitly quoted communication before the journal resumes its account of the evening. Onésime's letter has a different material presence. Its perfume at first seems to be an enclosed breeze, until petals and grass fall from the page.

⁷⁹ This article follows the correspondence mentioned or quoted within the 1864 Journal. The separate letters following the Journal in the historical volume are outside the supplied main corpus. First names are retained without adding identifications not established in these passages.

These objects carry the countryside into a drawing room, where Guérin fears that his delight would be incomprehensible. The gift becomes a test of shared sensibility: its worth depends on the recipient's ability to receive what others might overlook. Letters thus connect literary ambition, consolation, temporal reflection and bodily sensation. They are occasions in the journal, not substitutes for the separately published collection of Guérin's letters.

The places. Selected annotated passages.

- **26 March 1833; 1864 p. 20; mg-j1864-e021-p01.** Guillermand's verses awaken vanity through a response to the earlier Polish stanzas in *L'Avenir*.
- **12 June 1833; 1864 p. 40; mg-j1864-e042-p01.** Eugénie's letter helps during a severe affliction, although Guérin says the crisis must still run its course.
- **25 August 1833; 1864 p. 47; mg-j1864-e053-p01.** The remembered departure with Eugénie supplies a sweet anniversary before the visit to François at La Brousse.
- **2 January 1834; 1864 p. 66; mg-j1864-e068-p02.** The letter to Frédéric, introduced by name in the preceding paragraph, associates the year's end with the storm outside.
- **22 August 1834; 1864 pp. 95–96; mg-j1864-e088-p01.** Onésime's petals and grass make the letter a sensory gift whose value Guérin fears others will mock.

In this edition. The letter to Frédéric is signalled by the introductory sentence of the dated entry and retained as quoted speech in English. In the Onésime passage, the fragrance comes first and its material explanation follows. Preserving that order keeps the imagined enclosed breeze distinct from the petals actually discovered.

See also. Friendship; Consolation; Flowers; Scent; Time; Writing; François du Breil de Marzan; Correspondence.

Light

*lumière; lueur; éclat; rayon; clarté*⁸⁰

The word. *Lumière* names light broadly; *lueur* often suggests a gleam or lesser glow; *éclat* emphasizes brilliance, and *rayon* a directed ray. Their distinctions help Guérin write not simply about seeing, but about degrees and movements through which a scene becomes visible.

In Guérin. Light often behaves like a moving substance. It pours through cloud-clearings, floods the gaze, descends suddenly into a forest, or leaves a luminous band above the horizon. These images do not erase optical precision. The April cloud study follows illumination across successive ranks and distinguishes bright projections from shadowed recesses. The March forest scene is especially resistant to an easy symbolism: a sudden sunbeam gives the darkness a disturbing, almost deathly animation rather than dispelling its terror.

Twilight softens instead of simply diminishing. The sun's remaining light tempers black shadows, and later recollection imagines evening glow as the beneficent sediment of a river of light. Such effects depend upon a transition distributed through atmosphere and time.

The connection between light and understanding is consequently unstable. In December 1834 Guérin's former imaginative attention is compared to carrying a torch: objects acquired otherwise unseen beauty. When that power fails, he seems to project shadow instead. Light belongs both to the world and to the way it is received. The notebook preserves their difference whenever real sunshine cannot relieve inward cold.

The places. Selected annotated passages.

- **19 March 1833; 1864 p. 15; mg-j1864-e016-p01.** A sudden ray makes the forest strange rather than reassuring
- **2 April 1833; 1864 pp. 23–24; mg-j1864-e027-p01.** The description follows gradations of illumination and distance across clouds
- **2 October 1833; 1864 pp. 51–52; mg-j1864-e058-p01.** A narrow luminous band gives distant poplars the appearance of ship masts

80 The July 1833 failure of sunlight and the December 1834 torch image concern different dates and situations; together they establish a recurrent problem, not one continuous reported episode.

- **10 December 1834; 1864 p. 104; mg-j1864-e099-p03.** The lost torch of imagination exposes the observer's role in perceived animation
- **24 March 1835; 1864 p. 113; mg-j1864-e104-p02.** Twilight is imagined as a calming deposit left by the day's luminous river

In this edition. Lueurs molles et tendres becomes soft and tender glimmers in March 1835. The tactile adjectives remain: light is not just measured brightness but something felt as softness. Conversely, éclat can mean brilliance without requiring the event of a sudden flash.

See also. Sun; Shadow; Colour; Clouds; Dawn and twilight.

Love

*amour; aimer; affection; tendresse; charité; compassion*⁸¹

The word. Amour extends across divine, human, and natural relations. Affection and tendresse emphasize attachment and gentleness; charité and compassion bring ethical and devotional meanings. Erotic language can illuminate a non-erotic relation without making the two indistinguishable.

In Guérin. Love is first a preserving power beside God in the father's care. It later becomes a common principle moving flower, bird, and human observer, though at different degrees of perfection. The same natural meditation binds love and reproduction to decline, making love a source of life inseparable from expenditure and loss.

The intimate demand is more vulnerable. Addressing the notebook as a beloved companion, Guérin imagines an affection able to understand, support, and console a weak soul. He does not claim equality of visible gifts; he asks for a strength willing to serve. Yet reciprocity survives: the stronger companion can also lean on the weaker, and giving that rest is itself consolation. The imagined relation is more intricate than one-way pity.

Love further organizes his attachment to landscapes. Leaving the country resembles parting from a beloved, and he is surprised by the resemblance rather than explaining it away. After Marie's death, love

⁸¹ The notebook's intense language does not by itself settle the biographical nature of every attachment. Initials and unnamed relations are not expanded without the supplied source's evidence.

requires a painful reorientation of imagination toward the invisible. Across these uses, love is less a single passion than the power through which persons and things become capable of altering the self's world.

The places. Selected annotated passages.

- **4 August 1832; 1864 pp. 4–5; mg-j1864-e003-p01.** Paternal love cooperates with God in preserving the child within earthly life.
- **31 March 1833; 1864 p. 23; mg-j1864-e026-p01.** Love links flowering, birds, and humanity while remaining bound to a law of decline.
- **20 April 1834; 1864 pp. 77–78; mg-j1864-e075-p01.** The desired compassionate attachment includes reciprocal rest even amid unequal strength.
- **20 August 1834; 1864 pp. 93–95; mg-j1864-e087-p02.** Parting from the countryside is explicitly compared with separation from a beloved.
- **2 February 1835; 1864 pp. 109–110; mg-j1864-e101-p05.** Love changes the direction of imagination after the beloved friend's death.

In this edition. The English “love of compassion” retains amour de compassion rather than reducing it to pity. Its repeated “soul” in the imagined relationship preserves Guérin's insistence on a whole inward being, not simply an attractive social personality.

See also. Friendship; Consolation; Mourning; Desire; Heart.

Marie La Morvonnais

*Marie; sa mère; doux visage; âme chérie*⁸²

The word. Hippolyte's wife, distinguished from their daughter of the same name. Her death transforms the remembered household and becomes the central bereavement of the journal's final year.

In Guérin. Marie first appears within the reciprocal harmony of Le Val: the wife's soul seems a second expression of her husband's, while the daughter begins to show her own intelligence and affection. At departure, the mother's unexpected second farewell from the balustrade

82 1864 Journal, December 7, 1833; January 24, 1834; February 2–12 and March 27, 1835. The letter corroboration is supplied by tn18; the present article does not claim direct inspection of that separate letter.

breaks Guérin's remaining self-command. The death notice later gives January 22 at nine in the evening. Crucially, Guérin says he was not present: his account of her last moments is an inward representation of events occurring far away. The following entries examine the painful revision required when a living friend becomes accessible only through memory and imagination. Familiar routes and books keep calling up the old conditions of presence. Opening Collin d'Harleville, once read during shared evenings, releases tears precisely because the writer had been so cheerful and charming. No title for that volume is supplied. Finally Marie becomes an ethical example: her inward riches had revealed themselves quietly through speech and the atmosphere around her. The loss changes perception, but her remembered manner also suggests a discipline of reserve.

The places. Selected annotated passages.

- **7 December 1833; 1864 pp. 56–58; mg-j1864-e063-p04.** Mother and daughter are explicitly distinguished despite their common name.
- **2 February 1835; 1864 pp. 108–109; mg-j1864-e101-p03.** The writer states that he did not witness the death and describes the imagination's reconstruction.
- **12 February 1835; 1864 pp. 111–113; mg-j1864-e103-p01.** The unnamed Collin d'Harleville volume revives shared evenings; cheerful reading becomes a source of mourning.
- **27 March 1835; 1864 pp. 115–116; mg-j1864-e105-p04.** Marie's quiet self-possession offers an example of inward wealth expressed without display.

In this edition. Translator note tn18 identifies the deceased as Hippolyte's wife and cites Guérin's February 1, 1835 letter as confirmation of the date and hour. The note is modern apparatus, not notebook prose.

See also. Hippolyte La Morvonnais; Le Val; Bernardin de Saint-Pierre; Memory; Mourning.

Melancholy

*mélancolie; mélancolique; tristesse; triste*⁸³

The word. *Mélancolie* often names a reflective, receptive sadness capable of sweetness; *tristesse* is the broader word for sadness. Guérin can value a melancholy atmosphere while suffering severely, so the terms should not be treated as a uniform diagnosis or as interchangeable degrees of unhappiness.

In Guérin. The gray day of August 1833 offers one of the clearest positive melancholies. Nature rests after brilliant weather, the soul grows still, and distant memories become audible. Sadness here moderates experience rather than extinguishing it. At the coast, heavenly melancholies enter with the sea's harmonies and silence the inward noise. January 1834 develops the distinction further: calm natural impressions mingle with stormy reveries to produce an ecstasy that retains awareness of sadness without being destroyed by it.

This mingling matters because pleasure and pain are not always alternatives in the notebook. A melancholy experience may be precious precisely for its capacity to hold them together. The later loss of that capacity is therefore more than a darker mood. In March 1835 Guérin remembers the evening's former ability to deposit a soothing residue in his pain, then asks where those correspondences have gone. He now experiences only his own damaged life. The movement is from a sadness still in relation with the world to a solitude deprived of that relation. It is not a simple chronological progression, since restorative intervals repeatedly return.

The places. Selected annotated passages.

- **14 August 1833; 1864 pp. 46–47; mg-j1864-e052-p01.** Gray calm makes the voices of sweet memories perceptible.
- **9 December 1833; 1864 pp. 61–62; mg-j1864-e065-p04.** Heavenly melancholies enter with the Ocean and temporarily silence interior turbulence.
- **20 January 1834; 1864 pp. 67–70; mg-j1864-e069-p01.** The fusion of calm impressions and stormy reveries produces a desirable but still sorrowful state.

⁸³ The favorable melancholy is demonstrated by Guérin's wish to retain it. It should not be confused with an endorsement of every painful state he records.

- **24 March 1835; 1864 p. 113; mg-j1864-e104-p02.** The remembered evening once deposited a soothing residue alongside pain; the next paragraph declares this accord lost.

In this edition. The plural “melancholies” at e065-p04 preserves Guérin’s personifying multiplicity. “Melancholy dreams” and “permanent, somewhat stormy sadness” at e069-p01 retain the distinction between a shaped disposition and its underlying sorrow.

See also. Feeling and sensation; Joy and happiness; Consolation; Dryness; Memory.

Memory

*mémoire; souvenir; souvenirs; réminiscences; me souviens*⁸⁴

The word. *Mémoire* is the faculty or retaining medium; *souvenirs* are the recollections, impressions, and sometimes emotional presences it holds. *Réminiscence* can mark a returning literary experience. Memory in this notebook is frequently bodily, sensory, and active rather than a neutral store of information.

In Guérin. The opening return to childhood ground makes remembrance a renewed pilgrimage: the adult presses firmly where the child once passed carelessly. Nature later awakens memories with no apparent connection to the scene, suggesting correspondences that cannot be consciously traced. A letter can produce the opposite result, reviving ten years of misery as present sensation. Remembering is thus neither invariably consoling nor voluntary.

Before leaving the coast, Guérin tries to take impressions from places and implores them to send into him something that will not pass. Writing supplies another receptacle; an account of shared happiness is reread almost like the image of a beloved dead person. After Marie’s actual death, this work changes. Memory’s fading face is restored, but imagination marks it with death’s pallor. The aim is no longer simply to preserve a past scene unchanged: it is to learn how the absent person can inhabit a different order of presence.

⁸⁴ The opening wish for oblivion at e003-p01 belongs to a meditation on infant death; it must not be generalized into a wish to forget every attachment. Memory’s contrary uses remain distinct.

Oblivion accordingly has more than one value. Freedom from harmful impressions is desired, while the loss of cherished features is feared. The notebook asks not merely what can be retained, but what kind of continuing life a recollection gives to the person who retains it.

The places. Selected annotated passages.

- **10 July 1832; 1864 pp. 3–4; mg-j1864-e001-p01.** Repeated childhood footsteps become a deliberate act of remembered devotion.
- **22 March 1833; 1864 pp. 18–19; mg-j1864-e019-p01.** A letter reactivates old pain as sensation and produces a wish for release from its impressions.
- **28 March 1833; 1864 pp. 20–21; mg-j1864-e023-p01.** Nature awakens apparently unrelated memories through unknown sympathies.
- **20 January 1834; 1864 pp. 70–72; mg-j1864-e069-p02.** The departing observer asks landscapes to impress something imperishable into his soul.
- **9 February 1835; 1864 p. 110; mg-j1864-e102-p01.** Imagination restores Marie’s fading face while transforming it into an image of death.

In this edition. The English alternates “memories” and “recollections” for souvenirs according to context. Neither implies that the remembered object is merely mental: at e019-p01 the explicit phrase “real and profound sensation” insists on present bodily force.

See also. Recollection; Childhood and youth; Mourning; Tears; Time.

Mirror

*miroir; faculté spéculaire; mirées; réfléchie*⁸⁵

The word. The mirror is the soul’s capacity to receive and disclose more than the outward surface of nature. Spéculaire explicitly belongs to the imagery of mirroring; it should not be confused with speculative theorizing.

⁸⁵ The main text supplies two especially concentrated mirror passages, separated by roughly twenty-one months. The second’s final qualification is essential evidence, not a dispensable aside.

In Guérin. In March 1833 the soul is called a divine mirror. Nature's meaning, intimate language, and beauty would be clearly retraced there if the neglected inward sense were active. The mirror does not simply duplicate what the earthly eyes already possess. It allows a perceived form to appear in its relation to eternal beauty and God. Its value therefore depends on both receptive clarity and spiritual interpretation.

The December 1834 painting passage returns to the figure from another direction. A shepherd on a mountain can represent intelligence amid creation: an echo at the center of melodies and a divine mirror along the route of God's moving symbols. The universe is already communicating; the human being receives and resonates with it.

But the paragraph ends by reducing the grand representation to ordinary scale. The real shepherd and narrator are poor creatures watching clouds and listening to wind for the pleasure of solitude. This does not simply cancel the mirror's dignity. It exposes a difference between the symbolic office an artwork gives a person and the unassuming activity through which that office might be enacted. The mirror belongs to a poetics of reception that remains conscious of its own elevated language.

The places. Selected annotated passages.

- **15 March 1833; 1864 p. 14; mg-j1864-e014-p01.** The specular faculty discloses meaning and divine participation beyond exterior forms.
- **10 December 1834; 1864 p. 106; mg-j1864-e099-p05.** The shepherd's image joins mirror and echo, then contrasts their symbolic dignity with ordinary looking and listening.

In this edition. "Faculté spéculaire" becomes "power of reflection" in the supplied English. Because "reflection" can also mean deliberate thinking, the French makes the optical metaphor more explicit than that English phrase alone.

See also. Inner eye; Symbol; Intelligence; Correspondence; Art.

Mission

*mission; mission sociale; apostolat; évangéliser; bien général*⁸⁶

The word. Mission is a task or calling whose significance exceeds private inclination. It can be publicly recognized as apostolic work or remain hidden, requiring consent without knowledge of its full effect.

In Guérin. The March 6 conversation moves from admiration for a great religious writer to a law binding everyone. A person's social mission may be almost imperceptible, yet the common good can demand the sacrifice not only of passions but of innocent preferences and plans for private happiness. The criterion is the place where one can do most good, even when family peace would be sweeter.

By May 1834 this requirement meets the speaker's conviction of uselessness. He wonders whether Providence may draw some good from him unknown to himself. The argument does not prove the secret effect; it offers a way of consenting to an unrevealed calling. Such consent should also make him respect other creatures, each possibly serving a ministry beyond his view.

The July declaration about freedom supplies a more explicit object. Even the ant's tiny contribution to a future world can be animated by a generous thought shared with others. Inspiration here is directed toward action and humanity's happiness, not merely the arrival of poetic lines.

Mission therefore links the exceptional apostolate, the smallest civic effort, and an obscure providential usefulness. Their scales differ, but none grants private intensity an automatic exemption from responsibility. The difficulty lies in discovering or accepting what service a fragile person can actually render.

The places. Selected annotated passages.

- **6 March 1833; 1864 pp. 10–11; mg-j1864-e008-p01.** The admired writer's genius is understood through apostolic service and sacrificial struggle.
- **6 March 1833; 1864 p. 11; mg-j1864-e008-p03.** The duty of a social mission is extended to everyone, including sacrifice of innocent private happiness.

⁸⁶ The hidden mission of May 1834 is presented as a question and an act of trust. It is not an externally verified description of Guérin's influence.

- **26 May 1834; 1864 pp. 82–83; mg-j1864-e080-p01.** Possible hidden usefulness permits trust without claiming to know Providence’s purpose.
- **16 July 1834; 1864 pp. 88–89; mg-j1864-e085-p02.** The thought of freedom inspires deliberate exercise of small powers for humanity’s future.

In this edition. The supplied English renders “mission sociale” as “mission in society” and preserves “apostolate” and “common good.” The French “inspiration” in July 1834 belongs to the motivating thought of liberty; it should not be silently narrowed to artistic inspiration.

See also. Genius; Work and action; Will; Power; Thought.

Moon and stars

*lune; étoile; étoiles; astre*⁸⁷

The word. Moon and stars supply points of nocturnal light, in contrast to the sun’s wider illumination. Guérin also carries their distance, radiance, and apparent movement into comparisons for persons, thought, and love. Such comparisons do not constitute an independent astronomical system.

In Guérin. On May Day 1833 the previous night’s moon, stars, clear blue, and limpid light sharpen the shock of the day’s rain and wind. Night is capable of its own brilliance; darkness and distress are not automatically identical. In December, the interval between the stars’ last glimmers and the sun’s first rays gives early Mass a particularly loved setting. Celestial change provides a threshold within daily practice.

The January farewell adds a small, intimate observation: the moon seems to walk in the Arguenon’s current while the ocean has retreated and fallen quiet. The celestial body enters local moving water rather than remaining a remote emblem.

Elsewhere the scale expands. Two souls might cross space like stars that have seen each other, and imagination follows stellar rays back toward the mysteries of their generation. These movements arise from the same perceptual properties as the literal scenes: radiance visible across

⁸⁷ The star comparison for the child Marie in December describes emerging love and intelligence. It should be distinguished from passages about the adult Marie La Morvonnais.

distance, apparent travel, and a source that cannot be approached by ordinary sight.

The places. Selected annotated passages.

- **1 May 1833; 1864 pp. 34–36; mg-j1864-e036-p01.** The clear preceding night intensifies the contrast with the May storm
- **9 December 1833; 1864 p. 60; mg-j1864-e065-p01.** Fading stars place worship within the transition into morning
- **20 January 1834; 1864 p. 72; mg-j1864-e069-p04.** Moonlight becomes an apparent walking presence in a river current
- **20 April 1834; 1864 pp. 77–78; mg-j1864-e075-p01.** The mutual visibility of two stars gives an imagined model of equal love

In this edition. The English retains the active phrase the moon walks within its current for *la lune se promène dans son courant*. It does not replace the personification with an explanatory statement about reflection, although reflection is the scene's natural basis.

See also. Night; Light; Water; Dawn and twilight.

Mordreux

*Mordreux; famille; calme; vie familière*⁸⁸

The word. The family household where Guérin spends three weeks around the turn of 1834. A historical note places the visit with M. de La Villéon, Hippolyte's father-in-law.

In Guérin. Mordreux is a useful corrective to the idea that a good household automatically pacifies the guest. Looking back from Le Val, Guérin praises this family as exceptionally peaceful and united, yet says that he has rarely felt comparable agitation of heart and mind. Tenderness becomes an almost bodily intoxication, making food and ordinary action seem an interruption. More exact attention to fields, woods, and waves provides a diversion and produces a mixed state of tranquillity and persistent sadness. The place also holds the New Year passage: the dying year, an outdoor storm, and news of Féli's defeat intensify one another without becoming a simple causal explanation. Mordreux's importance is therefore relational. It belongs to the network

⁸⁸ 1864 Journal, January 2 and January 20, 1834. The identification of M. de La Villéon is the historical editor's note, not an expanded name in Guérin's paragraph.

of hospitality surrounding Le Val, while giving Guérin an occasion to distinguish domestic peace from the state of his own faculties. The retrospect's long evening landscape is written at Le Val; not every detail of that description should be reassigned to Mordreux merely because the paragraph begins by recalling it.

The places. Selected annotated passages.

- **2 January 1834; 1864 p. 66; mg-j1864-e068-p01.** The Mordreux heading introduces the quoted close of a letter written during the final hours of 1833.
- **2 January 1834; 1864 pp. 66–67; mg-j1864-e068-p03.** News concerning Féli enters a night already troubled by time, destiny, and doubt.
- **20 January 1834; 1864 pp. 67–70; mg-j1864-e069-p01.** The three-week stay is recalled from Le Val and contrasted with its guest's inward agitation.

In this edition. Source note sn-p067-2 identifies the host and relation. The January 20 heading is *Au Val*: the paragraph moves from retrospective Mordreux to the present coastal evening.

See also. Le Val; Hippolyte La Morvonnais; Lamennais (Féli); Friendship.

Mountains and hills

*montagne; colline; coteau; hauteur; cime; ravin; vallée*⁸⁹

The word. The vocabulary distinguishes large mountains, rounded hills, slopes, heights, summits, ravines, and valleys. Elevation changes exposure and the extent of a view, while hollows shelter or resonate. These physical differences underlie the notebook's frequent figurative movements of ascent and descent.

In Guérin. The first return to childhood places includes sitting on the rounded backs of hills. Later, a height at Saint-Hélen opens the ocean to distant sight, and the cliff-watchers encounter wind at a bodily scale they cannot ignore. Descent into a gorge then discovers protected water and

⁸⁹ The passage recalling mountains does not name them in its own paragraph. This article does not identify a range merely from surrounding biographical associations.

an acoustic hollow. High and low are consequently complementary positions, not an uncomplicated ranking of superior above inferior.

The remembered mountains unveiled by rising mist can suggest a newly revealed creation. Their grandeur belongs to a recollected landscape, while the present scene is smaller. Guérin's writing lets one scale call up another without erasing that distinction.

The final desire for philosophical refuge on the loftiest heights transfers topography into a difficult aspiration. The height must be attained, and the essay immediately turns toward rooted trees as another image of steadiness. In this vocabulary ascent gives breadth, exposure, and apparent security, but also makes the observer's weakness or distance from attainment visible.

The places. Selected annotated passages.

- **10 July 1832; 1864 pp. 3–4; mg-j1864-e001-p01.** Rounded hills belong to the intimate terrain of repeated childhood steps
- **29 March 1833; 1864 pp. 21–22; mg-j1864-e024-p01.** The height makes a newly extended prospect possible
- **1 October 1833; 1864 pp. 48–50; mg-j1864-e057-p01.** Rising fog uncovers remembered mountains in a scene of apparent first creation
- **8 December 1833; 1864 pp. 59–60; mg-j1864-e064-p04.** Descent from the cliff finds a protected and resonant gorge
- **14 May 1835; 1864 pp. 121–122; mg-j1864-e110-p01.** Philosophical heights are desired as an exacting form of refuge

In this edition. Croupe des collines becomes rounded backs of the hills, retaining the bodily modelling of the terrain. Hauteur is often height rather than mountain, appropriately avoiding an enlargement of modest elevations into alpine scenery.

See also. Landscape; Horizon; Stone; Woods.

Mourning

*deuil; regrets; douleur; souvenirs; disparaître; ombre*⁹⁰

The word. Mourning is the work by which a living relationship changes after death. Guérin's language moves among grief, altered memory, imagined presence, and a painful reorientation toward the invisible. Regret can also concern ordinary parting, so actual bereavement requires its particular context.

In Guérin. The entries after Marie's death expose the labor of belief at the level of habit. The imagination keeps turning toward the place and person it knew; it must be redirected because she has changed her dwelling. Two worlds coexist uneasily: one still seeks her on earth, while the other knows she is no longer there. The force of the writing lies in that difficult simultaneity, not in a smooth doctrinal explanation.

Guérin carefully distinguishes his imagined deathbed from witnessed events. He has seen nothing except the scene his soul forms from afar. A week later he declares the work finished, but what is finished is a particular recognition: her earthly existence has been removed from the external world of his thought. Grief itself has not ended. Hopeful images and the need to weep remain together.

The following entry tests imagination's consolation. Clothing the soul in familiar forms permits an approach to Marie but can suddenly produce the crushing thought that she is now accessible only through dreams. Shared books and remembered walks provide an indirect refuge. Their many voices slow sorrow for a time; they do not undo death. Mourning becomes a changed practice of memory and love rather than a completed passage away from attachment.

The places. Selected annotated passages.

- **2 February 1835; 1864 p. 108; mg-j1864-e101-p01.** The entry records Marie's death on January 22 at nine in the evening.
- **2 February 1835; 1864 pp. 108–109; mg-j1864-e101-p03.** The imagined scene of her end is explicitly distinguished from eyewitness experience.

⁹⁰ Supplied translator's note tn18 identifies the deceased as Marie La Morvonnais, Hippolyte's wife, and distinguishes her from their daughter of the same name. That identification is editorial apparatus; the journal's date of death remains primary textual evidence.

- **2 February 1835; 1864 pp. 109–110; mg-j1864-e101-p05.** The mourner repeatedly redirects habits of imagination from earthly place toward the invisible.
- **9 February 1835; 1864 p. 110; mg-j1864-e102-p01.** Acceptance of the death remakes the remembered face without ending suffering.
- **12 February 1835; 1864 pp. 111–113; mg-j1864-e103-p01.** Images and shared reading both console and wound; memories eventually slow painful thought only temporarily.

In this edition. The English preserves “I have seen nothing except in the representation” at e101-p03, preventing the vivid following account from being mistaken for reportage. “The work is finished” at e102-p01 names an achieved recognition, not the cessation of mourning.

See also. Death; Memory; Love; Tears; Faith and doubt.

Naïveté

*naïf; naïve; naïfs; naïveté; simplicité*⁹¹

The word. Naïf generally points toward an uncontrived, original, or unsophisticated quality. Its value depends on context: natural simplicity can be precious, while unreflective behavior can also wound.

In Guérin. The appeal to frank, naïve nature opposes living openness to art’s painted idols and exclusive rules. The word belongs to a poetics of directness: nature need not dress itself in borrowed embellishment. In the conversion scene, the older man’s willingness to be led by a much younger friend is similarly touching because it lacks the expected assertion of status.

The letter containing petals and grass extends the value into social life. Guérin’s delight seems difficult to explain among people whose primitive instincts have been altered by society. Preserved simplicity must hide itself for fear of ridicule. Naïveté is thus neither ignorance nor an easy public pose; it may survive as a vulnerable, guarded capacity for pleasure.

But the children who instinctively make him their toy possess a biting naïveté. Their behavior is not calculating adult malice, yet its

⁹¹ The harsh children’s passage is the speaker’s reported social experience. It does not establish that every child acted as described or authorize a universal psychological claim about childhood.

unreflectiveness does not make it harmless. This occurrence prevents the lexical family from being translated everywhere as moral goodness.

Guérin values what is immediate and unspoiled without claiming that everything spontaneous is benevolent. The word marks a relation to convention and self-consciousness first; innocence and tenderness are frequent possibilities, not its guaranteed effects.

The places. Selected annotated passages.

- **21 March 1833; 1864 pp. 17–18; mg-j1864-e018-p03.** Naïve nature is frank and inclusive, set against painted artistic idols.
- **10 April 1833; 1864 pp. 25–26; mg-j1864-e030-p01.** An older man’s openness to a young guide in faith is touching and unpretentious.
- **13 June 1834; 1864 pp. 84–85; mg-j1864-e082-p01.** Children’s biting naïveté wounds without the narrator attributing deliberate malice.
- **22 August 1834; 1864 pp. 95–96; mg-j1864-e088-p01.** Primitive pleasure in a friend’s floral enclosure survives under concealment from society.

In this edition. The supplied English uses “innocent” for nature, “almost innocent” in the conversion scene, “biting innocence” for the children, and “innocent instincts” for social simplicity. The French family reveals their common concern with uncontrived behavior while preserving different moral effects.

See also. Art; Poet; Language; Sympathy.

Nature

*nature; création; choses naturelles; éléments*⁹²

The word. Nature can name the visible nonhuman world, the total living order, or a being’s particular constitution. Guérin moves among these senses, but his encounters with fields, weather, plants, and water cannot simply be reduced to statements about his own temperament.

⁹² The 1861 December 20 witness adds a sentence about kneeling before nature after morning prayer; it is absent from the supplied 1864 main paragraph and must remain a witness-specific statement.

In Guérin. At the notebook's opening, spring behaves like an artist whose reconciliation of contrasts can teach human artists. Subsequent entries ask how that exterior abundance becomes inward knowledge. On 15 March 1833 merely seeing outward forms is distinguished from receiving nature in the soul; on 21 March, reading Bernardin helps awaken a sense that gathers physical beauties. Such passages make perception an active relationship, neither passive copying nor the invention of an entirely private landscape.

The relationship changes. Actual attention to natural processes matters: Guérin reads plant physiology, distinguishes birds and trees, follows light across clouds, and listens to the different phases of a wave. Nature is consequently more particular than an abstract consoling presence. Yet its effects are unreliable. In June 1834 the countryside's caresses become irritants as they penetrate inward; in April 1835 spring's descending life feels crushing. The world has not ceased to live because its observer cannot receive it happily.

The journal therefore records a recurrent desire for participation rather than a settled doctrine of perfect union. The conditional wish to become flower, greenery, bird, and song keeps the imagined fulfilment visibly different from ordinary experience. Nature can console, confront, instruct, overwhelm, or remain inaccessible; the movement between these possibilities is central to the writing.

The places. Selected annotated passages.

- **10 July 1832; 1864 pp. 3–4; mg-j1864-e001-p01.** Spring's freedom and combination of contrasts precede the return to remembered childhood places
- **15 March 1833; 1864 p. 14; mg-j1864-e014-p01.** The inward eye is required to understand nature's meaning; the next short paragraph makes reception an explicit aim
- **25 April 1833; 1864 p. 34; mg-j1864-e035-p03.** Identification with spring is posed as a conditional experiment in concentrated attention
- **26 June 1834; 1864 pp. 86–87; mg-j1864-e084-p01.** Natural sensations soothe at the surface but become irritating deeper within
- **3 April 1835; 1864 pp. 116–117; mg-j1864-e106-p01.** Spring's former delicacy is reversed into a weight of oppressive heat

In this edition. The English repeatedly gives nature the pronouns she and her where the French develops the feminine noun through personification. Elsewhere nature means constitution, as in the opening question of 10 December 1834. Those uses should not all be read as names for the landscape. The March faculté spéculaire becomes power of reflection: the force is mirror-like, not a faculty of philosophical speculation.

See also. Spring; Growth and decay; Landscape; Air; Trees.

Nests

*nid; nids; nitée; gîte; abri; terrier; cellule; coque*⁹³

The word. A nest is a made or chosen dwelling associated with reproduction and shelter. Gîte and abri widen the vocabulary of refuge; terrier and cellule introduce the burrow and the bee's cell as other small inhabited enclosures. Their different relations to the outside are important.

In Guérin. The branch, the singing or nest-building bird, and the observing human are joined in March 1833 by one principle of love. Nesting places reproduction within the visible landscape and within the temporal sequence after which song or bright plumage may decline.

In May 1834 a pursued animal's burrow becomes an elaborate image of resignation. The animal can eventually return to open fields, whereas Guérin imagines remaining underground. The passage then tests smaller consolations: a ray of light, a breath of perfume, distant music, the modest brightness of a bee's cell. Its final bird on the nest seems able to accept shelter without regretting flight. These comparisons do not simply agree; they expose uncertainty over whether enclosure protects life or diminishes it.

August's birds offer a less absolute alternative. Their nests lie near human homes but in bushes or high branches, while the sky remains open. The best shelter is here connected to a larger available world. June's return into a little shell offers another, more self-restricting enclosure. Nest imagery consequently negotiates attachment and liberty rather than choosing one once and for all.

⁹³ Saint-Malo is compared to a nest of seabirds in the first ocean journey. That figurative townscape is a separate use from the actual nesting habits invoked in the August 1834 reflection.

The places. Selected annotated passages.

- **31 March 1833; 1864 p. 23; mg-j1864-e026-p01.** Nest-building belongs to the shared reproductive principle linking bird, branch, and observer
- **25 May 1834; 1864 pp. 80–82; mg-j1864-e079-p01.** Burrow, bee's cell, and brooding bird test different forms of refuge
- **20 August 1834; 1864 pp. 92–93; mg-j1864-e087-p01.** Nests close to farms coexist with the continuing freedom of the sky
- **10 June 1834; 1864 pp. 83–84; mg-j1864-e081-p01.** The little shell extends the vocabulary of protective withdrawal beyond the nest and burrow

In this edition. The May passage renders *nitée* as nestlings, correctly distinguishing the brood from the *nid* or nest on which the bird later sleeps. The English cell for *cellule* retains the small habitation without changing it into a human prison cell.

See also. Birds; Trees; Insects; Sky; Scent.

Night

*nuit; nocturne; minuit; ténèbres*⁹⁴

The word. Night is a span of altered light, sound, movement, and vulnerability. Minuit locates the midpoint, but Guérin is often more interested in how night arrives or how living beings respond to it than in the clock's exact hour.

In Guérin. Night gradually reorganizes a world that daylight disperses. Birds return, necks go beneath wings, sounds of work fade, and the last human noises linger in towns and hamlets. The January 1834 account follows this sequence down to the tiny sound of the pen, which might disturb a living atom asleep in the notebook. The observer's own writing is thus drawn into the ethics of the shared scene.

On the coast, darkness concentrates listening. Guérin and Hippolyte stand almost motionless as the sea's harmony grows, raising their heads only for the whistle of passing wings. Another night permits a quieter

⁹⁴ The atoms sleeping in the notebook are a speculative, self-questioning close to the passage, not an observation asserted through magnification.

inventory: withdrawn ocean, river, moonlight, faint breeze. Night does not efface differences; it gives small surviving sounds unusual definition.

Yet the nocturnal world can be violently breached. Midnight storms awaken sleeping thoughts and overturn the night's peaceful domain. Urban darkness, meanwhile, removes clear architectural limits and lets church spires seem endless. These are distinct nocturnal powers: rest, heightened hearing, terror, and an enlargement of forms no longer firmly bounded by sight.

The places. Selected annotated passages.

- **9 December 1833; 1864 p. 61; mg-j1864-e065-p03.** Still watchers register the sea and the passing wild ducks
- **21 December 1833; 1864 pp. 64–65; mg-j1864-e067-p01.** Midnight squalls invade a supposedly quiet interior
- **20 January 1834; 1864 pp. 67–70; mg-j1864-e069-p01.** An extended sequence follows animal, human, and finally written sound toward rest
- **20 January 1834; 1864 p. 72; mg-j1864-e069-p04.** The farewell night reveals the river after the ocean withdraws
- **24 January 1834; 1864 pp. 73–74; mg-j1864-e070-p01.** Uncertain church outlines gain sacred magnitude in urban darkness

In this edition. The English gives night's peaceful empire for paisible empire de la nuit in December. The political personification is part of the French: a storm overturns an established order rather than merely producing a loud interruption.

See also. Silence; Sound; Moon and stars; Dawn and twilight; Storm.

Notebook

*cahier; ici; papier; écrire; journal*⁹⁵

The word. Cahier names the physical notebook and, by personification, the intimate addressee made through writing. Journal may also mean a newspaper in this corpus; the two senses should not be confused.

⁹⁵ The supplied corpus represents the printed 1864 Journal, including editorial substitutions and reported gaps; its completeness within that printed scope is not proof of an untouched autograph notebook.

In Guérin. The notebook is first a discontinuous record. In March 1833 Guérin looks back to his beginning on July 10, 1832 and explains the long gaps through suffering. Writing does not automatically accompany experience: pain can prevent the reflective freedom that would turn it into observation. Later, numbness likewise reduces his returns to the page.

At Le Val the record is deliberately prospective. He means to preserve the happiness he expects to reread after departure. On the last evening he and his companions contemplate the faint image already traced in the notebook as if it were a dear person lost. The object is private and intimate, but not demonstrably inaccessible to every other reader.

In Caen it becomes a sweet friend to whom he returns after the intimidating crowd. The April 1834 apostrophe makes the personification expansive: soul, intelligence, patience, charity, and unfailing sympathy are attributed to paper expressly denied to be merely inert matter. The desired listener both supports the speaker and can lean upon him in return. Writing creates the form of a reciprocal relation unavailable, or felt unavailable, elsewhere.

The notebook is thus archive, companion, and scene of experiment. Its value is not exhausted by documentary information about a life. It holds changing relations to time, language, and companionship, including the risk that even the most intimate words will fail to equal what was felt.

The places. Selected annotated passages.

- **3 March 1833; 1864 pp. 8–9; mg-j1864-e006-p01.** The backward glance dates the beginning and explains the discontinuity of early entries.
- **7 December 1833; 1864 pp. 56–58; mg-j1864-e063-p04.** Recording present happiness is explicitly intended to support future rereading.
- **20 January 1834; 1864 p. 72; mg-j1864-e069-p03.** The written image of shared happiness is contemplated with companions before departure.
- **24 January 1834; 1864 pp. 73–74; mg-j1864-e070-p01.** Address to the cahier establishes it as an intimate friend after distressing urban encounters.

- **20 April 1834; 1864 pp. 77–78; mg-j1864-e075-p01.** The notebook’s personification gives precise form to the desired relation of sympathy and care.
- **26 September 1833; 1864 p. 48; mg-j1864-e056-p01.** A brief thought about memories attached to natural things ends in printed omission points; the next entry explicitly returns to the interrupted attempt without supplying the missing words.

In this edition. The English normally renders “cahier” as “notebook.” In March 16, 1834, however, “un petit journal” is the small newspaper accepting Guérin’s articles, not the cahier addressed here.

See also. Writing; Sympathy; Reading; Language; Expression.

Ocean

*Océan; mer; mers*⁹⁶

The word. *Océan* gives the sea a vast, often individualized presence; *mer* can name the same waters more generally. Guérin’s capitalization contributes to this presence, but the two words are not a stable division between a symbolic ocean and an ordinary sea.

In Guérin. The first sight of the ocean is preceded by glimpses and anticipation. In April 1833 the sea is initially heard beyond the dark town: a great monotonous voice reaches him before its full extent can be seen. The next morning its apparent infinity exceeds the soul’s capacity to order what it feels. God, the Flood, exploration, catastrophe, and literature crowd into the experience; the paragraph admits that the impression remains unsettled.

The December coastal entries become more discriminating. Guérin corrects his impulse to rank the calm sea above the storm: serenity is his preference, not an objective measure of the two sublimities. With Hippolyte he hears breaking and withdrawing waves, watches clouds and seabirds, and feels his body shaken on the cliff. Oceanic grandeur requires a small, vulnerable observer rather than abolishing that observer.

The sea’s voice also enters household time, accompanying meals, walks, work, and affection. Departure turns coastline into an image he

⁹⁶ The December 7–21 main text belongs to the 1864 editor’s substituted loose-sheet version. The separately supplied 1861 coastal passages are another printed witness, not additional paragraphs to insert into this main sequence.

tries to retain; later inward life borrows oceanic depth and coastal boundaries. The range extends from overwhelming first encounter to intimate recurring company. Even when ocean imagery describes thought, it keeps the distinction between the exposed shore and the inaccessible offshore expanse.

The places. Selected annotated passages.

- **29 March 1833; 1864 pp. 21–22; mg-j1864-e024-p01.** A distant luminous strip prepares the first full encounter
- **15 April 1833; 1864 pp. 27–31; mg-j1864-e031-p01.** Sound precedes sight, and the first oceanic impression defeats settled verbal ordering
- **8 December 1833; 1864 p. 58; mg-j1864-e064-p01.** The judgment of two kinds of sublimity is explicitly corrected
- **9 December 1833; 1864 pp. 60–61; mg-j1864-e065-p02.** Patient listening distinguishes the sounds of incoming and outgoing water
- **22 October 1834; 1864 pp. 101–102; mg-j1864-e097-p01.** The shore's expendable waves and untouched offshore waters become an anatomy of thought

In this edition. The English preserves Ocean with a capital where the French prints Océan. It also keeps the change to the serene, blue sea for mer sereine et bleue in December, allowing the shift of diction within one scene to remain visible.

See also. Waves; Sound; Horizon; Storm; Water.

Organic unity

*ensemble; enchaînement; organisation; rapports; membres*⁹⁷

The word. This head names a recurrent cluster rather than a single fixed phrase. Ensemble, organisation, and enchaînement concern a whole whose parts gain their meaning through their relations to one another.

In Guérin. The educational essay supplies the fullest argument. Antiquity cannot be understood by extracting verbal specimens from its civilization. Literature belongs with natural setting, religious belief, philosophical systems, and visual art; each explains the others. An author

⁹⁷ "Organic unity" is an analytical heading for the supplied lexical cluster, not a phrase presented as Guérin's own named doctrine.

separated from that organization resembles a figure cut out of an engraving, deprived of the composition and shadows that gave it significance.

Guérin's comparison is exact enough to resist a merely decorative use of "organic." Dismemberment destroys relations, even when the outline of an isolated member has been carefully preserved. A technically accurate extract may therefore produce deep misunderstanding. His proposed remedy is reciprocal interpretation, not simply adding more background facts after the text has been read.

Related habits govern perception. Dark streamwater ceases to seem disagreeable once its place among trunks, ivy, and pale birches is apprehended. The sea's many movements and sounds converge on an observer as an ensemble, whose force cannot be reduced to any one element. But the self does not necessarily possess the unity it can perceive: unequal faculties may fail to come into accord even in a congenial setting.

Organic unity is thus a critical standard and an experienced possibility, not an assurance that everything always fits. The notebook repeatedly tests the passage from separated details to a meaningful whole, while recording both its exhilaration and its failure.

The places. Selected annotated passages.

- **6 February 1833; 1864 pp. 6–8; mg-j1864-e005-p01.** Civilization is treated as an organization of mutually explanatory parts; severed authors become the equivalents of cut-out figures.
- **19 March 1833; 1864 p. 15; mg-j1864-e016-p01.** An initially unpleasant color becomes intelligible within the scene's relations and contrasts.
- **8 December 1833; 1864 pp. 58–59; mg-j1864-e064-p03.** Multiple natural motions and sounds form an ensemble converging on the observers.
- **26 June 1834; 1864 pp. 86–87; mg-j1864-e084-p01.** The wished-for inner accord fails because the faculties remain unequal.

In this edition. In the education passage "grande organisation" becomes "great organism," making the organic implication especially explicit in English. French "ensemble" alternates with more anatomical terms, so the entry retains both composition and living organization.

See also. Education; Harmony; Art; Analysis; Faculties.

Paris

*Paris; monde; foule; rue d'Anjou-Saint-Honoré; rue de la Pépinière*⁹⁸

The word. The city in which Guérin confronts crowds, professional necessity, and social exposure. Its meaning is sharpened by his remembered country homes but includes actual pockets of nature.

In Guérin. Paris is anticipated as a threat well before the 1834 arrival: two days in its open air, Guérin fears, would exhaust his religious resolutions. Once there, the crowd prompts a prayer for inward images of Le Cayla and Le Val. Later he contrasts green solitary paths with noisy streets and their oppressive current of human breath. These passages describe his own susceptibility and preferred relation to society, not a disinterested portrait of the capital. The small garden in the rue d'Anjou-Saint-Honoré complicates the opposition. A lilac becomes a bodily support and seeming interlocutor during a moment of discouragement, while Rousseau's song joins the encounter. Nature is restricted but still present in the city. Paris also means work: newspaper articles and the daily effort of teaching expose the difficulty of making a livelihood without surrendering inward time. The urban passages gradually make the practical question more exact: how can one participate in common life while preserving the forms of attention on which one depends?

The places. Selected annotated passages.

- **1 February 1834; 1864 p. 74; mg-j1864-e071-p01.** The first Paris heading places the prayer for remembered natural forms in direct contact with the crowd.
- **7 May 1834; 1864 pp. 79–80; mg-j1864-e077-p02.** The exact street setting anchors the lilac episode in a small urban garden.
- **20 August 1834; 1864 pp. 92–93; mg-j1864-e087-p01.** The return from country freedom intensifies a wish to live on society's edges rather than wholly outside it.
- **30 April 1835; 1864 p. 120; mg-j1864-e108-p03.** Earning a living through Latin lessons consumes hours needed for thought.

In this edition. The garden is described as near the rue de la Pépinière. These are the historical street names printed in the journal; this article makes no claim about present-day addresses.

⁹⁸ 1864 Journal, February 1 and May 7, 1834; August 20, 1834; April 30, 1835. The city's meaning is drawn from the entries rather than supplied with unverified biographical detail.

See also. Le Cayla; Le Val; Le Parc; Rousseau; Work and action.

Philosophy

*philosophie; philosophique; philosophe; sagesse*⁹⁹

The word. Philosophie names organized inquiry, a broad principle of interpretation, or the practical wisdom by which a person bears life. These meanings are connected but not interchangeable.

In Guérin. The educational critique of February 1833 values a broad philosophy that lets literature, religion, art, landscape, and civilization illuminate one another. Philosophy here gives study an intelligible whole and an affective attraction; it is the remedy for mechanical attachment to the dead letter.

Guérin's later relation to philosophical system is more ambivalent. His deliberately expansive definition of imagination departs from received psychologies, whose arrangements he breaks in order to rebuild a soul and world freely. He can nevertheless desire logical discipline and acknowledge progress in practical philosophy. Freedom from a classificatory system does not amount to freedom from the need to live coherently.

By 1835 ancient philosophy offers elevated refuges of serenity. The sage imagined as a rooted tree transforms philosophical self-possession into a bodily, vegetative condition: selected nourishment, silence, depth, and resistance to daily fortune. Yet a later appeal to the Portico asks whether any philosophy can cure suffering in existence itself, beyond particular misfortunes. The hoped-for refuge is tested and found insufficient, or at least unproven.

The notebook consequently contains several philosophies of living rather than an articulated doctrine. The word may introduce a noble aspiration, an ironic name for self-confinement, or a small competence acquired through hardship. Its value is measured not only by explanation but by the kind of strength, calm, or freedom it enables.

⁹⁹ The May and June 1835 entries make successive appeals to ancient wisdom, but neither gives a sustained exposition of a philosophical school. The named Portico is treated under the cultural allusion as well.

The places. Selected annotated passages.

- **6 February 1833; 1864 pp. 6–8; mg-j1864-e005-p01.** Broad philosophy restores relations among the separated parts of literary education.
- **10 December 1834; 1864 pp. 103–104; mg-j1864-e099-p02.** The definition of imagination deliberately breaks with existing arrangements of the faculties.
- **26 January 1835; 1864 pp. 106–108; mg-j1864-e100-p01.** Practical philosophy has advanced while the government of thought remains elusive.
- **14 May 1835; 1864 pp. 121–122; mg-j1864-e110-p01.** Ancient wisdom becomes an elevated refuge and a model of rooted, tree-like calm.
- **5 June 1835; 1864 pp. 123–124; mg-j1864-e112-p01.** The appeal to the Portico tests philosophy against the pain of existence rather than isolated accidents.

In this edition. The supplied English retains “philosophy” across these contexts. Readers should distinguish “un peu de philosophie,” a capacity to bear ordinary troubles, from the organized “systèmes philosophiques” of the educational essay.

See also. Reason; Education; Positive knowledge; Will; Work and action.

Physiognomy

*physionomie; physionomies; visage; traits; caractère*¹⁰⁰

The word. *Physionomie* is an expressive appearance or countenance. Guérin extends it from human faces to woods, regions, individual trees, and the forms of things as enlivened by perception.

In Guérin. The woods’ first signs of spring give them a new physiognomy before leaves have appeared. A region can likewise wear a dark winter countenance. The word gathers subtle changes of life and mood that do not reduce to one altered outline or color; it makes a scene readable as an expression.

¹⁰⁰ This use of physiognomy concerns expressive appearance. The cited passages do not invoke a systematic method for judging human character from facial measurements.

The recollection of childhood deepens the relation between appearance and observer. To recover the first physiognomy of things is to see them as they appeared to the earliest gaze, not merely to restore an inventory of remembered objects. The face of the landscape holds a history of perception.

The October trees make the metaphor's status particularly visible. Guérin moves from physiognomies to characters and almost to faces, then imagines mute passions beneath bark. The hesitations matter. The prose approaches personhood through analogy without claiming straightforward knowledge of the trees' inner states.

In December 1834 imaginative illumination seems to animate every form's countenance and disclose unseen beauties; its failure leaves those forms dead. Physiognomy therefore lies between object and attention. It is the expressive face an encounter gives the world, vulnerable to season, memory, and the condition of the perceiving soul.

The places. Selected annotated passages.

- **3 March 1833; 1864 p. 9; mg-j1864-e006-p03.** Spring changes the woods' expressive appearance even before foliage returns.
- **5 April 1833; 1864 pp. 24–25; mg-j1864-e029-p01.** Childhood returns as a renewed first physiognomy of things.
- **1 October 1833; 1864 pp. 48–50; mg-j1864-e057-p01.** Tree forms approach faces and mute passions through deliberately tentative personification.
- **10 December 1834; 1864 p. 104; mg-j1864-e099-p03.** Imaginative light animates the countenance of form; its absence withdraws that animation.

In this edition. The supplied English repeatedly uses “countenance” for “physionomie”; in April 5 “first appearance” translates the nearby “premier aspect.” In October its “I would almost say faces” preserves the distinction between the recurring metaphor and a literal claim about trees.

See also. Form; Expression; Inner eye; Imagination; Correspondence.

Piety

*piété; pieux; sainte; religieux; adoration*¹⁰¹

The word. Piety names an inhabited disposition toward God, expressed through practice, affection, and a way of conducting life. It is not simply assent to propositions. Religious adjectives can also extend metaphorically to poetry, friendship, work, or political aspiration.

In Guérin. Lamennais's house attracts Guérin because it joins learning and piety. The conjunction matters: the sought refuge is not an abandonment of intellectual life. Religious practice also appears through the rhythm of early Mass, Easter communion, and retreat. Yet these settings do not guarantee a compliant inner state, as the Good Friday entry makes plain.

At Le Val piety is domestic. The host is at once pious and a poet, and household happiness spreads like invisible incense. Meals, shared work, conversation, and care for a child become the temporal substance of this atmosphere. Its religious quality is carried by relations as well as explicit ritual.

The two printed witnesses make an important difference here. The 1861 account explicitly couples morning prayer to a subsequent kneeling before nature and includes thanksgiving through the sign of the cross. The 1864 account retains adoration of nature and the incense-like atmosphere but does not retain those particular sentences. One may compare the textures without deciding, on this evidence alone, that an ideological motive explains every alteration.

The places. Selected annotated passages.

- **13 August 1832; 1864 p. 5; mg-j1864-e004-p01.** Learning and piety jointly define the appeal of Lamennais's house.
- **9 December 1833; 1864 p. 60; mg-j1864-e065-p01.** The early Mass is valued for its position between starlight and sunrise.
- **20 December 1833; 1864 p. 62; mg-j1864-e066-p01.** A pious and happy household surrounds the guest like invisible incense.

¹⁰¹ The 1864 editor reports substituting a later loose-sheet version for the earlier notebook text in this sequence (sn-p056-1). His claim about what the author would have preferred is editorial judgment, not direct authorial instruction.

- **20 December 1833; 1864 pp. 62–64; mg-j1864-e066-p02.** Domestic acts form a sustained rhythm of intimacy, work, and shared delight.
- **20 December 1833; 1861 variant pp. 93–97; mg-r1861-18331220-p01.** The separate 1861 witness includes morning prayer, kneeling before nature, and the sign of the cross, making ritual gestures more explicit.

In this edition. The English “pious” preserves *pieux* without substituting a generic “kind.” “Adoration” likewise remains adoration in the main domestic passage, so the religious resonance is not confined to the longer variant’s explicit gestures.

See also. Prayer; Recollection; Retreat; Friendship; Purity and innocence.

Pleasure and voluptuousness

*plaisir; jouissance; volupté; voluptés; délectation*¹⁰²

The word. *Plaisir* is the broad word for pleasure; *jouissance* stresses its actual enjoyment or possession. *Volupté* often has a more enveloping, sensuous intensity, though it is by no means confined to erotic experience. *Délectation* marks relish or sustained delight, including in reading.

In Guérin. The body is never simply excluded from Guérin’s elevated pleasures. Contemplation can penetrate to the marrow; liberty brings delights figured through awakening desire; inward happiness communicates palpable ease to the body. Yet *volupté* also names terror during a midnight storm and the dangerous exhilaration of thought rushing through uncertain regions. It identifies intensity without guaranteeing moral safety or lasting benefit.

The paired pleasures of August 1834 are especially important. Complete bodily repose and progressive inward activity coexist without diminishing one another. Guérin carefully denies confusion: two enjoyments occupy the same person distinctly and fully. The passage therefore resists a choice between passive sensation and active spirit.

¹⁰² The 1861-only storm discussion adds a limit: pleasure in dangerous nature changes when a living being is endangered. That ethical qualification is real evidence from the variant witness, not an omitted sentence of the 1864 paragraph.

Conversely, after prolonged pain, the first return of well-being may seem dearer than health itself. Pleasure depends partly on transition, contrast, and felt release.

Reading these words only as sensual indulgence would miss their intellectual and religious settings. Reading them only as purified spiritual joy would erase the bodily language through which those settings are understood. The notebook's characteristic operation is to make the sensuous and inward illuminate one another without always resolving their risks.

The places. Selected annotated passages.

- **21 December 1833; 1864 p. 65; mg-j1864-e067-p02.** The midnight storm culminates in volupté joined to terror, not peaceful satisfaction.
- **20 January 1834; 1864 pp. 67–70; mg-j1864-e069-p01.** The soul's happiness communicates an ease to the body that temporarily makes eating unwelcome.
- **20 August 1834; 1864 pp. 93–95; mg-j1864-e087-p02.** Repose and inward movement supply two simultaneous, distinct pleasures.
- **30 April 1835; 1864 pp. 118–119; mg-j1864-e108-p01.** Convalescent delight may be dearer than settled health because it retains the fading trace of pain.

In this edition. The English commonly renders volupté as “delight,” including the two delights at e087-p02, while jouissais becomes “enjoyed.” This is idiomatic but softens the persistent French sensuousness; readers should recover the shared bodily register without automatically sexualizing it.

See also. Joy and happiness; Feeling and sensation; Desire; Dream and reverie; Consolation.

Ploërmel and Josselin

*Ploërmel; Josselin; château; art gothique*¹⁰³

The word. Ploërmel heads the October 1 entry; Josselin is the named destination of the excursion recorded on October 4. They mark a phase of travel after separation from Féli.

In Guérin. The Ploërmel entry resumes an interrupted memory. Watching mist dissolve recalls mountain scenery from the previous year, but the remembered landscape gradually discloses a human figure, L..., whose identity the text does not expand. Present sunset repeatedly interrupts recollection, so the new place becomes an intersection of perception, earlier attachment, and recent leave-taking. The account then distinguishes two departures that resemble one another only in their depth of pain, the second being the separation from Féli. At Josselin, Guérin regrets his inability to draw what he has seen. The castle's massive towers and walls frame apparently fragile architecture, figured as a medieval dream embroidered in stone. A leaf stripped to its veins offers the reader a miniature visual analogue for Gothic art. The places therefore do more than fix an itinerary: one reveals how scenery calls up withheld memories; the other turns architectural observation back toward a natural object that can teach the eye to see.

The places. Selected annotated passages.

- **1 October 1833; 1864 pp. 48–50; mg-j1864-e057-p01.** Ploërmel's present mist and sunset mediate a remembered mountain scene and an interrupted glimpse of a blue dress.
- **1 October 1833; 1864 p. 50; mg-j1864-e057-p02.** The blue-dressed figure is printed as L...; the supplied text and notes leave the identity unexpanded.
- **1 October 1833; 1864 pp. 50–51; mg-j1864-e057-p03.** The entry explicitly separates the earlier personal farewell from the recent parting with Féli.
- **4 October 1833; 1864 p. 52; mg-j1864-e059-p01.** Josselin's castle is understood through contrasts of mass and delicacy and through the skeleton of a leaf.

103 1864 Journal, September 26 and October 1–4, 1833. The source identifies parenchyma in translator note tn24; it does not supply an expanded identity for the blue-robed L...

In this edition. The interrupted September 26 fragment and the opening of October 1 are visibly connected by Guérin's remark about stopping mid-sentence. This interruption is not itself an editorial identification of L....

See also. Lamennais (Féli); Brittany; Memory; Antiquity.

Poet

*poète; poëte; poëme; vers*¹⁰⁴

The word. A poet is a maker of poems, but Guérin also recognizes a disposition that precedes the written work. His distinction between being poetic and producing verse makes *poète* a description of a whole way of receiving and communicating life.

In Guérin. François provides the clearest positive instance. Freshness, transparency, and consolation belong to his soul; the statement that he is a poet follows almost as a necessary consequence. His expression is expansion and natural speech, likened to fountain water, rather than laboriously forced mental production. This portrait is also an act of friendship: Guérin imagines himself unlike François, yet capable of understanding the talent he feels unable to equal.

The title does not always imply assurance. The pious poet who hosts Guérin at Le Val inhabits a scene that seems ready to become a biblical poem, but the guest questions his own power to describe what he feels. In January 1835 the poet is contrasted with the possessor of mathematical truth. The latter has secure intellectual lodging; the poet moves from exile to exile. Poetic distinction thus grants intensity without guaranteeing either certainty or a settled place in the world.

Guérin can admire named writers without deriving a transferable recipe from them. Hugo's peculiar doubleness belongs to Hugo; even a magnificent creative principle may damage other poets if imposed as a general rule. The notebook's poet is therefore neither merely a professional author nor an unrestricted prophet. He is tested by the difficult conversion of receptivity into expression, and by the difference between another person's evident gift and his own uncertain claim.

¹⁰⁴ The source-editor note identifies the François of May 7 as François du Breil de Marzan. That identification belongs to the printed apparatus, not to the wording of the paragraph itself.

The places. Selected annotated passages.

- **7 May 1833; 1864 p. 37; mg-j1864-e038-p01.** François is a poet through the unforced expansion of a consoling nature, in contrast to effortful verbal labor.
- **7 December 1833; 1864 pp. 56–58; mg-j1864-e063-p04.** The host is named as pious and poetic while the narrator doubts his own ability to compose the scene.
- **26 January 1835; 1864 pp. 106–108; mg-j1864-e100-p01.** The poet's repeated exile figures the insecurity of imaginative knowledge beside mathematical possession.

In this edition. Both “poète” and the older spelling “poëte” occur in the French supplied corpus; they do not designate different kinds of poet. The English “outpouring” for François’s “expansion” emphasizes spontaneous release, while the French also suggests an enlargement of being.

See also. Poetry; Genius; Expression; Positive knowledge.

Poetry

*poésie; poétique; poétiques; épanchement poétique*¹⁰⁵

The word. *Poésie* can mean written poetry, the poetic character of nature, or an entire mode of inward life. *Poétique*, especially as a noun, can instead mean a doctrine or system governing composition. Guérin exploits rather than eliminates this difference.

In Guérin. The early declaration that he owes everything to poetry expressly refuses a narrow literary definition: there is no other word for the whole of his thoughts. Poetry preserves purity, consolation, and possible futurity within a divided self; its accumulation drop by drop precedes any promised outward work. The March 1833 attack on prescribed poetics then locates the authoritative poem outside the individual. Creation itself supplies a rule more ample than the decorated idols of art. Poetry is consequently both an inward reserve and the world's already accomplished generosity.

¹⁰⁵ The May 1835 passage is phrased in the second person. Its addressee is not identified in the supplied paragraph, so it cannot securely be labeled a private letter to a named friend.

These affirmations do not settle Guérin's relation to vocation. In August 1833 he attempts to renounce poetry, contemplation, and ideal existence together, only to find everyday reality equally inhospitable. In January 1835 poetry becomes a person who has withdrawn: her distant voice may call him forward or say farewell. The alternatives remain undecided. Neither the early confession of debt nor the later apparent farewell should be treated as a final manifesto.

The recurrent problem is passage from felt abundance to communicable form. François can let verse flow naturally; Guérin experiences poetry that cannot find an outlet. The notebook itself nevertheless gives sustained shape to this difficulty. His accounts of failed poetic power are literary acts, but that fact need not invalidate their pain or turn them into a covert claim of triumph. Poetry names both the life he values and the unstable access he has to it.

The places. Selected annotated passages.

- **13 August 1832; 1864 pp. 5–6; mg-j1864-e004-p02.** Poetry names the whole of his thoughts and sustains a purified region of the divided soul; the future work is still conditional.
- **21 March 1833; 1864 pp. 17–18; mg-j1864-e018-p03.** Creation is offered as the divinely made poetics against restrictive artistic systems.
- **1 August 1833; 1864 pp. 45–46; mg-j1864-e050-p01.** Renunciation leaves imagination suspended between the ideal and ordinary reality, welcome in neither.
- **26 January 1835; 1864 pp. 106–108; mg-j1864-e100-p01.** Poetry withdraws as a familiar interlocutor, and mathematical certainty becomes a rival ideal.
- **7 May 1835; 1864 pp. 120–121; mg-j1864-e109-p01.** The address consoles a sufferer whose poetry has no outlet, preserving its value without demonstrating a successful work.

In this edition. The supplied English distinguishes “poetics” from “poetry” in March 1833. In May 1835 “poésie sans issue” means poetry without an outlet, not simply unpublished verse; the English “poetry without outlet” should be understood in this wider inward sense.

See also. Poet; Imagination; Creation; Expression; Writing; Positive knowledge.

Positive knowledge

*connaissances positives; vérité certaine; vérité mathématique; savoir*¹⁰⁶

The word. Positive knowledge here means determinate, securely apprehended knowledge, contrasted with fluctuating imaginative intimations. The adjective need not imply adherence to a named school of positivism.

In Guérin. In January 1835 Guérin asks whether the smallest thread of certain truth should be preferred to the vague lights in which he feels himself drowning. Mathematical understanding supplies the decisive comparison. Whoever genuinely grasps a mathematical truth owns an inviolable intellectual possession and can inhabit it indefinitely; the poet has no assured dwelling. The contrast is between secure apprehension and perpetual displacement, not between useful numbers and decorative verse.

This passage complicates any account that makes the notebook celebrate imagination without reservation. Guérin recognizes an epistemic advantage in demonstrable truth precisely when poetry appears to be withdrawing. Yet the question remains a self-directed proposal, not evidence that he has abandoned poetic life or entered a new philosophical allegiance.

The subsequent wish to acquire enough ordinary knowledge to teach children lowers the practical ambition further. Knowledge may be a means of subsistence as well as a refuge from uncertainty. Meanwhile his difficulty joining one truth to another shows why the refuge is not easily occupied. He desires possession, continuity, and intellectual shelter, but describes a mind especially responsive to intimations and impressions. Positive knowledge is consequently a powerful counter-ideal within the notebook, made vivid by metaphors of light, property, and home.

The places. Selected annotated passages.

- **26 January 1835; 1864 pp. 106–108; mg-j1864-e100-p01.** Certain truth is compared to a luminous thread, and mathematical understanding to inviolable property, against the poet's repeated exile.

106 The paragraph names mathematical truth generically and supplies no theorem. Identifying a particular mathematical or positivist source would exceed the evidence.

- **27 March 1835; 1864 pp. 115–116; mg-j1864-e105-p04.** A restricted store of ordinary knowledge would supply a teaching livelihood after larger philosophical hopes are renounced.
- **30 April 1835; 1864 pp. 119–120; mg-j1864-e108-p02.** The inability to fasten one truth to another explains the difficulty of obtaining the desired stable knowledge.

In this edition. The supplied English keeps “connaissances positives” as “positive knowledge,” but “science vulgaire” later becomes “ordinary learning.” “Vulgaire” marks common or elementary learning here; it does not mean indecent or contemptible science.

See also. Reason; Intelligence; Science; Poet; Work and action.

Power

*puissance; pouvoir; force; énergie; impuissance*¹⁰⁷

The word. Power denotes the capacity to act, move, understand, affect another being, or sustain inward life. Impuissance can therefore concern intellectual work, livelihood, expression, or self-government; it does not always name the same lack.

In Guérin. The notebook repeatedly juxtaposes expansive perception with a felt inability to produce an equivalent result. A mind can anticipate a thousand things without making corresponding progress. Conviction of intellectual powerlessness becomes so oppressive in July 1833 that the sun no longer reaches the speaker as an enlivening force. This is the experience of a disabled relation to the world, not merely disappointed ambition.

Power is nevertheless not distributed in a simple hierarchy. At Le Val a child’s smallest gestures command affection, and the apparent weakness becomes an extraordinary influence. Love for father and friends supplies courage for journalistic work that self-confidence cannot sustain. The question is not just how much isolated force an individual owns, but what relations enable it to act.

The later account of the faculties draws a further distinction. Some capacities feel absent; others survive but cannot accomplish the

¹⁰⁷ Power in the December 20 scene is affective influence, not authority over the child’s household. The distinction keeps the paradox from becoming a generalized claim about domination.

operations required. The nearly useless remainder may still support intense inward contemplation. Power is consequently uneven across functions, and its expenditure matters: a modest task can consume disproportionate energy.

These differences prevent “powerlessness” from becoming an all-purpose key to the notebook. Natural force, imaginative amplitude, moral strength, social influence, and practical efficacy may coexist in strikingly unequal proportions. Guérin’s language registers that inequality rather than resolving it.

The places. Selected annotated passages.

- **22 March 1833; 1864 p. 19; mg-j1864-e019-p02.** Intimations of many things produce torment without assured intellectual advance.
- **17 July 1833; 1864 pp. 44–45; mg-j1864-e049-p01.** The conviction of powerlessness accompanies a failure to receive the sun’s accustomed benefit.
- **20 December 1833; 1864 pp. 62–64; mg-j1864-e066-p02.** The child’s slight movements exemplify the power residing in apparent weakness.
- **16 March 1834; 1864 pp. 75–76; mg-j1864-e073-p01.** Father and friends become the source of effective courage in writing for publication.
- **30 April 1835; 1864 pp. 119–120; mg-j1864-e108-p02.** The distinction between missing faculties and nearly unusable remaining power sharpens the self-analysis.

In this edition. The supplied English usually gives “powerlessness” for “impuissance.” This is a broad inability in the cited intellectual and vocational contexts, not a specifically sexual meaning that modern readers might attach to “impotence.”

See also. Faculties; Intelligence; Will; Mission; Expression.

Prayer

*prière; prier; invoquer; Seigneur; Mon Dieu*¹⁰⁸

The word. Prayer includes formal devotion, direct petition, praise, thanksgiving, and an inward address that may occur without a named ritual. Invocation in poetry or apostrophe can resemble prayer without having God as its addressee, so grammar alone does not decide the religious status of every appeal.

In Guérin. The notebook repeatedly turns from description into direct address. A violent recurrence of suffering ends in an appeal to God and the guardian angel; entry into Paris prompts a request that cherished landscapes stand before his eyes and protect him from overwhelming impressions. These prayers seek a changed relation to experience rather than simply the removal of circumstances.

Departure from La Chênaie redirects prayer ethically. Guérin asks that his own complaints go unheard and reserves tears for those who suffer, including enemies. The formulation is severe toward himself, yet its outward movement matters: devotional speech becomes a way to escape exclusive preoccupation with personal pain. In the providential meditation of May 1834, all creatures possess a ministry, and dust itself is imagined as a congregation at prayer.

Prayer can also arise after sensory quiet has calmed the inner city. It is then an outcome of gathered attention rather than its externally imposed beginning. This differs from the Good Friday retreat, where the required exercises provoke resistance. The journal makes room for both devotional difficulty and spontaneous inward assent.

The places. Selected annotated passages.

- **12 June 1833; 1864 p. 40; mg-j1864-e042-p01.** The plea to God and the good angel follows an episode too severe to write through.
- **7 December 1833; 1864 pp. 54–56; mg-j1864-e063-p01.** The speaker asks not to make his own pain the sole object of divine attention.

108 The explicit morning prayer and sign of the cross in the December 20 domestic description belong to the separate 1861 witness. They may illuminate that version's religious texture but cannot be quoted as sentences in the 1864 main text.

- **1 February 1834; 1864 p. 74; mg-j1864-e071-p01.** Prayer seeks an inward image of loved landscapes as protection while crossing the crowd.
- **26 May 1834; 1864 pp. 82–83; mg-j1864-e080-p01.** The world becomes a temple in which even dust performs a praying ministry.

In this edition. “My God” preserves Mon Dieu even where it begins an exclamation rather than a developed petition. At e080-p01 “prostrate themselves and pray” retains the active liturgical dignity assigned to the imagined Levites of dust.

See also. Recollection; Piety; Providence; Consolation; Sacrifice and Eucharist.

Presentiment

*presentiment; pressentiments; prévoyait; présagé; destin; fortune*¹⁰⁹

The word. Presentiment is an apprehension before clear knowledge, not necessarily a prediction of a concrete event. Prévoir and présager can concern more definite anticipation. Destin, destinée, and fortune name the course that such incomplete knowledge attempts to read.

In Guérin. The intimation of a thousand intellectual possibilities torments Guérin when he cannot turn it into progress. Presentiment here is a half-access to understanding. Lamennais’s repeated sense of approaching death has a different object and reaches the diary through another person’s alarm. The record preserves the emotion and uncertainty of that report; it does not verify prophetic knowledge.

Later the soul escapes the immediate demands of action, sustained by an allegedly infallible presentiment of wonders in unknown places. The confidence is experientially strong while its destination remains unspecified. This combination of attraction and ignorance recurs throughout the notebook. Guérin may discern a coming inward revolution, yet the eventual shape of his powers and work remains unsettled.

Fortune is sometimes personified as a poor woman who waits outside the refuge and then takes the traveler’s hand. Providence can give the same uncertainty a more explicitly trusting interpretation. The contrast

¹⁰⁹ “Infallible” records the confidence expressed by the diarist, not a guarantee supplied by this lexicon. The later fate of the anticipated wonders is not independently established here.

should not become a rigid distinction between pagan fate and Christian guidance: Guérin's figures are local ways of living with an unreadable future.

The places. Selected annotated passages.

- **22 March 1833; 1864 p. 19; mg-j1864-e019-p02.** Intimations multiply faster than intellectual achievement and become a torment.
- **24 March 1833; 1864 pp. 19–20; mg-j1864-e020-p01.** Lamennais's apparent foreknowledge of death is reported through an anxious conversation.
- **7 December 1833; 1864 pp. 54–56; mg-j1864-e063-p01.** Fortune waits on the threshold of retreat and resumes the journey with the speaker.
- **16 July 1834; 1864 pp. 88–89; mg-j1864-e085-p02.** Changes within the faculties seem to announce an approaching inward revolution.
- **23 November 1834; 1864 pp. 102–103; mg-j1864-e098-p01.** An infallible presentiment sustains movement toward unknown inward destinations.

In this edition. The English gives “intimation” at e019-p02 but “presentiment” at e098-p01, preserving the differing objects and force of the same French noun. Foresees or predicts would be too definite for several of these apprehensions.

See also. Hope and despair; Desire; Vocation; Providence; Dream and reverie.

Providence

*Providence; fil invisible; voies; mission; usage caché*¹¹⁰

The word. Providence is divine care and ordering as discerned, hoped for, or trusted within events. Guérin often personifies it, but its operations need not be visible. A providential reading is an interpretation of circumstance, not a demonstration that every event is pleasant.

¹¹⁰ The May 1834 meditation is conditional at its beginning and confident in its chosen response. Its ethical conclusion should not be converted into factual knowledge of what hidden good Guérin accomplished.

In Guérin. At first Providence appears in small compensations: dense firs shelter birds from snow, or a friend arrives when an expected letter does not. Guérin asks whether ill humor prevents recognition of such gifts. The question encourages attention rather than pretending to have exhaustively proved a compensatory scheme.

Larger uncertainties give the idea greater weight. When he believes he has chosen the wrong path, an invisible thread may still draw him toward the best course. Le Val later becomes a carefully placed intermediate shelter between religious retreat and the world. Providence is understood through concrete arrangements of care and hospitality.

The fullest meditation begins from apparent uselessness. God may extract an unknown good from a life whose value its bearer cannot measure. Consent and trust then become ways of cooperating with that hidden work. The consequence is strikingly outward-looking; because he does not know his own ministry, he should respect the unknown ministry of every creature. Providence moves from consoling the isolated self toward an ethics of reverence. The vision depends on acknowledged ignorance, not on privileged access to the divine plan.

The places. Selected annotated passages.

- **11 March 1833; 1864 pp. 12–13; mg-j1864-e012-p01.** The firs' physical shelter is interpreted as a providential refuge for small birds.
- **11 March 1833; 1864 p. 13; mg-j1864-e012-p03.** An unexpected friend invites inquiry into unnoticed compensation for disappointment.
- **23 June 1833; 1864 p. 42; mg-j1864-e046-p01.** The invisible thread of Providence survives a severe verdict against the speaker's chosen course.
- **7 December 1833; 1864 pp. 56–58; mg-j1864-e063-p04.** Hospitality at Le Val mediates a potentially damaging transition.
- **26 May 1834; 1864 pp. 82–83; mg-j1864-e080-p01.** Unknown usefulness leads to consent and reverence for the hidden ministries of all creatures.

In this edition. The English retains feminine personification, “she,” when Providence guides the speaker. At e080-p01 it also preserves the printed paths that “follow men”; tn12 warns against silently reversing the unusual French word order.

See also. Vocation; Hope and despair; Prayer; Humility; God.

Purity and innocence

*pur; pureté; innocence; innocent; souillure; virginité*¹¹

The word. Purity can mean freedom from moral stain, clarity of an impression, integrity of feeling, or the fresh unspoiled condition of nature. Innocence can be ethical or childlike; it does not always mean lack of experience. The language of stain gives these meanings a shared visual force.

In Guérin. In the early self-reckoning, one part of the soul has remained inaccessible to defilement and has gathered poetry. Purity is therefore something preserved amid acknowledged fault, not a claim that the whole person is untouched. The remembered country life later joins a pure inward person to unimpeded thought and confidence in God.

Natural and domestic scenes extend the field. New leaves possess a purity so fragile that insects already threaten it; a child spreads an atmosphere of freshness and innocence through family life. Yet the episode of other children exploiting weakness prevents a sentimental rule that childhood is always benevolent. Purity is an achieved or guarded relation, not a property mechanically attached to age.

The hidden petals in Onésime's letter give the idea social urgency. Simple pleasure must conceal itself because prevailing manners have corrupted primitive tastes. The speaker's embarrassment becomes a protective modesty around something precious. Reading this as mere prudery would miss the defense of unshowy affection and receptive attention.

The places. Selected annotated passages.

- **13 August 1832; 1864 pp. 5–6; mg-j1864-e004-p02.** Poetry has been gathered by the portion of the soul imagined as remaining beyond defilement.
- **9 May 1833; 1864 pp. 37–38; mg-j1864-e039-p01.** Natural purity belongs to a brief stage of newly opened foliage and is physically vulnerable.

¹¹¹ The claim that society corrupts primitive taste belongs to Guérin's interpretation of the letter episode. The people in the room do not in fact ridicule him; he records his fear and their inattention.

- **20 December 1833; 1864 pp. 62–64; mg-j1864-e066-p02.** A child's presence lends the household a radiance of peace and innocence.
- **17 February 1834; 1864 p. 75; mg-j1864-e072-p01.** The purity of country life is recalled as enabling stronger thought and confidence in God.
- **22 August 1834; 1864 pp. 95–96; mg-j1864-e088-p01.** Simple natural tokens must be protected from the social world's potential ridicule.

In this edition. The English distinguishes “defilement,” “purity,” and “innocence,” while retaining “virginity” where the French invokes it. These words overlap in imagery but should not all be narrowed to sexual chastity.

See also. Childhood and youth; Piety; Conscience; Friendship; Society.

Rain

*pluie; pleuvoir; ondée; rosée; goutte*¹¹²

The word. Rain appears as sustained pluie, discrete ondées or showers, and individual gouttes. Rosée usually means dew, but one April description uses rosées fines for exceedingly fine falling moisture. The vocabulary moves between weather's mass and its smallest felt or heard units.

In Guérin. Rain changes the capacities of the whole scene. On 25 April 1833 it refreshes earth and birds' throats and appears to make the air newly resonant. A few weeks later its residue hangs on trees and falls into the pond as isolated, plaintive notes. These are different consequences of the same process: an expansive chorus and a nearly private after-sound.

Rain is also the medium by which an experience penetrates and later returns. Reading René drenches a dry soul like storm rain; happiness at Le Val is a fine rain that afterward wells out in springs of tears. The image

¹¹² A separate printed note signed O. L. V. compares consolation to morning dew on flowers. That note is editorial matter, not Guérin's journal prose, and is not used here as authorial evidence.

describes circulation across time rather than a simple opposition between joyful sunshine and sad rain.

In May 1834 gentle rainfall gives leaves repeated oscillations and loads the air with scent, almost to the point of sensory dulling. Conversely, April 1835 recalls distributed rain as the gentle form in which life no longer arrives. Rain's value depends on rhythm, proportion, and receptivity, not on its mere presence.

The places. Selected annotated passages.

- **30 July 1832; 1864 p. 4; mg-j1864-e002-p01.** A forceful reading breaks inward drought through storm-rain imagery
- **25 April 1833; 1864 p. 34; mg-j1864-e035-p01.** Rain refreshes earth, birds, and the sound-bearing air together
- **9 May 1833; 1864 pp. 38–39; mg-j1864-e039-p03.** Residual drops become the trees' last tears
- **9 December 1833; 1864 pp. 61–62; mg-j1864-e065-p04.** Happiness enters as rain and returns later as tears
- **7 May 1834; 1864 pp. 78–79; mg-j1864-e077-p01.** Gentle rain establishes a continuous tremor through the foliage

In this edition. The April 2 translation keeps *rosées fines* as fine dews even though the sentence describes rain falling. Readers should retain this fine-droplet effect rather than assuming the paragraph has moved to a separate report of morning dew.

See also. Water; Air; Sound; Leaves; Spring.

Reading

*lire; relire; lecture; lectures; livres*¹¹³

The word. Reading is both the acquisition of knowledge and an event in the reader's emotional history. Rereading may revive an earlier self or a vanished companionship as forcefully as a remembered place.

In Guérin. The first reading entry begins with a warning: some books should no longer be read. Guérin chooses René precisely when desolation is greatest, to test its power, and finds his soul drenched like ground in a storm. The next paragraph nonetheless delights in returning to the

¹¹³ A named book in a reading entry establishes Guérin's reported encounter with it. It does not by itself establish that every later similar image derives from that work.

passionate books of adolescence. The danger is inseparable from the attraction. A work does not affect a detached mind in the same way at every moment.

Reading also produces discriminations. Goethe's memoirs provoke a critique of education; Bernardin de Saint-Pierre offers little scientific gain but much for poetry and contemplation; Candolle opens an unfamiliar world despite the reader's admitted difficulty with chemistry. To profit from a book does not always mean to master its informational content, although incomplete understanding can sharpen anguish as well as delight.

At Le Val reading belongs to domestic rhythm and friendship. Later a chance encounter with Collin d'Harleville reopens that shared past after Marie's death. The lines are imagined as furrows in which memories have been sleeping. The printed book becomes a place of return, charged by the earlier circumstances of reading together.

The notebook therefore asks what a work does, under what conditions, and to whom. Its records of reading are not merely a bibliography of influence. They show books acting upon memory, perception, self-judgment, and the capacity to imagine a future.

The places. Selected annotated passages.

- **30 July 1832; 1864 p. 4; mg-j1864-e002-p01.** The rereading of René deliberately tests a book's emotional power at a moment of desolation.
- **30 July 1832; 1864 p. 4; mg-j1864-e002-p02.** Early reading is revisited as a source of tears and renewed contact with youth.
- **21 March 1833; 1864 pp. 16–17; mg-j1864-e018-p01.** The value of a book is distributed differently between science, poetry, and contemplation.
- **24 April 1833; 1864 p. 33; mg-j1864-e034-p01.** Partial understanding of botanical science still produces a valuable enlargement of perception.
- **12 February 1835; 1864 pp. 111–113; mg-j1864-e103-p01.** A book once read with friends releases memories made painful by bereavement.

In this edition. The supplied English distinguishes “read” and “reread” where French has “lire” and “relire.” That difference matters: the

René passage and the return to youthful books are experiments in recurrence, not first encounters.

See also. Notebook; Education; Study; Science; Poetry.

Reason

*raison; raison pratique; raisonnement; raisonnée; logique*¹¹⁴

The word. Reason can mean practical good sense, rational independence, or the capacity for orderly inference. Guérin values these uses even when imaginative experience draws him beyond them or makes their exercise difficult.

In Guérin. “Good and simple reason” is an imagined place of rest in June 1834: reaching it would mean packing away wandering hopes and joining ordinary human life. The phrase is not merely a sneer at unimaginative conformity. It expresses a real desire to stop being exhausted by possibilities that never become settled action.

Reason also supports independence. The August account of intellectual growth envisages a resistance to social pressure that is solid and reasoned, even while the speaker remains personally timid. Rational conviction can therefore coexist with emotional vulnerability. In September, reason and faith become two words whose eventual union would solve the world’s enigma. Guérin announces no achieved synthesis; the splendid natural order still troubles the human spirit that cannot understand it.

The later accounts sharpen the practical cost of imaginative mobility. Reason suffers while the mind carries too much sail, and training in logic requires a connectedness that the speaker feels unable to maintain. Nevertheless, calm sequence remains a standard of intellectual strength. The lexicon should preserve this esteem rather than treating Guérin as simply an opponent of reason. His recurrent difficulty lies in bringing valued powers into a sustainable relation, not in establishing one faculty’s right to abolish the others.

The places. Selected annotated passages.

- **25 June 1834; 1864 pp. 85–86; mg-j1864-e083-p01.** Simple reason promises release from endlessly renewed imaginative projects.

¹¹⁴ No named philosophical authority is attached to the phrase “raison pratique” in this paragraph. A technical attribution would require evidence beyond its occurrence here.

- **4 August 1834; 1864 p. 91; mg-j1864-e086-p02.** A reasoned independence is forming within a temperament still easily frightened.
- **19 September 1834; 1864 pp. 98–99; mg-j1864-e092-p01.** The unity of reason and faith is projected as a future solution, not asserted as a present possession.
- **10 December 1834; 1864 pp. 104–106; mg-j1864-e099-p04.** Practical reason suffers beneath the excess sail of imaginative wandering.
- **27 March 1835; 1864 p. 114; mg-j1864-e105-p01.** Austere logic, method, and deduction remain desirable but difficult disciplines.

In this edition. “Raisonnée” is rendered “reasoned,” while “raison pratique” becomes “practical reason.” The latter should not by itself be taken as a citation of a particular philosophical system; the immediate scene concerns the management of a life.

See also. Intelligence; Positive knowledge; Philosophy; Imagination; Will.

Recollection

*recueillement; rentrée dans elle-même*¹¹⁵

The word. Recueillement means gathered, concentrated inward attention, often devotional. English recollection also suggests remembering, but the French is not simply a synonym for *mémoire* or *souvenir*. The opening phrase *recueillement des souvenirs* deliberately brings inward concentration and remembered experience together.

In Guérin. The return to childhood ground is a pilgrimage performed with *recueillement* and devotion. Attention to remembered landscape is therefore invested with a seriousness akin to religious practice without becoming identical to formal worship. On Good Friday, by contrast, *recueillement* names a spiritual concentration that Guérin ought to attain but cannot. Natural sweetness distracts from the commemoration of death and redemption.

Later the word enters the experience of family happiness. Intimacy and inward stillness deepen his reception of the ordinary domestic day.

¹¹⁵ The explanation of the English rendering belongs to the supplied translator’s apparatus, not to Guérin. Its lexical distinction is checked against the actual French occurrences.

In the January account following his stay at Mordreux, a soft cloud over the soul invites repose and *recueillement* as turbulence gradually quiets; prayer may follow. The state can thus be prepared by nature and human affection as well as sought through religious exercises.

These uses reveal a shared movement of gathering without a single prescribed object. The question is what the soul becomes attentive to, and whether its attention is freely achieved or painfully demanded. The word's devotional resonance persists in secular-seeming contexts, but that resonance should not erase the particularity of memory, family life, or sensory quiet.

The places. Selected annotated passages.

- **10 July 1832; 1864 pp. 3–4; mg-j1864-e001-p01.** The repeated *recueillement* joins remembered landscape to a reverent inward act.
- **5 April 1833; 1864 p. 25; mg-j1864-e029-p02.** Required devotional collectedness contrasts with actual boredom and rebellion.
- **20 December 1833; 1864 p. 62; mg-j1864-e066-p01.** Domestic happiness is received with intimacy and *recueillement*.
- **20 January 1834; 1864 pp. 67–70; mg-j1864-e069-p01.** A soft inward shadow encourages gathered attention, repose, and sometimes prayer.

In this edition. Translator's note tn02 explains "inward stillness" as concentrated attention and retains repetition through "stillness." That choice avoids confusing the word with memory alone, though the opening "stillness of recollection" keeps Guérin's deliberate conjunction audible.

See also. Memory; Prayer; Retreat; Melancholy; Piety.

Resignation and detachment

*résignation; résigné; abnégation; dépouillement; acquiescement*¹¹⁶

The word. Résignation is acceptance of a condition one cannot or does not change. Abnégation and dépouillement emphasize relinquishing claims or stripping away aspirations; acquiescement can name active consent. These words need not imply the same degree of freedom, confidence, or peace.

In Guérin. Guérin's emphatic Fiat follows his recognition that perfect earthly happiness is impossible. Yet later resignation looks less like settled consent than emergency shelter. The pursued animal enters its burrow to survive, and the speaker imagines remaining there permanently. Safety is real, but so is the loss of open life. The elaborate natural comforts within the refuge cannot wholly erase that cost.

The following day gives acceptance another form. Consent to an undisclosed providential use makes an apparently fruitless life capable of cooperation with good. Here the unknown is trusted rather than merely endured. A subsequent attempt at abnegation is more bitter: he ridicules ambition and bites himself with inward sarcasm. The same vocabulary of relinquishment can therefore accompany spiritual trust or self-punishment.

Late reflections seek patience, calm, and a less ostentatious life modeled partly on Marie's reserve. The wish for rest persists, but rest is not equivalent to the numbing absence of feeling elsewhere called worse than nervous sensitivity. Guérin repeatedly tries to distinguish a peace that conserves inward life from a retreat that extinguishes its claims.

The places. Selected annotated passages.

- **22 April 1833; 1864 p. 32; mg-j1864-e032-p02.** Fiat follows acknowledgment that an unblemished earthly happiness is unavailable.
- **25 May 1834; 1864 pp. 80–82; mg-j1864-e079-p01.** Resignation becomes a protective burrow whose safety also confines the speaker.

¹¹⁶ The article does not merge Christian assent, defensive retreat, and philosophical calm into one completed discipline. Their differences are visible in the imagery and consequences Guérin assigns them.

- **26 May 1834; 1864 pp. 82–83; mg-j1864-e080-p01.** Acquiescence is productive consent to an unknown good rather than mere inactivity.
- **10 June 1834; 1864 pp. 83–84; mg-j1864-e081-p01.** Self-denial becomes punitive sarcasm, revealing its distance from achieved peace.
- **27 March 1835; 1864 pp. 114–115; mg-j1864-e105-p03.** Patience is proposed as wisdom for a being whose duration is brief.

In this edition. The English retains *Fiat! fiat!*, with tn10 explaining “Let it be done!” It uses “acquiescence” for acquiescement at e080-p01, preserving a nuance of consent distinct from the repeated “resignation” of the burrow meditation.

See also. Humility; Providence; Trial; Solitude; Melancholy.

Restlessness

*inquiétude; inquiet; remuant; mobilité; agitation; habitude*¹¹⁷

The word. *Inquiétude* can be anxious concern or an inability to rest; *mobilité* emphasizes rapid movement and instability. *Habitude* may offer an accustomed course, but it can also perpetuate the very motion one wants to escape. The words describe different relations between movement, purpose, and repose.

In Guérin. Restlessness survives changes that should have cured it. Beautiful days and absorbing study cannot silence the complaining thought; relief from practical cares may merely transfer anxiety into vaguer questions about destiny. This is why the country’s genuine benefits coexist with the discovery that some disturbance belongs to the soul’s own activity.

The later thought travels rapidly between poles of ideas and belief. Its exhilarating mobility leaves fatigue, uncertainty, and a secret satisfaction of self-love. Serious plans alter while vain dreams persist, reversing the ordinary expectation that practical purpose supplies continuity. Even when Guérin becomes more capable in daily life, intellectual unease remains a form of suffering comparable to uncertainty about tomorrow.

¹¹⁷ Repeated habits and states are traced within the text. No psychiatric category is inferred from their frequency, and practical improvement is kept distinct from the continuing unease Guérin explicitly records.

Habit is double in this process. Familiarity can conceal affection until parting exposes it; the established habit of inward contemplation can also fix attention on a stream of insubstantial appearances. Guérin seeks a different habit of patience and measured life, but does not mistake every stillness for health. The desired rest must leave perception and thought alive, rather than reproduce the freezing of sensibility he elsewhere dreads.

The places. Selected annotated passages.

- **5 October 1833; 1864 p. 52; mg-j1864-e060-p01.** Pleasant conditions and study fail to quiet the thought underlying human experience.
- **25 June 1834; 1864 pp. 85–86; mg-j1864-e083-p01.** Removed material worries are replaced by more elevated but no less persistent perplexities.
- **9 September 1834; 1864 pp. 97–98; mg-j1864-e091-p01.** Mobility between beliefs brings exhilaration, exhaustion, and increased vertigo.
- **21 September 1834; 1864 pp. 99–100; mg-j1864-e093-p01.** Serious projects change repeatedly while dreams remain, making instability structurally persistent.
- **26 January 1835; 1864 pp. 106–108; mg-j1864-e100-p01.** Improvement in practical conduct does not remove intellectual inquietude.

In this edition. The English uses “restless,” “anxious,” and “troubled” for the inquiet family. Rendering every occurrence as anxiety would obscure aimless movement; rendering every one as restless curiosity would soften the distress.

See also. Desire; Self-knowledge; Dream and reverie; Resignation and detachment; Freedom.

Retreat

*retraite; asile; abri; refuge; maison sainte*¹¹⁸

The word. *Retraite* can mean withdrawal, a sheltered place, or a specifically religious period of exercises. *Asile* and *abri* emphasize protection. The context determines whether the enclosure shelters contemplation, safeguards moral resolve, or becomes a defensive narrowing of life.

In Guérin. The projected move to Lamennais's house begins as a response to frailty: resolutions must be hidden from a world capable of exhausting them. But the retreat before Easter reveals a difference between wanting religious shelter and welcoming its prescribed practices. Guérin's attention strays toward spring, and enforced concentration generates ennui and resistance. The institution supplies conditions, not automatic inward peace.

After departure, La Chênaie remains a holy shelter in memory, yet it is also a temporary halt on a road that resumes. Le Val then appears as a providential intermediate house, neither wholly solitude nor wholly world. This border position answers his need more flexibly than a simple inside-outside division.

Other refuges are deliberately miniature: a droplet-world, a shell, a burrow of resignation. Their elaborate imagery can preserve tenderness and hospitality even while dramatizing retreat from ambition. A refuge is therefore not necessarily a place of total exclusion. The recurrent question is what forms of relation can remain possible within its limits.

The places. Selected annotated passages.

- **13 August 1832; 1864 p. 5; mg-j1864-e004-p01.** Lamennais's house is chosen as a refuge combining learning and piety.
- **5 April 1833; 1864 p. 25; mg-j1864-e029-p02.** The Easter retreat exposes resistance to the very practices meant to collect the soul.
- **7 December 1833; 1864 pp. 56–58; mg-j1864-e063-p04.** Le Val is imagined as a house between religious solitude and worldly heat.

¹¹⁸ The account of La Chênaie is the diarist's retrospect. The supplied text does not warrant reconstructing detailed institutional rules from his experience of one retreat.

- **25 May 1834; 1864 pp. 80–82; mg-j1864-e079-p01.** Resignation becomes an animal’s burrow, safe but apparently without the animal’s future return to freedom.

In this edition. The English retains “retreat” for the devotional setting at e029-p02 and uses “refuge” or “shelter” for asile and abri. These choices keep the religious exercise distinct from the broader vocabulary of protection.

See also. Solitude; Recollection; Resignation and detachment; Piety.

Rousseau

*J. J.; Que le jour me dure; Air de trois notes*¹¹⁹

The word. The writer and composer identified by the supplied translator note behind the initials J. J. and the song Guérin sings beside the lilac.

In Guérin. The song occurs within a precisely situated bodily scene rather than a discussion of Rousseau’s thought. In a small Paris garden Guérin has put his arm around a lilac trunk and sings quietly. The tune, his posture, the calm evening, and his habitual gathering of the day’s sadness work together to deepen a sense of inward poverty. The wording does not isolate music as the sole cause. Above him, as it were, lies the inaccessible world of thought and poetry that others his age can reach. The lilac’s movement and rustle then seem to answer with consolation, making the plant both support and listener. Rousseau’s melody provides a shared cultural form within this intensely private encounter. It would overreach the evidence to turn the scene into an assertion that Guérin accepts a Rousseauian philosophical system or consciously imitates a particular prose episode. What the paragraph supports is the felt efficacy of a known song, whose melancholy joins evening, imagination, and the material contact with a tree.

The places. Selected annotated passages.

- **7 May 1834; 1864 pp. 79–80; mg-j1864-e077-p02.** Guérin names the song’s incipit and initials, then traces its joint effect with posture, evening calm, and habitual sadness.

¹¹⁹ 1864 Journal, May 7, 1834; translator note tn11, citing BnF notice cb46629985m, sub-notice 42. The catalogue identification is supplied apparatus, not an additional diary statement.

In this edition. Translator note tn11 expands J. J. as Jean-Jacques Rousseau and gives the title *Air de trois notes*, using the BnF manuscript catalogue and its reference to the 1781 collection. Guérin's paragraph itself gives only incipit and initials.

See also. Paris; Sound; Trees; Bernardin de Saint-Pierre.

Sacrifice and Eucharist

*sacrifice; immolation eucharistique; autel; encens; bûcher; rédemption*¹²⁰

The word. Sacrifice can mean giving up a valued good, a religious offering, or participation in suffering understood through Christ. Eucharistic immolation is explicitly sacramental language; it should not be diluted into a generic metaphor of feeling. The altar marks a place of encounter and transformation.

In Guérin. The March conversation first requires sacrifice for the common good, including innocent tastes and private happiness when they would remain idle. Later that month Guérin imagines the circulation of natural life ascending through kingdoms until it reaches the human heart. There nature's sacrifice meets eucharistic immolation, and the two converge upon the same altar. Humanity mediates between creation and God. The passage repeatedly presents this as something that might open profound perspectives, preserving its exploratory character.

Good Friday introduces another demand: the day of Christ's death and redemption ought to gather the soul's attention, yet spring attracts it elsewhere. The tension lies between two powerful forms of participation, not simply between a religious writer and an indifferent nature.

Departure from La Chênaie turns sacrifice into an image of inward purification. Weak souls unable to fly are placed upon a pyre; suffering makes them light enough to ascend. Guérin immediately redirects tears toward others, including enemies, through Christ's example. These figurative accounts of suffering should remain descriptions of his devotional interpretation, not practical prescriptions that pain must be sought or preserved.

120 The pyre is an extended spiritual metaphor, not an account of an enacted ritual. The article preserves both its historical devotional force and its separation from instructions about how a living person should manage suffering.

The places. Selected annotated passages.

- **6 March 1833; 1864 p. 11; mg-j1864-e008-p03.** Sacrifice is owed to common welfare even when what is relinquished is innocent.
- **30 March 1833; 1864 pp. 22–23; mg-j1864-e025-p01.** Natural life and eucharistic immolation are imagined meeting within the human heart as altar.
- **5 April 1833; 1864 p. 25; mg-j1864-e029-p02.** Good Friday sets redemption against the speaker's attraction to fleeting natural sweetness.
- **7 December 1833; 1864 pp. 54–56; mg-j1864-e063-p01.** The pyre figures suffering as a transformation that permits ascent.
- **7 December 1833; 1864 p. 56; mg-j1864-e063-p02.** Christ's relation to his executioners grounds tears for enemies as well as friends.

In this edition. The English retains “eucharistic immolation” rather than paraphrasing it as spiritual renewal. It also keeps *Sublimitas et profundum* in Latin, with tn09 explaining “height and depth”; the spatial formula belongs to the passage's speculative opening of vistas. In e063-p02 the “priceless virtue” of Christ's blood similarly means its efficacy, not merely moral goodness.

See also. Heart; God; Trial; Suffering; Prayer.

Saint-Malo and the Rance

*Saint-Malo; Saint-Servan; Châteauneuf; la Rance; Dinan*¹²¹

The word. The route of Guérin's first encounter with the Ocean, recorded on April 15, 1833. Walking, conversation, estuary, port, shore, and return voyage form one extended experience.

In Guérin. The arrival at Saint-Malo is deliberately staged. Before he sees the open sea, Guérin encounters huge dark ships, delicate rigging drawn against evening light, a walled mass, and finally an immense monotonous voice. The Ocean is heard before it is adequately seen. The journey begins in companionship: Cazalès's account of walking travel values chance contact with ordinary people, while their talk moves

121 1864 Journal, March 29 and April 15, 1833, especially printed pp. 27–31. No precise calendar date for the narrated Thursday is supplied by the lexicon.

through nature, divine goodness, death, poets, and love. The sight of the Rance at Châteauneuf connects these subjects to a changing spring landscape. At the sea itself, Guérin's response includes God, the Flood, Columbus, shipwrecks, naval combat, Byron, and René. Such names show how books and inherited images rush into a new perception; they do not give the experience a single explanatory key. Guérin admits that its violence and brevity leave little settled in the soul. The return up the Rance to Dinan restores a route and a bodily conclusion to a spectacle he cannot fully formulate.

The places. Selected annotated passages.

- **29 March 1833; 1864 pp. 21–22; mg-j1864-e024-p01.** The earlier prospect from Saint-Hélen whets desire by permitting a distant glimpse toward the Ocean and Cancale.
- **15 April 1833; 1864 pp. 27–31; mg-j1864-e031-p01.** The seven-league walk, evening arrival, first sea prospect, and Rance return form the journal's extended travel narrative.

In this edition. The walking companion is printed C...; historical source note sn-p027-1 identifies him as Edmond de Cazalès. The passage's references to René concern a fictional departure remembered at the actual port.

See also. Edmond de Cazalès; Chateaubriand and René; Brittany; Ocean.

Sand and Sténio

*Sténio le poëte; eaux mortes et mortelles; étang profond*¹²²

The word. The poet Sténio, identified by the supplied note as a character in George Sand's *Lélia*, supplies a dark image for Guérin's moral self-examination.

In Guérin. The June 12 entry is exceptionally compressed. Guérin first denies that his bad actions are committed in an impetuous rush. He then locates within himself something like the deep stagnant water in which Sténio died. The comparison corrects the expectation that moral disorder must look like conspicuous agitation. The danger he identifies can instead be still, hidden, and persistent. Because water elsewhere in the

¹²² 1864 Journal, June 12, 1835; supplied translator note tn23. The contextual comparison to June 5 does not identify the unnamed mauvaises actions.

journal carries life, movement, sympathy, or consolation, the doubled description of these waters as dead and deadly has particular force. It does not convert every earlier pond or ocean into a sign of moral danger. Nor does a literary comparison by itself disclose the exact actions left unnamed in the entry. The apparatus explains the fictional fate that a contemporary reader might recognize, but the journal remains reticent about its own occasion. Sténio's poetic identity may sharpen the allusion's proximity to the diarist, yet no equation of their whole lives or intentions follows from this single image.

The places. Selected annotated passages.

- **12 June 1835; 1864 p. 124; mg-j1864-e113-p01.** The one-paragraph entry contrasts an absence of impetuosity with deep, stagnant danger figured through Sténio's death.
- **5 June 1835; 1864 pp. 123–124; mg-j1864-e112-p01.** The immediately preceding entry questions whether philosophy can address suffering in existence itself; this is context, not a causal explanation of the later confession.

In this edition. Translator note tn23 identifies Sténio as the poet who drowns himself in Sand's *Lélia* (1833), fifth part, X, *Les sépultures*. Guérin names Sténio but neither Sand nor the title in his sentence.

See also. Water; Soul; Ancient wisdom and the Porch; Reading.

Scent

*parfum; parfums; senteur; émanation; respirer*¹²³

The word. Parfum here commonly means fragrance or scent in the air, not a manufactured perfume. Senteur stresses a smelled quality; émanation can suggest something diffused from its source. Breathing makes smell an intimate form of contact with a place or another life.

In Guérin. The warm spring day joins sun, breeze, scent, and inward felicity in a compact sequence. May 1834 complicates that easy accord: humid air laden with the month's perfumes induces languor and nearly dulls the senses. Scent can penetrate too fully, just as other natural influences can exceed the listener's or viewer's capacity.

123 The apparent breeze in Onésime's letter is Guérin's first fanciful explanation; the paragraph immediately corrects it by revealing the actual plant material.

Before leaving Le Val, Guérin parts box branches and thrusts his head into the undergrowth to breathe the wild perfumes concealed there. Sight has tried to take an imprint of the coast; smell now seeks an intimacy unavailable from a distant prospect. The gesture acknowledges that a place possesses recesses and hidden concentrations.

Onésime's letter brings a portable version of that contact. What first seems a captured breeze proves to be actual petals, rose leaves, and grass. The scent is materially caused, yet its force exceeds the small contents. Elsewhere a happy household has a metaphorical perfume like invisible incense. The movement between literal and figurative smelling depends on diffusion, closeness, and the power of an atmosphere to envelop.

The places. Selected annotated passages.

- **3 May 1833; 1864 pp. 36–37; mg-j1864-e037-p01.** Spring scent belongs to an immediate conjunction of weather and felicity
- **20 December 1833; 1864 p. 62; mg-j1864-e066-p01.** The happiness of a household is imagined as an enveloping invisible fragrance
- **20 January 1834; 1864 pp. 70–72; mg-j1864-e069-p02.** The farewell gesture seeks concealed woodland scent at close range
- **7 May 1834; 1864 pp. 78–79; mg-j1864-e077-p01.** Warm scents nearly saturate the senses
- **22 August 1834; 1864 pp. 95–96; mg-j1864-e088-p01.** A letter's material plant fragments carry the country into an urban room

In this edition. The English often keeps perfumes for parfums. In the natural scenes this should be understood as fragrances carried by plants and air, while warm scents for senteurs tièdes makes the bodily register of the rainy May atmosphere more explicit.

See also. Air; Flowers; Woods; Landscape.

Science

*science; sciences; savoir; connaissances*¹²⁴

The word. Science often means organized knowledge or learning broadly, though Guérin also reads a specific natural science. Its scope must be inferred locally rather than restricted everywhere to modern experimental science.

In Guérin. The house of Lamennais is valued as full of science and piety: learning and spiritual life are imagined together. In the educational critique a wide philosophy fosters the love of science, meaning a generous love of knowledge rather than one laboratory discipline. This range matters when the English translates the same French noun in different ways.

The distinction sharpens in reading nature. Bernardin's *Études* offer little for science but much for poetry, elevation, and contemplation. Candolle's plant physiology, by contrast, opens a newly ordered field whose chemistry Guérin admits he cannot understand. Partial access produces a precious impression and new observational desire, but also distress at familiar phenomena that remain unexplained. Scientific incomprehension is not treated as a virtue; poetic benefit does not erase the wish to know.

Later science may become one of the waves overwhelming the isolated soul, or shrink to the elementary knowledge needed for teaching. The term's promise and burden depend on the speaker's relation to it. It can widen a world, expose a lack, or provide subsistence.

The notebook's science and poetry are therefore distinguishable pursuits with overlapping consequences. Neither a simple hostility to science nor an easy reconciliation accounts for his alternating delight, humility, and frustration.

The places. Selected annotated passages.

- **13 August 1832; 1864 p. 5; mg-j1864-e004-p01.** Science and piety together characterize the hoped-for refuge at Lamennais's house.
- **6 February 1833; 1864 pp. 6–8; mg-j1864-e005-p01.** Science has the broad sense of learning sustained by an expansive educational philosophy.

¹²⁴ Guérin's admission of difficulty with chemistry concerns his reading of Candolle. It should not be generalized into a claim that he had no interest in natural inquiry.

- **21 March 1833; 1864 pp. 16–17; mg-j1864-e018-p01.** Bernardin’s scientific yield is distinguished from the book’s poetic and contemplative power.
- **24 April 1833; 1864 p. 33; mg-j1864-e034-p01.** Plant physiology enlarges observation despite serious limits of technical understanding.
- **27 March 1835; 1864 pp. 115–116; mg-j1864-e105-p04.** Ordinary knowledge becomes the limited practical store required for a teaching life.

In this edition. The supplied English uses “learning” for “science” in the house and educational passages, “science” for the assessment of Bernardin, and “ordinary learning” for “science vulgaire.” This variation discloses a real semantic range rather than inconsistency.

See also. Reading; Education; Study; Positive knowledge; Intelligence.

Seeds

*graine; germe; germes; plumule; radicule; racine; pores*¹²⁵

The word. Graine is a seed; germe can name a germ, beginning, or developing potential more broadly. Plumule and radicule identify the young shoot and embryonic root. These technical terms let Guérin distinguish growth’s opposing directions before imagination enters their hidden processes.

In Guérin. The May 1833 reproductive scene enlarges the significance of scarcely visible things. Future forests sway within the living forests that bear them, and the seeds hanging between earth and sky appear as creatures in cradles. Present trees and future trees occupy one scene at different scales. The wind’s apparently careless movement becomes a rocking motion within immense maternity.

September 1834 approaches the same mystery from beneath. The seed sends life upward and downward; Guérin wishes to become the insect living in its radicle so that he could watch the root’s absorbing pores. The wish changes the observer’s size and position. Rather than looking at a completed plant from outside, he would witness exchange at the point where unseen life enters.

¹²⁵ The supplied translator note explains plumule and radicle. Guérin’s subsequent account of pores calling to life is figurative natural philosophy, not an anatomical assertion added by that note.

The language then passes from botanical distinctions into mouths, calls, attraction, joy, and embraces. Those transformations should remain visible as imaginative acts; the paragraph does not pretend that technical vocabulary has experimentally proved them. The seed offers a place where knowledge of structure and desire for participation meet. It also shows why smallness is not insignificance: the apparently minute origin contains an opening onto universal vitality.

The places. Selected annotated passages.

- **24 April 1833; 1864 p. 33; mg-j1864-e034-p01.** The reading of plant physiology makes nutrition, reproduction, and external agents newly compelling
- **22 May 1833; 1864 pp. 39–40; mg-j1864-e040-p01.** The future forest is present in the suspended reproductive beginnings of living plants
- **26 May 1834; 1864 pp. 82–83; mg-j1864-e080-p01.** Secret germination and later flowering model a good whose present effects remain unknown
- **29 September 1834; 1864 p. 101; mg-j1864-e096-p01.** Shoot and root diverge before the imagined observer descends to the point of uptake

In this edition. The English renders germes as seeds in May, while keeping plumule and radicle in September. Seeds gives the reproductive scene a concrete clarity; readers should remember that germe has a broader range than graine, including beginnings not yet fully specified.

See also. Earth; Fruit; Growth and decay; Trees; Insects.

Self-knowledge

*me connais; au dedans de moi; retour sur moi-même; conscience*¹²⁶

The word. Self-knowledge here includes watchfulness, confession, observation, and the painful discovery that one's explanation of oneself was incomplete. It is broader than conscience in the moral sense and less stable than possession of a settled personal identity.

¹²⁶ Self-descriptions are compared across dates, preserving their reversals. The resulting interpretation is not a reconstruction of a hidden, stable personality behind the supplied text.

In Guérin. The command to live inwardly initially promises access both to the soul and to nature's meaning. Yet inward observation can become an exhausting occupation. Guérin's fearful, analytical element repeatedly reopens old wounds; the soul later becomes his first horizon, a spectacle from which fascination will not let him turn away. Looking within is therefore neither an uncomplicated cure nor a merely narcissistic failure.

The country sojourn of June 1834 provides a notably careful correction. He had imagined that freedom from social pressure would bring complete rest. When it does not, he acknowledges both society's injuries and the constitution of his own soul. The passage resists assigning all suffering to one external cause. Similar self-corrections distinguish a genuine natural preference from an objective ranking of sublime sights, and moral deficiency from intellectual disappointment.

The notebook's most useful self-knowledge often consists in these revisions, not in its most emphatic verdicts. Assertions that experience has finally proved his incapacity coexist with later growth. A reader should therefore attend to the circumstances and purposes of each claim instead of assembling them into a single final portrait.

The places. Selected annotated passages.

- **15 March 1833; 1864 p. 14; mg-j1864-e014-p01.** The inward eye is a divinely given instrument of vigilance and deeper perception.
- **22 March 1833; 1864 pp. 18–19; mg-j1864-e019-p01.** An anxious analytical habit can perpetuate suffering rather than clarify it.
- **26 June 1834; 1864 pp. 86–87; mg-j1864-e084-p01.** Failure to find complete rural peace corrects an exclusively social explanation of distress.
- **30 April 1835; 1864 pp. 119–120; mg-j1864-e108-p02.** The soul as first horizon becomes an absorbing spectacle that monopolizes attention.
- **18 May 1834; 1864 p. 80; mg-j1864-e078-p01.** As inward misery spreads, the writer says he no longer dares look within, reversing the programme of inward attention.

In this edition. “how little I know myself” in e084-p01 is a revision of an expectation, not a general claim that knowledge of self is impossible. At e108-p02 “My soul was my first horizon” retains the spatial metaphor instead of reducing it to introspection.

See also. Soul; Conscience; Weakness; Solitude; Restlessness.

Shadow

*ombre; ombres; ténèbres; opaque*¹²⁷

The word. Ombre may be cast shadow, shade, or gathering darkness; the plural can also suggest spectral figures. Ténèbres carries a stronger sense of obscurity or darkness. Guérin's uses range from protective retreat to the apparent loss of life in visible forms.

In Guérin. Shade first offers shelter: fragile resolutions must be kept out of the exposed world and placed in the shade of retreat. In an actual wood, shadow gives depth its majesty, while intrusive sunlight can make that depth uncanny. Darkness is therefore not simply a deficiency waiting to be corrected by light.

At the coast it changes the balance of perception. As shadow thickens, land falls quiet and the ocean's harmony enlarges; obscured distance can still let the observer sense infinity. What cannot be fully seen need not be absent or empty.

The image becomes more desolate when Guérin says he now projects only shadow and sees opaque, apparently dead forms. This is an account of interrupted imaginative contact, distinct from restful shade or fertile nocturnal obscurity. Writing itself can also be the shadow of passing imaginings, a mobile and partial trace rather than a lifeless residue. An attentive reading must keep these several relations to visibility apart.

The places. Selected annotated passages.

- **13 August 1832; 1864 p. 5; mg-j1864-e004-p01.** The shade of retreat shelters resolutions too fragile for exposure
- **19 March 1833; 1864 p. 15; mg-j1864-e016-p01.** Forest shadow is majestic; a flash of light can disturb it
- **9 December 1833; 1864 p. 61; mg-j1864-e065-p03.** Deepening darkness strengthens the auditory encounter with the sea
- **10 December 1834; 1864 p. 104; mg-j1864-e099-p03.** Projected shadow marks the loss of perceived vitality

¹²⁷ The protective shade of 1832 is figurative, whereas the Coëtquen shade is part of a reported walk. The article follows their relation without conflating their status.

- **10 December 1834; 1864 pp. 104–106; mg-j1864-e099-p04.**

Cloud shadows provide an analogy for thoughts passing across paper

In this edition. L'ombre s'épaississait becomes the darkness thickened in the main December translation, but shadow thickened in the 1861 translation. Both represent ombre; the English distinction is not evidence of a different French condition.

See also. Light; Night; Clouds; Woods.

Silence

*silence; silencieux; se taisait; muet; calme*¹²⁸

The word. Silence can mean absence of sound, the quiet that makes a small sound audible, or an inward cessation of competing activity. Muet means mute rather than necessarily lifeless. Guérin often writes apparent silence as a relationship among remaining sounds rather than an absolute acoustic void.

In Guérin. The March snow seems to silence the countryside, yet sparrows still cry as they seek shelter. August's still air enables distant ploughmen, children, animals, dogs, and cocks to reach the ear. In such scenes silence is the condition of a more discriminating hearing. It brings remoteness near.

On the coast the land's falling quiet allows the sea's harmony to enlarge, while the observers' stillness is briefly interrupted by wild-duck wings. January's long account follows sound's successive withdrawals until only the pen remains conspicuously active. The possible sleep of a tiny living being then puts a limit upon writing's claim to importance. Quiet is shared with other lives.

Silence can nonetheless be terrifying when it names exclusion from universal harmony, as in the March 1833 retrospective account of isolation. Its desirable form is therefore not mere suppression. The strong, mute life beneath an oak's bark offers a final distinction: restrained expression need not mean inward extinction. Natural silence gives Guérin several ways to think about rest, attention, and continued life beyond speech.

¹²⁸ This article concerns natural and sensory silence. The named classical figure Harpocrates in May 1835 belongs to a distinct reflection on the guarded secret of the soul.

The places. Selected annotated passages.

- **11 March 1833; 1864 pp. 12–13; mg-j1864-e012-p01.** The nearly silent snow scene preserves the little cries of sheltered sparrows
- **21 March 1833; 1864 p. 17; mg-j1864-e018-p02.** Terrifying silence is reinterpreted as a failure of relation to creation
- **14 August 1833; 1864 pp. 46–47; mg-j1864-e052-p01.** Stillness makes distant rural voices and sounds distinctly available
- **9 December 1833; 1864 p. 61; mg-j1864-e065-p03.** Land's silence enlarges the ocean's audible presence
- **20 January 1834; 1864 pp. 67–70; mg-j1864-e069-p01.** The last small pen-sound is measured against another creature's possible rest

In this edition. The English sometimes renders *se taire* as fall silent and sometimes as be silent, following a movement or condition. The December clouds race silently, although their movement remains visible: silence there belongs to one element inside an otherwise tumultuous scene.

See also. Sound; Night; Birdsong; Trees; Air.

Sismondi

*M. Sismonde Sismondi; Histoire des Républiques italiennes; liberté italienne; comtesse Mathilde*¹²⁹

The word. The historian read in March 1833, whose account Guérin criticizes for its treatment of the papacy's part in Italian liberty.

In Guérin. Guérin's response to the first volume begins with a personified historical drama. Liberty emerges from the Roman Empire's ruins with a cross in her hand and moves among maritime cities, driven from the south by kings and finding a northern home. His criticism then concerns the distribution of dramatic importance. In his view, Sismondi has misunderstood the principal character, the Pope, and reduced the leading actors to supporting parts. The historian's representation of pontiffs as ordinary ambitious and quarrelsome powers consequently leaves what Guérin calls a vast gap. Countess Mathilde is also judged insufficiently rewarded for devotion to the papal cause, which Guérin

129 1864 Journal, March 20, 1833, with a thematic comparison to July 16, 1834. No external historical claims about Mathilde or the Italian cities are required for this reading.

here equates with Italian liberty. These are the reader's emphatic political and religious judgements, not findings that this lexicon independently establishes about medieval history. Their value within the journal is to show that liberty is already a serious interest in 1833 and can initially be imagined under papal protection. The later declaration of devotion to liberty broadens the personal urgency of that concern without retrospectively rewriting this earlier position.

The places. Selected annotated passages.

- **20 March 1833; 1864 p. 16; mg-j1864-e017-p02.** The completed first volume prompts a sustained critique of narrative hierarchy and the papacy's historical role.
- **16 July 1834; 1864 pp. 88–89; mg-j1864-e085-p02.** A later commitment to liberty as human happiness and progress provides a comparison, not a correction silently inserted into the earlier reading.

In this edition. The French gives the author's name as M. Sismonde Sismondi. Its assertion that papal devotion serves Italian liberty is Guérin's judgement in this dated entry.

See also. Freedom; Lamennais (Féli); Reading.

Sky

*ciel; cieux; azur; firmament; voûte céleste*¹³⁰

The word. Ciel can be the visible sky or heaven. Guérin's descriptions often let physical height and spiritual aspiration approach each other, but an atmospheric sky need not carry a doctrinal meaning. Azur concentrates attention on blue, while firmament and voûte céleste give the sky architectural breadth.

In Guérin. The sky is an active half of the landscape. It admits or withholds light, sets the moving clouds against a field, and determines how open a whole region feels. June 1833 makes the contrast geographical: Breton summer seems veiled and confined beside the broad, generously lit arch remembered from Languedoc. This is the experience of a particular observer, not a neutral climatic survey.

¹³⁰ The comparison between Brittany and Languedoc is Guérin's situated impression during cold weather; it is not presented here as a general meteorological fact.

Sky can also define freedom. Birds living near farms retain an immense field behind them, and their relation to the sky becomes a model for remaining near society without complete enclosure. The comparison depends upon the difference between a dwelling's limited place and a creature's available range.

Its threatening counterpart is the imagined pale, motionless sky without seasons in April 1835. The problem is not outright darkness but arrested variation: enough warmth for fermentation, never enough change for fulfilment. Across these passages, breadth and change matter more than a simple opposition between blue happiness and grey sadness.

The places. Selected annotated passages.

- **20 March 1833; 1864 p. 16; mg-j1864-e017-p01.** The departing winter gives a clear sky the smoothness of a Venetian mirror
- **13 June 1833; 1864 pp. 40–41; mg-j1864-e043-p01.** Contrasting regional skies become an assessment of felt openness and light
- **20 August 1834; 1864 pp. 92–93; mg-j1864-e087-p01.** The immense sky supplies the bird's continuing field of freedom
- **3 April 1835; 1864 pp. 116–117; mg-j1864-e106-p01.** A seasonless sky models development held indefinitely in suspension

In this edition. The English chooses sky for the observable atmosphere and heaven for religious destinations, distinctions carried by one French word, *ciel*. When the May seeds hang entre le ciel et la terre, heaven and earth retains the elevated pairing while the scene remains materially suspended in open air.

See also. Clouds; Air; Horizon; Birds; Light.

Snow

*neige; blancheur; frimas*¹³¹

The word. Neige names snow, while frimas refers more broadly to wintry frost or freezing weather. Guérin describes whiteness as both an atmospheric movement and an altered surface upon which trees, flowers, and birds become newly visible.

131 The sheltering girls are an explicit comparison for flowers, not an independently observed group of children.

In Guérin. The March 1833 snow entries interrupt the hoped-for arrival of spring. Snow driven in dazzling whirlwinds melts as it falls; nevertheless, cold contracts both the writer and the recently arrived creatures. Two days later a silent white covering produces a severe contrast with black tree trunks, imagined as ebony columns on an ivory forecourt. The landscape's transformation is at once visual, architectural, and emotional.

The observation does not end with desolation. Sparrows find shelter in thick firs, and primroses bent beneath snow become girls sheltering together under a white apron. The same weight that threatens the flowers also supplies the material of a tender comparison. Snow therefore tests a way of attending: the large prospect appears mournful, but closer inspection discovers local accommodations and forms of companionship.

Its visual shape survives after the winter weather has passed. White flowering apple trees look like snowballs in April. The comparison makes seasonal change legible through remembered appearances rather than treating winter and spring as sealed opposites.

The places. Selected annotated passages.

- **8 March 1833; 1864 p. 12; mg-j1864-e009-p01.** Wind-driven snow returns the season and the body to contraction
- **11 March 1833; 1864 pp. 12–13; mg-j1864-e012-p01.** The black-and-white prospect yields to the firs' protective interior
- **11 March 1833; 1864 p. 13; mg-j1864-e012-p02.** Bent primroses are seen as a small sheltering group
- **25 April 1833; 1864 p. 34; mg-j1864-e035-p01.** Apple blossom reuses snow's rounded whiteness within spring abundance

In this edition. The English gives frost for frimas in the fir-tree passage. Snow remains the visible burden, while frost names what cannot penetrate the shelter; the translation preserves those distinct functions.

See also. Winter; Colour; Flowers; Trees; Birds.

Society

*société; monde; foule; hommes; semblables*¹³²

The word. Société is human collective life and its arrangements; monde may mean the social world, fashionable company, earthly existence, or the world at large. Foule gives it the immediate sensory form of a crowd. These meanings should not be indiscriminately treated as nature's opposite.

In Guérin. The early conversation on mission makes society the object of service. Private happiness is insufficient if it leaves one useless to others. Yet the later return to the world is dreaded as exposure to noise, coercion, prejudice, and judgments that deform fragile thought. Guérin's critique is therefore not simple indifference to people: it arises alongside a strong sense of obligation and need for sympathetic relations.

He increasingly distinguishes social pressure from all possible human company. The desired life is partly wild and partly social, sustained by hospitality but free of humiliating constraint. Birds living near farms embody a form of neighborhood that retains open space. The alternative to the crowd is selective relation, not necessarily complete isolation.

The notebook also corrects an exclusively social explanation of suffering. Country shelter removes many blows without producing inward equilibrium. Conversely, employment can at times exhaust the body while leaving an inward reserve untouched. Society remains an arena of injury and necessity, but it cannot bear responsibility for every disturbance, nor does Guérin's participation have only one effect.

The places. Selected annotated passages.

- **6 March 1833; 1864 p. 11; mg-j1864-e008-p03.** The common good places an obligation on every person, including the lover of private peace.
- **14 October 1833; 1864 pp. 52–53; mg-j1864-e061-p01.** Return to the world is feared as the destruction of inward joy and energy.
- **26 June 1834; 1864 pp. 86–87; mg-j1864-e084-p01.** The speaker acknowledges social injuries while recognizing a further source of unrest within himself.

¹³² Social criticism is grounded in specific encounters and anticipated constraints. It should not be inflated into a claim that Guérin rejected all human relations or all forms of useful work.

- **20 August 1834; 1864 pp. 92–93; mg-j1864-e087-p01.** Life on society's edges is explicitly distinguished from being a savage or a misanthrope.
- **23 November 1834; 1864 pp. 102–103; mg-j1864-e098-p01.** Active labor can produce physical fatigue without consuming the soul's freshness.

In this edition. The English “world” for *monde* requires contextual attention: at e061-p01 it means a social mode of life rather than the entire created universe. “half wild, half social” at e084-p01 preserves the desired mixture instead of forcing an absolute opposition.

See also. Solitude; Freedom; Friendship; Vocation; Restlessness.

Solitude

*solitude; isolement; solitaire; désert*¹³³

The word. Solitude may be a place, a way of living, or a condition of inward relation. *Isolement* more readily stresses separation or being cut off. *Désert* can mean wilderness or a withdrawn place, not necessarily an arid landscape.

In Guérin. Guérin's central distinction is between being away from people and being severed from life. In March 1833 he repudiates his former complaint of isolation: anyone who enters universal harmony can live in and from God. Rural solitude can thus become an intensified form of company. Conversely, urban life among crowds may leave him profoundly alone, and the soul's contraction can excommunicate it from nature even without a literal change of address.

Solitude nevertheless fails as an absolute cure. He explicitly refuses to blame it for his inner storms, then later recognizes that it can strengthen restless faculties as well as shelter them. The desired arrangement gradually becomes a life on society's borders. Birds near farms offer the model: neighbors of human habitation, they retain the open sky behind them. This is neither complete withdrawal nor indiscriminate sociability.

The final opposition between the God of cities and the God of deserts leaves the problem open. Those pulled toward both ways of life are the

133 The July 1835 question is not followed by a doctrinal solution in the supplied printed Journal. Reading the closing travel entry as a conclusive conversion to solitude would go beyond its evidence.

most pitiable. The notebook's last travels extend movement through landscapes; they do not provide a verdict that resolves the preceding conflict.

The places. Selected annotated passages.

- **21 March 1833; 1864 p. 17; mg-j1864-e018-p02.** Universal harmony makes geographical aloneness compatible with participation in divine life.
- **26 June 1834; 1864 pp. 86–87; mg-j1864-e084-p01.** Solitude reveals an inward source of unrest after social pressures have been removed.
- **20 August 1834; 1864 pp. 92–93; mg-j1864-e087-p01.** The chosen ideal is life on society's margins, modeled on birds near human dwellings.
- **26 August 1834; 1864 pp. 96–97; mg-j1864-e089-p01.** The soul's inward blockade creates isolation as loss of communication with nature.
- **11 July 1835; 1864 p. 125; mg-j1864-e115-p01.** The unresolved choice between cities and deserts exposes the cost of being drawn to both.

In this edition. The English's "wilderness" for *désert* helps prevent a false climatic reading. Its separate use of "solitude" and "isolation" preserves a distinction that is crucial to e018-p02, even though the French sometimes places the terms close together.

See also. Retreat; Society; Freedom; Restlessness; God.

Soul

*âme; âmes; vie intérieure; homme intérieur*¹³⁴

The word. *Âme* names the living inward person: a religious subject, a seat of feeling, and the place where perception becomes significant. It is not interchangeable in every passage with *esprit*, which can mean mind, intellectual capacity, or spirit. Guérin does not maintain a fixed textbook partition of faculties.

¹³⁴ The notebook offers figurative, self-revising descriptions, not a systematic psychology. Its own rejection of "known psychologies" at e099-p02 governs the caution against imposing a rigid faculty map.

In Guérin. The soul is both the notebook's observing instrument and its principal observed object. In March 1833 it is a divine mirror: outward eyes alone perceive forms, while inward attention discloses nature's intimate language and participation in God. This inwardness is therefore meant to establish contact with the world, rather than cancel it. Its failure appears in August 1834 as a retreat of the faculties from their usual traffic between nature and the self. Isolation is then a loss of relation, not merely the absence of company.

The soul also resists the person who calls it his own. It may gather contradictory impulses, evade the will, or carry a reserve of life untouched by daily labor. Guérin's account of imagination openly breaks with received psychological classifications, grouping together his most beautiful inward powers. The resulting vocabulary is mobile because the experience it records is mobile. Near the end, however, he insists on a distinction with ethical force: intellectual mediocrity need not entail mediocrity of soul. Moral greatness may remain possible even when the mind cannot achieve its ambitions. Reading every self-accusation as an objective measure of his gifts would obscure this increasingly explicit distinction. After Marie's death, her absence is figured as absorption in an ocean of spiritual substance. The surviving friend's thought can form her inward presence only through the same faculty that once shaped their shared dreams. The image concerns the conditions of mourning and access to an absent person; it does not by itself establish a settled theory of the soul's substance.

The places. Selected annotated passages.

- **15 March 1833; 1864 p. 14; mg-j1864-e014-p01.** The inward eye and divine mirror make the soul a medium of knowledge and adoration, not a sealed private chamber.
- **26 August 1834; 1864 pp. 96–97; mg-j1864-e089-p01.** Contraction imprisons the soul's outward messengers and interrupts participation in universal life.
- **10 December 1834; 1864 pp. 103–104; mg-j1864-e099-p02.** The deliberately enlarged definition of imagination rejects a ready-made taxonomy of the soul.
- **4 June 1835; 1864 pp. 122–123; mg-j1864-e111-p01.** The distinction between the soul's moral beauty and the mind's achievements prevents intellectual failure from settling human worth.

- **2 February 1835; 1864 p. 109; mg-j1864-e101-p04.** Marie's absorption in spiritual substance belongs to a grieving account of how thought can now approach her.

In this edition. The English keeps *âme* as “soul” in these passages, but renders *esprit* as “mind” in the contrast between moral and intellectual mediocrity. Elsewhere *esprit* becomes “spirit,” as in the troubled “spirit of man” at e092-p01; English variation should not be mistaken for a new French technical category.

See also. Self-knowledge; Feeling and sensation; Faith and doubt; Conscience; Imagination.

Sound

*bruit; rumeur; murmure; bruissement; frôlement; voix; écho; harmonie*¹³⁵

The word. *Bruit* is a broad sound or noise; *rumeur* often names an indistinct continuous sound, not a report or rumour; *murmure* and *bruissement* suggest quieter flows or rustles. *Voix* and *harmonie* can organize these sounds into apparent utterance or relation without making every source human.

In Guérin. The notebook's hearing is remarkably analytic even when it disclaims analysis. A wave arrives with a deep voice and retreats with a thinner stony sound over sand and shells. A drop resonates on smooth water; bare branches whistle; dry leaves answer a passing person or breeze. *Timbre*, duration, recurrence, and material contact distinguish the parts.

The great December enumeration then spans the whole scale, from a spring in moss to the ocean, with wind playing instruments distributed through terrain. Thunder becomes the voice of a sea above the listener's head. The paragraph stops because the sequence might be infinite, not because nature has exhausted its possible sounds. Hearing produces expansion and astonishment but can also gain an unwanted dominion over attention.

Harmony is not merely quiet concord. The goose's intrusive cry contributes by contrast, and a storm's wild harmony can be delighted in

¹³⁵ The December claim to understand nothing of analysis immediately follows a precise analysis of the sea's sound. The self-deprecation should not be allowed to erase what the prose has just accomplished.

with terror. Nor is the human always a triumphant centre. The later image of a shepherd as creation's deep echo is qualified by the admission that the actual shepherd and writer may simply watch clouds and hear wind instinctively. The notebook preserves that gap between exalted interpretation and modest embodied activity.

The places. Selected annotated passages.

- **25 April 1833; 1864 p. 34; mg-j1864-e035-p01.** Contrasting bird voices gather into an orchestral effect
- **9 December 1833; 1864 pp. 60–61; mg-j1864-e065-p02.** Incoming and retreating waves are distinguished by timbre and contact with the shore
- **21 December 1833; 1864 p. 65; mg-j1864-e067-p02.** The scale of natural sound expands beyond a complete enumeration
- **10 December 1834; 1864 p. 106; mg-j1864-e099-p05.** The ideal human echo of creation is set beside an ordinary listener
- **13 October 1835; 1864 pp. 125–126; mg-j1864-e116-p01.** Ocean and great woods answer one another through extensive, continuous sounds
- **21 December 1833; 1861 variant pp. 97–99; mg-r1861-18331221-p01.** The separate 1861 witness develops winds as breaths, waters as a range of voices and a midnight harmony felt as delight within terror.

In this edition. Rumeur becomes murmur, sounds, or rustlings according to the passage; it usually does not mean a rumour being circulated. The main sea analysis renders bruit grêle et pierreux as thin, stony sound, preserving an unusually material description rather than smoothing it into generic music.

See also. Silence; Birdsong; Ocean; Wind; Water.

Spring

*printemps; printanier; verdure; réveil de la végétation*¹³⁶

The word. Printemps names the season, but Guérin also writes spring as awakening, unfolding, warmth, and new greenery. Printanier can distinguish one tree's readiness from another's. The season is therefore an uneven process, not a date on which the whole landscape changes at once.

In Guérin. The opening entry remembers spring as free artistic invention, ranging through hills and valleys and harmonizing contrasts. In March 1833 its gradual return seems capable of loosening inward pain. Buds open, clouds recover lighter forms, and the bare woods acquire a new expression before leaves are visible. Attention catches signs that precede full transformation.

The expectation is repeatedly interrupted by snow, cold rain, and slow vegetation. Guérin even becomes impatient with nature. By late April the difficulty is more radical: birds sing and the sun shines, but he feels like a dead tree in a green wood. Exterior renewal and inward recovery no longer keep the same pace.

The great wish to identify with spring follows immediately after this discrepancy. To feel oneself flower, greenery, bird, and song would overcome separation, yet the passage remains conditional and tentative. The extraordinary May descriptions of spreading green and nearly transparent leaves also register how quickly freshness can be wounded or lost.

By April 1835 spring's former kindness becomes oppressive heat. The sequence does not simply proceed from joy to permanent disillusion: country life in summer 1834 still fosters growth. Rather, spring repeatedly tests the possibility of sharing the world's renewal, making both its promises and its failures visible.

The places. Selected annotated passages.

- **10 July 1832; 1864 pp. 3–4; mg-j1864-e001-p01.** Spring's artistic freedom establishes the notebook's first expansive scene
- **3 March 1833; 1864 pp. 8–9; mg-j1864-e006-p01.** The first signs of renewal precede full foliage and accompany bodily release

¹³⁶ The journal's several springs belong to different years. The March–May 1833 sequence should not be merged with the Paris garden of May 1834 or the oppressive April 1835 entry.

- **23 April 1833; 1864 pp. 32–33; mg-j1864-e033-p01.** A dead-tree self-image interrupts the assumption of shared seasonal recovery
- **25 April 1833; 1864 p. 34; mg-j1864-e035-p03.** Identification with spring is desired but not asserted as a stable achievement
- **3 April 1835; 1864 pp. 116–117; mg-j1864-e106-p01.** The life once gently distributed through air and rain arrives as an oppressive weight

In this edition. The English translates *élasticité* as suppleness in the identification passage. This keeps spring's felt bodily resilience rather than restricting it to a mechanical notion of elasticity; it sits among flower, greenery, freshness, and delight as a quality the speaker wishes to inhabit.

See also. Growth and decay; Flowers; Leaves; Rain; Sun.

Springs

*source; sources; fontaine*¹³⁷

The word. Source and fontaine can both mean a natural spring, the place from which water rises. They also name an origin capable of continued supply. English fountain can suggest a built ornament more readily than the French needs to; context determines whether any construction is implied.

In Guérin. Guérin repeatedly thinks about feeling through the relation between hidden supply and visible outflow. Early readings can still draw tears from the almost exhausted springs of youth. In March 1833 universal life wells from an invisible fountain and circulates through the world; the image stresses emergence and communication rather than a static reservoir.

The source can also be an object of exact perception. The December scale of natural voices begins with a spring rustling in moss and reaches the ocean's immense harmonies. The small origin has its own audible life. In January, another person's transparent heart is compared to the clearest spring, making visibility into depth possible.

¹³⁷ The fountain of universal life is explicitly invisible in the March paragraph. It should not be turned into a particular observed landscape feature.

By December 1834 the danger is closure: inward springs seem to stop supplying life. That fear differs from simply possessing too little water. The very power that ordinarily renews the self appears interrupted. Throughout these uses the spring gives Guérin an image of resources whose origin is partly hidden but whose existence is known through flow.

The places. Selected annotated passages.

- **30 July 1832; 1864 p. 4; mg-j1864-e002-p02.** Revisiting early reading draws on nearly exhausted springs of youth
- **30 March 1833; 1864 pp. 22–23; mg-j1864-e025-p01.** An invisible fountain initiates life's circulation
- **21 December 1833; 1864 p. 65; mg-j1864-e067-p02.** The tiny mossy spring anchors the lowest end of nature's immense vocal range
- **10 December 1834; 1864 p. 104; mg-j1864-e099-p03.** The interruption of inward springs threatens continuing imaginative life

In this edition. Fontaine is translated fountain in the March circulation passage but spring in the December sound passage. This follows the different imaginative settings; it does not establish two French technical categories.

See also. Water; Streams; Sound; Seeds.

Stone

*pierre; roc; rocher; écueil; granit; ardoise*¹³⁸

The word. Stone appears as material, obstacle, bed, cliff, reef, and worked architecture. The specific terms matter: slate colours stream water, granite forms coastal masses, and reef or rock resists a wave. These are not all instances of an undifferentiated emblem of permanence.

In Guérin. The slate bed in Coëtquen gives the stream a blackish colour and thereby participates in the scene's changing aesthetic judgment. Coastal granite has a more forceful role. Waves attack its black heads and fall back as foam; in the cove, scattered blocks seem suspended in an arrested fall. Their immobility is described as latent or continuing movement rather than complete repose.

¹³⁸ The elderly woman's fatal fall is found only in the separately supplied 1861 witness. It should not be inserted into the uninterrupted 1864 main coastal paragraph.

Stone also establishes scale and vulnerability. Delicate Gothic work appears embroidered in air upon it, while fruits striking stones become an image of thoughts damaged in conversation. The same material can support extraordinary finesse or provide the hard surface against which living softness is bruised.

The separate 1861 account of a fatal fall makes the coast's resistance tragically literal. Its rocks and tide prevent the family from carrying the body away immediately. That human danger must remain distinct from the main version's delighted encounter with sonorous granite hollows.

The places. Selected annotated passages.

- **19 March 1833; 1864 p. 15; mg-j1864-e016-p01.** Slate participates in the dark stream's relation to the surrounding colours
- **4 October 1833; 1864 p. 52; mg-j1864-e059-p01.** Massive stone enclosure contains architecture compared to delicate leaf veins
- **8 December 1833; 1864 p. 58; mg-j1864-e064-p02.** Reefs resist and divide the movements of attacking waves
- **8 December 1833; 1864 pp. 59–60; mg-j1864-e064-p04.** Granite blocks appear perpetually on the edge of rolling
- **8 December 1833; 1861 variant pp. 88–89; mg-r1861-18331208-p05.** Separate 1861 witness: rock and high tide become practical obstacles after a fatal fall

In this edition. The main cove passage translates *quartiers énormes de granit* as enormous blocks of granite. The English appropriately reads *quartiers* as pieces or blocks of material, not urban quarters; *bariolés de mousses blanches* becomes mottled with white moss.

See also. Waves; Mountains and hills; Streams; Fruit.

Storm

*orage; tempête; ouragan; grain; tourmente; giboulée*¹³⁹

The word. Storm has no single French equivalent here. Orage and tempête can name violent weather or inward disturbance; ouragan intensifies the force; grain and giboulée identify passing squalls. Such terms are descriptive literary weather language, not modern meteorological classifications.

In Guérin. The storm is never merely a convenient emblem of distress. On May Day 1833 Guérin watches its physical action minutely: rain races, trees twist, birds drift helplessly, flowers crumple. The scene darkens into a question about why external weather has so much power over inward peace. That question exposes a difficulty in his desired intimacy with nature.

At the coast in December, the terms of judgment alter. He retracts the claim that the stormy ocean is inferior to calm water, distinguishing private preference from the immeasurable value of either spectacle. Later midnight squalls awaken thoughts and produce delight within terror. The same violence that afflicts can expand perception.

A crucial complication belongs to the separate 1861 witness. It imagines how one endangered ship would displace aesthetic contemplation, then records the death of an elderly woman on the cliffs. These passages make human danger impossible to absorb comfortably into sublime enjoyment. They are not present in the supplied main version, but the witness contrast helps readers see what the later printed arrangement leaves outside its sustained sequence of harmonies.

The places. Selected annotated passages.

- **1 May 1833; 1864 pp. 34–36; mg-j1864-e036-p01.** The May storm tests the soul's dependence on weather
- **8 December 1833; 1864 p. 58; mg-j1864-e064-p01.** Preference for calm is corrected before the storm is described
- **21 December 1833; 1864 pp. 64–65; mg-j1864-e067-p01.** Night squalls penetrate the house and awaken sleeping thoughts

¹³⁹ The 1864 source-editor note explicitly describes a substituted version for this December sequence. The witness comparison supports a textual distinction, not certainty about every motive for revision.

- **8 December 1833; 1861 variant pp. 87; mg-r1861-18331208-p03.** Separate 1861 witness: a ship in danger would transform the meaning of the spectacle
- **8 December 1833; 1861 variant pp. 88–89; mg-r1861-18331208-p05.** Separate 1861 witness: a fatal cliff accident establishes an actual human cost

In this edition. Grains is rendered storms in the 1864 December 21 translation and squalls in the corresponding 1861 translation. The French term is the same; the English difference must not be treated as a change in weather.

See also. Wind; Ocean; Waves; Night; Sound.

Streams

*ruisseau; fleuve; courant; torrent; filet d'eau*¹⁴⁰

The word. Running water ranges here from ruisseau, a small stream, to fleuve, a major river, and torrent, a forceful rush. Courant identifies the moving current and readily carries over into journeys, life, or thought. The size and continuity of a flow matter as much as its direction.

In Guérin. A stream in Coëtquen first looks unpleasantly black because of its slate bed. Attention alters the judgment: its colour belongs with dark trunks and ivy and contrasts with pale birches. This is a compact example of learning to see a part through its relations. Water does not need to become clear or bright to become beautiful.

Later rivers are especially useful for tracing diminishing vitality. The December 1834 inward river contracts to a trickle and a final drop; in April 1835 another river is lost in the sands of earning a living. Yet flow can also ease grief: the headlong movement of sorrow is slowed into a melancholy river when memories gather around it. The final journal entry returns to actual travel along a river toward the ocean, then converts travel itself into a current upon which the writer wishes to be carried. These transformations retain river properties: passage, continuity, narrowing, absorption, and the promise of a further destination.

¹⁴⁰ The final entry leaves its river unnamed. This article does not infer a particular river from the closing imaginative appeal to the Nile.

The places. Selected annotated passages.

- **19 March 1833; 1864 p. 15; mg-j1864-e016-p01.** The slate-bottomed stream teaches a relational understanding of dark colour
- **10 December 1834; 1864 p. 103; mg-j1864-e099-p01.** Progressive reduction from river to trickle makes inward depletion temporal
- **12 February 1835; 1864 pp. 111–113; mg-j1864-e103-p01.** Recollection slows painful thought into a measured river
- **13 October 1835; 1864 pp. 125–126; mg-j1864-e116-p01.** An actual river journey becomes the desired current of further travel

In this edition. The supplied English normally uses river for fleuve, without carrying the French distinction between a large river reaching the sea and other running waters. Filet d'eau becomes trickle of water, preserving the dwindling scale rather than the literal image of a thread.

See also. Water; Springs; Ocean; Colour.

Study

*étude; études; étudier; connaissances; apprendre*¹⁴¹

The word. Study is directed application toward learning, but also attentive observation. It may enlarge perception or become a weary labor whose intensity is no guarantee of understanding.

In Guérin. Guérin's March 1833 account distinguishes appetite from progress. He desires languages but moves slowly, while anxious thoughts prevent full attention. The next encouraging report presents knowledge entering peacefully and in order. The obstacle is not simply lack of diligence; the state of the learner alters what application can accomplish.

Study becomes delightful when relations can be combined. Ancient and modern art, imagined as joined hands, lend one another new charms. At Le Val it has a protected room and a place within the alternation of walks, talk, meals, and poetic outpouring. Its "sanctuary" is sheltered without being wholly detached from daily affection or the nearby sea.

The summer of 1834 appears to reverse this ideal: intellectual growth happens without study or effort. Yet Guérin describes that idleness as

141 The Le Val daily rhythm appears in both printed witnesses, but the 1864 wording is used here as the main text. Its study hours must not be counted as a separate 1861 event.

contemplative and open to impressions, not empty. It exposes another way of learning rather than proving that all deliberate study is useless.

Later the difficulty becomes severe enough that application generates a nervous aversion instead of steady work. Across these changes, study remains a valued possibility that must be fitted to the person and their conditions. The notebook refuses the simple equation of more effort with more inward growth.

The places. Selected annotated passages.

- **22 March 1833; 1864 p. 19; mg-j1864-e019-p02.** Eagerness for languages coexists with slow progress and intrusive anxiety.
- **27 March 1833; 1864 p. 20; mg-j1864-e022-p02.** Combining ancient and modern art turns study into mutually enriching delight.
- **20 December 1833; 1864 pp. 62–64; mg-j1864-e066-p02.** Protected study belongs to a hospitable domestic rhythm beside poetry and conversation.
- **4 August 1834; 1864 pp. 90–91; mg-j1864-e086-p01.** Receptive country life yields growth in the explicit absence of formal study.
- **3 April 1835; 1864 pp. 116–117; mg-j1864-e106-p01.** Application becomes intolerable and sends the speaker out into streets and public places.

In this edition. The supplied English “sanctuary of work” translates “sanctuaire de travail” within a passage that later names “heures d’étude.” Work is broader than study, even when this particular room serves both.

See also. Education; Intelligence; Reading; Work and action; Organic unity.

Sublime

*sublime; sublimités; Sublimitas; grandeur*¹⁴²

The word. Sublime marks an experience or conception of extraordinary elevation and magnitude. It can belong to artistic creation, natural vastness, or spiritual happiness; Guérin’s plural sublimités permits more than one mode.

¹⁴² The December 1833 passages belong to the group for which the 1864 editor says a later loose-sheet version was substituted. The earlier printed witness is parallel evidence, not an additional dated encounter.

In Guérin. The ocean entry gives the sharpest local definition by correcting a judgment. Guérin initially ranks the calm blue sea above stormy disorder, then withdraws the hierarchy: who could measure the two sublimities? What he can properly affirm is his soul's preference for serenity. The correction separates a personal affinity from a universal scale of value.

The storm nevertheless produces an incomparable encounter. Minute human bodies, shaken by the wind, receive a converging immensity of sound, motion, and cloud. Nature and soul appear to rise to their full height before one another. Physical smallness is real, but does not exhaust the observer's part in the scene. Agitation and deep reverie can occur together.

The term is broader than terror. Spring displays sublime conceptions alongside graceful fancies; Hugo embodies contrasting powers in sublime creation; a day of love for God and humanity offers sublime happiness. These uses prevent a reading that confines Guérin's sublime to violent landscape. Its elevation may be gentle, ethical, or artistic.

The word often reaches the threshold of expression. An overwhelming experience produces a claim of difficulty, a self-correction, or an urgent wish to record it before it disappears. Sublimity describes both extraordinary amplitude and the pressure that amplitude puts on judgment and language.

The places. Selected annotated passages.

- **10 July 1832; 1864 pp. 3–4; mg-j1864-e001-p01.** Spring freely joins sublime conception and graceful fancy, rather than separating magnitude from play.
- **8 December 1833; 1861 variant pp. 85–87; mg-r1861-18331208-p01.** Earlier printed witness: preference for calm, the correction about two sublimities, and the embodied storm encounter form a single paragraph.
- **8 December 1833; 1864 p. 58; mg-j1864-e064-p01.** The narrator retracts a ranking of calm and storm, substituting a statement of personal affinity.
- **8 December 1833; 1864 pp. 58–59; mg-j1864-e064-p03.** Small bodies receive an immense natural ensemble; agitation and reverie coexist.

- **23 March 1834; 1864 p. 76; mg-j1864-e074-p01.** Sublime happiness is ethical and spiritual: felt power for goodness and love of God and humanity.

In this edition. The supplied English preserves the striking plural “two sublimities.” In the 1861 witness the preference, correction, and storm encounter occupy one long paragraph; the 1864 main witness separates these rhetorical stages.

See also. Beauty; Harmony; Art; Expression; Power.

Suffering

*souffrance; douleur; mal; misère; peine; malaise*¹⁴³

The word. The notebook’s suffering vocabulary moves between pain, affliction, distress, deprivation, and unease. Moral in *souffrances* *morales* usually distinguishes inward suffering from purely bodily injury; it does not necessarily mean pain caused by moral wrongdoing.

In Guérin. Suffering determines not only what the diary says but when it can be written. In March 1833 Guérin explains that pain has left too little intellectual freedom even to observe itself. The absence of entries is consequently part of the record of affliction. Yet he also imagines a capacity to bear pain developing in proportion to a particular trial, and later gives suffering a sacrificial value when he feels incapable of earning merit through action.

These consolatory interpretations remain contested by experience. In June 1833 he denies that the soul hardens under repeated blows as the body supposedly does; injury may sharpen susceptibility. In June 1835 small occasions consume energies that might sustain immense burdens. The problem becomes one of misdirected proportion rather than sheer weakness alone. He distinguishes pain arising from life’s incidents from pain in life’s substance, a distinction that prevents practical improvement from solving everything.

The metaphors vary accordingly: knots constrict, wounds reopen, elements ferment, tiny punctures drain life. They organize a phenomenology of suffering rather than furnishing a medical case

¹⁴³ Reported sufferings are retained as Guérin’s testimony. The journal does not supply enough evidence to settle their medical causes, nor should its self-condemnations be reproduced as clinical judgments.

history. Guérin's intermittent recovery of confidence is as much part of that phenomenology as his declarations of helplessness.

The places. Selected annotated passages.

- **3 March 1833; 1864 pp. 8–9; mg-j1864-e006-p01.** Pain disables both writing and the observations on pain that the writer imagines he might otherwise have made.
- **28 June 1833; 1864 pp. 42–43; mg-j1864-e047-p01.** The soul, unlike the hammered body in the comparison, grows more susceptible rather than harder.
- **7 December 1833; 1864 pp. 54–56; mg-j1864-e063-p01.** Suffering is interpreted as an ascent toward heaven for souls unable to rely on active merit.
- **22 June 1835; 1864 pp. 124–125; mg-j1864-e114-p01.** Small irritations consume energy out of proportion to their size, overturning the assumption that greater loads always hurt more.

In this edition. The supplied “inward suffering” for *souffrances morales* at e006-p01 avoids implying guilt. Its “affliction” for *mal* also prevents every occurrence from becoming a claim about evil or physical illness.

See also. Trial; Weakness; Sacrifice and Eucharist; Consolation; Dryness.

Summer

*été; chaleur; jours éclatants; nuages d'été*¹⁴⁴

The word. Summer is less a continuous narrative season here than a set of anticipated forms, full warmth, and bright days. Its recognisable clouds can appear before the calendar season, and its supposed splendour is sometimes withheld by the weather.

In Guérin. In early April, clouds increasingly take summer forms, standing like sheep in hot pastures. The analogy imports a felt season into the shape of the sky. June's cold then frustrates the expectation: greenery alone prevents the scene from seeming wintry. Guérin complains that

¹⁴⁴ The six-week holiday is recalled from August 1834. Its effects are Guérin's retrospective interpretation, not an objective measure of intellectual development.

even Breton summer at its finest appears confined beside the luminous breadth of the South.

Yet unbroken brightness is not his only desire. After many brilliant August days, a motionless grey sky offers welcome repose. Summer's value is consequently inseparable from variation and contrast; the season is not a perpetual maximum of light.

In the 1834 account of a country holiday, warmth, vegetation, birds, and breezes allow a rest that proves intellectually active. The later image of summer-cloud shadows moving across paper distils this receptive interval into a model of writing. Summer contributes abundant materials and wandering forms, but their freedom also makes them hard to retain.

The places. Selected annotated passages.

- **5 April 1833; 1864 pp. 24–25; mg-j1864-e029-p01.** Summer cloud shapes are recognised within an April scene
- **13 June 1833; 1864 pp. 40–41; mg-j1864-e043-p01.** June cold and regional comparison unsettle conventional seasonal expectations
- **14 August 1833; 1864 pp. 46–47; mg-j1864-e052-p01.** Grey weather gives relief after sustained brilliance
- **20 August 1834; 1864 pp. 93–95; mg-j1864-e087-p02.** Summer holiday idleness proves to have nourished inward powers
- **10 December 1834; 1864 pp. 104–106; mg-j1864-e099-p04.** Moving summer-cloud shadows become a figure for writing

In this edition. *Formes d'été* is kept as summer forms, preserving the perceptual anticipation. The June translation's summer, on its days of solemn splendor expands the force of *dans ses jours de solennité* without implying that the described cold day is itself splendid.

See also. Spring; Sun; Clouds; Air; Growth and decay.

Sun

*soleil; rayons; astre*¹⁴⁵

The word. The sun is at once a visible body, a source of warmth and light, and a measure of the day's progress. Rayon names the ray through which its action becomes locally perceptible. Astre broadens the designation to a celestial body and can make the familiar sun suddenly strange.

In Guérin. Spring initially gives the sun a plainly renewing power. As it rises and warms the world, Guérin's constricted soul begins to open; a single day's sun unfolds buds and awakens thoughts. The parallel joins bodily relief to observable plant development without requiring either to be a mere illustration of the other.

The correspondence is tested by later entries. In July 1833 a genuinely beautiful sun passes over him like an extinguished star. The impossibility of that image locates the failure in reception: the world is bright while its usual benefit cannot be felt. In April 1835 warmth itself changes character, arriving as an oppressive weight instead of dispersed life.

Sunset supplies another mode of action. The sun leaves light behind, permitting a gradual rather than violent arrival of night; clouds retain its colours like courtiers or guards after a king's passage. The sun's importance therefore extends beyond direct presence. Its departure organizes transitions, and what it leaves in the air can be as powerful as its fullest shining.

The places. Selected annotated passages.

- **3 March 1833; 1864 pp. 8–9; mg-j1864-e006-p01.** Rising solar warmth loosens suffering while the landscape prepares to unfold
- **3 March 1833; 1864 p. 9; mg-j1864-e006-p02.** The same sun opens buds and awakens thought
- **17 July 1833; 1864 pp. 44–45; mg-j1864-e049-p01.** The extinguished-star simile marks the failure to receive actual sunshine
- **2 October 1833; 1864 pp. 51–52; mg-j1864-e058-p01.** Clouds preserve royal colours after the sun itself has departed

145 The July entry reports sensory estrangement through a simile; it should not be read as a literal astronomical observation.

In this edition. *Astre éteint* is translated extinguished star, not dim sun. The shift deliberately preserves the shock of Guérin's wording even though the paragraph explicitly describes a bright, warm day.

See also. Light; Spring; Sky; Dawn and twilight.

Symbol

*symboles; images de l'incrée; signe; représenter*¹⁴⁶

The word. A symbol makes something beyond immediate appearance perceptible through a figure or image. Guérin's most explicit formulation calls the universe a moving array of symbols, images of the uncreated placed in motion by God.

In Guérin. The December 1834 shepherd passage is not a dictionary definition of symbolism, but a compact account of how a human figure can stand within a meaningful universe. In a painting the solitary person represents intelligence: the world sounds, and he echoes; its images travel, and he mirrors them. Symbolic reception is therefore not restricted to deciphering a fixed visual code. It is mobile, acoustic as well as optical, and bound to attention.

The phrase "images of the uncreated" requires care. The images are encountered within creation, while what they disclose is not reducible to that visible field. Guérin does not explain a hierarchy of signs or give a rule for translating each natural object into one meaning. Elsewhere a luminous sign can be an alluring, possibly deceptive guide pursued by thought. Symbolic attraction and reliable knowledge are not synonymous.

The ending about the real shepherd and narrator prevents the elevated account from hardening into an unqualified self-description. Their ordinary acts remain instinctive pastimes. The paragraph stages the distance between a cultural image of contemplative humanity and the modest persons through whom it is imagined. Symbol is consequently a local, powerful word for the world's suggestiveness, but not evidence of a finished symbolic system.

¹⁴⁶ "Symboles" occurs in this concentrated December paragraph. Its interpretive importance is greater than its frequency, but the local evidence does not establish a systematic theory of symbolism.

The places. Selected annotated passages.

- **10 December 1834; 1864 p. 106; mg-j1864-e099-p05.** The universe's mobile symbols are received by intelligence figured as both echo and mirror.
- **10 December 1834; 1864 pp. 104–106; mg-j1864-e099-p04.** A luminous, irresistible sign may lead thought astray, warning against equating symbolic attraction with assured truth.
- **15 March 1833; 1864 p. 14; mg-j1864-e014-p01.** The earlier contrast between exterior form and inward language supplies a related account of natural meaning.

In this edition. The supplied English renders “flottant appareil de symboles” as “floating array of symbols.” “Appareil” suggests an organized display or ensemble here, not a mechanical apparatus. “The uncreated” preserves the French substantive “l’incr  .”

See also. Mirror; Inner eye; Form; Creation; Positive knowledge.

Sympathy

*sympathie; sympathies; compassion*¹⁴⁷

The word. Sympathy includes responsive affinity between persons and a less visible accord between the soul and nature. It can imply shared feeling, but also an accommodating attention that does not require equal gifts or identical experiences.

In Gu  rin. The unexplained sympathies of March 1833 link natural impressions with memories whose outward cause cannot be seen. This is the word's widest reach: different regions of life answer one another without the speaker being able to map their connection.

In July the imagined visitor to Gu  rin's microscopic intellectual domain comes because sympathy has led them to knock. Smallness need not forbid hospitality or genuine exchange. The scene modestly rescales poetry, philosophy, discovery, and friendship so that inward life remains shareable despite wounded ambition.

The notebook's great apostrophe gives sympathy an even more intimate function. The living cahier understands a language others do

¹⁴⁷ The language addressed to the notebook is a personifying act within the prose. It should not be read as evidence that Gu  rin literally believed paper to possess independent consciousness.

not, guesses sorrow, participates in joy, and offers an affection unspoiled by pride. Crucially, this desired relation is unequal: a stronger soul would stoop to support a weaker one. Guérin's ideal is not merely the easy attraction of similar, admirable people. It includes patience and the willingness to remain beside an obscure, vulnerable life.

Across these uses sympathy is a power of making contact. It explains neither nature scientifically nor friendship institutionally; it names the responsive bond by which isolation becomes less absolute.

The places. Selected annotated passages.

- **28 March 1833; 1864 pp. 20–21; mg-j1864-e023-p01.** Unknown sympathies support the correspondence of personal memory and the soul of nature.
- **4 July 1833; 1864 pp. 43–44; mg-j1864-e048-p01.** Sympathy brings a welcome visitor into the speaker's deliberately miniature intellectual household.
- **20 April 1834; 1864 pp. 77–78; mg-j1864-e075-p01.** The notebook is endowed with pure sympathy, and the imagined human equivalent is an unequal relation of compassionate care.

In this edition. The English retains “sympathy,” but the surrounding French range includes “compassion,” “charité,” and “patience.” In the notebook apostrophe the word is richer than merely agreeing with someone's opinion.

See also. Correspondence; Notebook; Language; Poet.

Tears

*larmes; pleurs; pleurer; sources de larmes*¹⁴⁸

The word. Tears are a bodily expression, a source of relief, an offering, and an image through which feeling is made visible. Their relation to sorrow is not exclusive: joy, tenderness, and memory can also bring them forth.

In Guérin. Guérin returns to youthful reading to draw tears from nearly exhausted springs. The image makes emotion both recoverable and

¹⁴⁸ The quoted challenge about not weeping at e102-p02 is explicitly introduced as something said like Hippolyte. It belongs to a shared language of mourning, not an objective standard for measuring grief.

vulnerable to depletion. Later happiness enters the soul as gentle rain and returns as tears after separation. The same water changes function across time, carrying the continuity of an experience that is no longer available in its original form.

Weeping also undergoes moral scrutiny. Leaving La Chênaie, he tries to withhold tears devoted only to his own pain and to spend them on others, including enemies. This is not an indiscriminate ban on grief but an effort to redirect attention. Actual bereavement complicates any such control. When images of Marie sustain hope, the need for tears still presses outward; failure to weep can feel like failure to remember shared happiness.

Natural descriptions give trees tears and make drops audibly plaintive, extending the vocabulary of feeling into perception. But the later dryness of pain shows that abundant tears and deepest suffering need not coincide. The notebook's watery language tracks the possibility of circulation and relation, while aridity can mark the loss of even the consoling residue within sorrow.

The places. Selected annotated passages.

- **30 July 1832; 1864 p. 4; mg-j1864-e002-p02.** Early reading offers access to tears imagined as springs of youth nearly dried up.
- **9 May 1833; 1864 pp. 38–39; mg-j1864-e039-p03.** Falling drops become trees' last tears, joining auditory detail to affective projection.
- **7 December 1833; 1864 p. 56; mg-j1864-e063-p02.** Tears are redirected toward suffering others and enemies.
- **9 December 1833; 1864 pp. 61–62; mg-j1864-e065-p04.** Remembered happiness returns as springs of tears.
- **9 February 1835; 1864 p. 111; mg-j1864-e102-p02.** The bodily demand to weep persists alongside hope and becomes a sign of fidelity to memory.

In this edition. The English retains “tears” and the acts of crying without replacing the recurrent springs and rain with abstract sadness. That continuity matters because the metaphor concerns movement and transformation of feeling, not merely its quantity.

See also. Memory; Mourning; Consolation; Dryness; Joy and happiness.

Thought

*pensée; pensées; penser; idées*¹⁴⁹

The word. *Pensée* ranges from a particular idea to the living movement of the mind. In the plural, thoughts can behave like a population, flock, current, or murmuring company; the singular can name a conviction, an activity, or an entire inward life.

In Guérin. Guérin seldom depicts thought as a series of disembodied propositions. Thoughts ferment, grow, travel, sleep, awaken, and circulate. Their multiplicity can be generous: the ocean of intelligence imagined with Élie places individual minds within a wider life before God. A shared thought of freedom can likewise become a sustaining moral passion, giving small practical efforts a purpose larger than their maker.

The same mobility can prevent knowledge or self-command. Anxious thoughts buzz around study like mosquitoes; the mind pursues luminous forms without reaching a resting place. Thinking may be involuntary enough for Guérin to say that its government does not belong to him. This is not identical with an absence of thought. It is often precisely abundance without settled relation that causes distress.

The late labor passages make a useful distinction between thought's margins and its depth. In October 1834 paid occupation consumes the shore while the inward sea remains untouched. By April 1835 material subsistence usurps the time of thought and drains the river into sand. These are changing reports of a lived balance, not interchangeable descriptions of an eternal opposition between art and work.

In convalescence thoughts become interlocutors again: they console one another, remember suffering, and await what existence will bring. The word therefore links cognition to affection and duration. A thought may be measured by its truth, but also by the freedom of its movement, its power to sustain life, and its susceptibility to being injured when forced into speech.

149 The sea model of October 1834 and the exhausted river of April 1835 occur six months apart. Their tension is evidence of change within the notebook, not a contradiction to be silently harmonized.

The places. Selected annotated passages.

- **6 March 1833; 1864 pp. 10–11; mg-j1864-e008-p01.** The imagined ocean of thoughts puts each individual intelligence in relation to a vast created order and to divine thought.
- **16 July 1834; 1864 pp. 88–89; mg-j1864-e085-p02.** The thought of freedom animates active service and becomes almost indistinguishable from a governing passion.
- **22 October 1834; 1864 pp. 101–102; mg-j1864-e097-p01.** Work reaches thought at its margins while the deep sea remains reserved.
- **26 January 1835; 1864 pp. 106–108; mg-j1864-e100-p01.** Practical progress has not given him government over the mind's incessant flights.
- **30 April 1835; 1864 pp. 118–119; mg-j1864-e108-p01.** Recovering thoughts resume a quiet society of memory, hope, and inward exhortation.

In this edition. The English sometimes renders “pensée” as “thought” and sometimes gives a fuller mental expression required by context. Keep distinct “une pensée,” a particular conception, from the singular mass noun in “le temps de la pensée,” the time available for thinking.

See also. Intelligence; Imagination; Work and action; Will; Language.

Time

*temps; jour; année; anniversaire; durée; avenir; passé*¹⁵⁰

The word. Temps measures passing life but also names the medium in which dispositions mature, wounds may lessen, and hopes repeatedly change. Anniversaries make time recur in recognition even though a particular experience cannot recur unchanged.

In Guérin. The birthday entry measures survival against the imagined brevity of infant lives. Later the departure of winter prompts a wish that time could leap at once to its limit, while Easter's passing becomes one fewer anniversary before the eternal feast. Calendar progression can therefore feel like both loss and approach.

¹⁵⁰ The chronology is that of the supplied 1864 printed Journal. Its gaps and reported manuscript losses preclude treating the sequence as an unbroken daily record.

Personal time is less regular. A past still close casts its long shadow over the present; distance may weaken its power. Friendship ripens, but memories return suddenly and can make ten years of pain contemporary. Two September partings occur almost date for date, yet Guérin insists that their sorrows differ in kind and cannot simply be equated. Repetition supplies comparison without erasing difference.

The notebook's own intervals matter too. Entries are sparse when suffering blocks expression and expansive when experience becomes communicable. The apparent passage of empty time may conceal disabling intensity. Later practical employment consumes the hours available for thought, setting necessary subsistence against inward duration. The wished-for eternity of calm thinking is an answer to this pressure, not proof that present time has ceased to matter.

The places. Selected annotated passages.

- **4 August 1832; 1864 pp. 4–5; mg-j1864-e003-p01.** The birthday turns age into a meditation on survival, trial, and the indirect route to heaven.
- **22 March 1833; 1864 pp. 18–19; mg-j1864-e019-p01.** The recent past casts a shadow whose strength may diminish with distance.
- **10 April 1833; 1864 pp. 25–26; mg-j1864-e030-p01.** The passing of Easter is counted as one anniversary fewer before the eternal feast.
- **1 October 1833; 1864 pp. 50–51; mg-j1864-e057-p03.** Nearly matching dates invite comparison between two partings while preserving their difference.
- **30 April 1835; 1864 p. 120; mg-j1864-e108-p03.** Material work appropriates the time of thought and provokes the hope of thinking eternally.

In this edition. Carrière at e003-p01 means the course of a life, not a professional career, as tn05 explains. The English “slanting line of human life” keeps its geometrical figure. The subtraction in “One fewer anniversary” likewise preserves time’s forward movement toward an end.

See also. Eternity; Memory; Childhood and youth; Death; Vocation.

Trébutien and the printed witnesses

*Cahier Vert; première édition; feuilles volantes; manuscrit original; lacune; O. L. V.*¹⁵¹

The word. Trébutien is the historical editor of the two supplied printed witnesses, not the speaker of Guérin's diary. His notes form a separate layer of identification, textual report, and conjecture.

In Guérin. The principal text is the Journal section printed in the 1864 sixth edition, not a direct transcription of an autograph notebook. Its completeness extends to that section's 116 entries and 188 paragraph pairs. A separate appendix supplies twelve paragraphs from five entries in Reliquiae I (1861). The crucial 1864 note says that wording from later loose sheets replaces the end of December 7 and the following four fragments. The editor's confidence that Guérin would have preferred this wording is a conjecture about authorial preference, not surviving authorization. Differences can be substantive: the 1861 storm sequence includes a fatal coastal accident, an ethical qualification of the spectator's pleasure, and a Virgilian cottage absent from the 1864 version. Historical notes also report erased wording and missing or detached leaves; their explanations must not be filled out by speculation. The signed O. L. V. note remains a note with unexpanded initials. Finally, the new English translation and twenty-four translator notes belong to the 2026 edition, whose human editorial review is still pending. They elucidate Guérin without becoming part of his utterance.

The places. Selected annotated passages.

- **7 December 1833; 1864 pp. 56–58; mg-j1864-e063-p04.** The historical substitution note accompanies the start of the replaced portion and identifies the two printed textual states.
- **8 December 1833; 1861 variant pp. 87; mg-r1861-18331208-p03.** The earlier witness explicitly makes the absence of present danger to living beings a condition of this enjoyment.
- **8 December 1833; 1861 variant pp. 88–89; mg-r1861-18331208-p05.** The fatal cliff accident belongs to the 1861 sequence only; its omission materially changes the surrounding account.

¹⁵¹ Supplied bilingual-edition source metadata, historical notes sn-p056-1, sn-p067-1, sn-p076-1, sn-p087-01, sn-p110-01, and its review record. The 1864 main scope is printed pp. 3–126; completeness does not describe the autograph.

- **2 February 1835; 1864 pp. 109–110; mg-j1864-e101-p05.** The historical note after this passage reports a detached leaf and erased lines, without recovering their contents.

In this edition. The earlier appendix covers 1861 pp. 83–99: the historical note cites 83–97, and the supplied edition extends through 99 only to finish December 21. The two witnesses retain separate IDs and paragraph divisions.

See also. Virgil; Le Val; Hippolyte La Morvonnais; Dante.

Trees

*arbre; arbres; tronc; branche; racine; écorce; sève*¹⁵²

The word. A tree combines rootedness, ascending growth, branching, shelter, and a living interior hidden beneath bark. Guérin moves from named trees to generic *arbre* as an image of human development. Roots, sap, buds, crown, and dead branches give that comparison precise internal differences.

In Guérin. Individual trees are companions and centres of attention. Firs shelter sparrows from frost; apple and cherry blossom take visible architectural forms; rain drips from trees as if after weeping. In autumn their attitudes suggest faces and silent passions, although the writer marks what lies under the bark as unknown. In the Paris garden, a lilac's movement beneath his arm seems like a consoling response. The scene records the desire to feel an answering life without establishing that the tree literally speaks.

Tree imagery also measures relations between one life and the surrounding world. In April 1833 the self is a dead tree amid a green wood, unable to share general renewal. In August 1834 its warmed sap sends up a vigorous shoot. The April 1835 head becomes a crown through whose withered branches the wind passes; unformed faculties resemble sterile buds.

The later wish for arboreal metamorphosis gathers another possibility. The oak's strong, mute life suggests self-sustaining rootedness and moderated response, with movement remaining at the branches'

¹⁵² The supplied translator note links the May 1835 metamorphosis to Philemon and Baucis. The journal itself does not name them, so the identification remains editorial guidance rather than a recovered proper name in Guérin's sentence.

extremities. This is not simple petrification or escape into death. The desired tree is alive, nourished, and capable of deep sound while less exposed to every passing disturbance.

The places. Selected annotated passages.

- **11 March 1833; 1864 pp. 12–13; mg-j1864-e012-p01.** Firs offer a living interior of shelter beneath their snow-laden arms
- **23 April 1833; 1864 pp. 32–33; mg-j1864-e033-p01.** The dead tree in a green wood marks a failure to share renewal
- **1 October 1833; 1864 pp. 48–50; mg-j1864-e057-p01.** Trees' apparent faces open a speculation about hidden vegetable life
- **7 May 1834; 1864 pp. 79–80; mg-j1864-e077-p02.** The lilac's motion and rustle answer the need for bodily support
- **14 May 1835; 1864 pp. 121–122; mg-j1864-e110-p01.** Rooted vegetable life becomes the proposed form of a sage's calm

In this edition. Un arbre qui se couronne is rendered a tree dying at its crown in April 1835. This is essential clarification: the French phrase here concerns dieback at the top, not the tree receiving an ornamental crown or achieving triumph.

See also. Woods; Leaves; Seeds; Growth and decay; Birds.

Trial

*épreuve; épreuves; tribulations; éprouver*¹⁵³

The word. Épreuve is a trial or test and can also be an experiment through which something is learned. The verb éprouver may simply mean to experience or feel. Not every éprouver therefore invokes providential testing, although the noun often carries spiritual weight.

In Guérin. Life itself is first named as a trial prolonged by God and paternal love. The sheltered religious future is then tested by a small disturbance that seems to exhaust all patience. Guérin reads the scale of his response as a bad omen for his capacity to endure larger demands.

Repeated experience does not reliably strengthen him. Some trials are called barren, and the soul is said to become more sensitive under blows rather than hardened. This challenges an easy theory in which pain

¹⁵³ The competing meanings are not harmonized into a single lesson that adversity improves the person. Guérin's own contrary observations are part of the article's evidence.

automatically produces growth. Yet departure from retreat is also interpreted as a purifying fire through which weak souls may rise toward heaven. Both readings are present: trial may acquire sacrificial meaning, or it may be experienced as exhaustion without gain.

The word also borders on the testing of intellectual abilities. Guérin treats successive attempts as evidence in a case against his own capacity. A reader must distinguish the experiments from the finality he assigns their verdict. The journal's subsequent changes repeatedly reopen conclusions he had considered decisive.

The places. Selected annotated passages.

- **4 August 1832; 1864 pp. 4–5; mg-j1864-e003-p01.** Preservation in life is preservation within an *épreuve*, joining gratitude to difficulty.
- **22 April 1833; 1864 pp. 31–32; mg-j1864-e032-p01.** A slight trial appears to disprove future patience and resignation.
- **17 July 1833; 1864 pp. 44–45; mg-j1864-e049-p01.** Trials are described as barren and miserable rather than inevitably educative.
- **7 December 1833; 1864 pp. 54–56; mg-j1864-e063-p01.** Tribulation is given a purifying, sacrificial interpretation through the burning wood image.

In this edition. The English appropriately uses “trial” for *épreuve* in the birthday meditation and “trials” for the barren inward experience. Ordinary *éprouver* elsewhere becomes “feel” or “experience,” preventing a theological interpretation from being imposed by verbal resemblance alone.

See also. Suffering; Weakness; Resignation and detachment; Sacrifice and Eucharist.

Unction

*onction; suave*¹⁵⁴

The word. Onction here is a gentle, penetrating quality that nourishes affection and receptivity. The religious resonance of anointing remains available, but the immediate application is educational rather than a description of a sacramental act.

154 This is a single-occurrence head in the supplied primary corpus. Its importance lies in the concentrated semantic link it makes, not in frequency or a supposed recurring technical use.

In Guérin. At the end of the critique of French schooling, Guérin praises a broad philosophy presiding over German literary study. It pours a soothing unction over the learner's first labors and sustains love of knowledge. The sentence answers the preceding images of mutilation and lifelessness: extracts severed from a civilization produce disgust, while an integrated understanding makes study something one can love.

The force of the word is therefore affective as well as intellectual. Good teaching does not merely put disconnected facts in a clearer order. It gives knowledge an attractive, life-sustaining quality through which the learner wants to continue. The image of pouring also turns philosophy from an abstract arrangement into a felt influence.

This is a small but revealing use because it joins Guérin's religious and educational vocabularies without simply identifying them. The result is a conception of learning in which warmth, coherence, and delight help knowledge take root. The term should retain that delicacy rather than acquire the pejorative English sense of exaggerated pious manner.

The places. Selected annotated passages.

- **6 February 1833; 1864 pp. 6–8; mg-j1864-e005-p01.** A broad educational philosophy pours unction over early studies, sustaining the love of learning after a long critique of dismembered instruction.

In this edition. The supplied English renders “cette onction si suave” as “that soothing balm.” This communicates the consoling effect but shifts from the French word's potential religious register to a more overtly medicinal image.

See also. Education; Study; Organic unity; Science.

Virgil

*Virgile; Énéide; petit paysage*¹⁵⁵

The word. Virgil appears in the argument for contextual classical reading and, only in the supplied 1861 coastal witness, as the poet of a small domestic landscape.

In Guérin. The first reference places Virgil beside Homer in a question about teaching: has anyone explained the poetry of the Aeneid

¹⁵⁵ 1864 Journal, February 6, 1833; separate 1861 witness mg-r1861-18331208-p06. The unnamed Virgilian work remains unidentified.

through nature beneath the Italian sky? The point is methodological. Literary form is not fully intelligible when severed from the world and civilization that sustain it. The later reference is both smaller and more concrete. Returning to Le Val, the walkers admire an old man's little house, sheltered against rising ground with its back to the sea, a planted garden in front, and a stream flowing toward the shore. Guérin calls it a little landscape of the kind Virgil loved. The comparison joins cultivation, shelter, modest sufficiency, and proximity to a greater natural power. It does not name a poem or quote a line, and the lexicon should not assign an exact *Georgics* or *Eclogues* passage without further evidence. Its textual status is essential: the cottage occurs in the 1861 notebook-derived printing, not in the later wording chosen for the 1864 main text. It enriches the record of Guérin's pastoral imagination without becoming a missing sentence to reinsert there.

The places. Selected annotated passages.

- **6 February 1833; 1864 pp. 6–8; mg-j1864-e005-p01.** Virgil and the *Aeneid* exemplify poetry to be read within its natural and cultural setting.
- **8 December 1833; 1861 variant pp. 89–90; mg-r1861-18331208-p06.** Variant only: the secluded cottage, productive garden, and little stream receive the explicit Virgilian comparison.

In this edition. The complete cottage paragraph belongs to *Reliquiae I* (1861), December 8. The supplied 1864 version has no equivalent paragraph; its omission must remain visible in any account of this allusion.

See also. Antiquity; Le Val; Trébutien and the printed witnesses; Retreat.

Vocation

*mission; mission sociale; destinée; utilité; utile; ministère*¹⁵⁶

The word. Vocation is used here as a reading head for Guérin's language of mission, destiny, usefulness, and ministry. It need not mean a professional career or a formally established religious calling. The essential question is what a life can contribute and how its direction becomes known.

In Guérin. The conversation with Élie sets out a demanding social principle: each person must fulfill a mission, however narrow, and even innocent private happiness may need to yield to the common good. Lamennais's apostolic labor supplies the large example, but the conclusion explicitly extends to inconspicuous lives.

Guérin repeatedly doubts that he possesses the powers needed to answer this demand. He may have chosen the wrong road; others have the right to expect something he cannot produce. The May 1834 meditation answers without revealing a career. Providence may employ him in an unknown good, requiring consent rather than advance comprehension. His ignorance becomes the reason to respect all creatures' possible ministries.

Liberty later offers a more active direction: he will contribute a straw to the future's building even if his strength is only an ant's. Other entries accept the practical distinction between pen and hammer as secondary to useful living. None of these resolves the whole question permanently. Vocation is less a discovered title than the repeated effort to connect limited powers with service, material necessity, and inward truth. On 26 September 1834 the same problem takes the severe form of entitlement: regarding himself as socially superfluous, he assigns himself only bare subsistence in the common distribution. This is the journal's self-judgment under disappointed hope, not an impersonal rule this companion endorses.

The places. Selected annotated passages.

- **6 March 1833; 1864 p. 11; mg-j1864-e008-p03.** Every person owes a contribution to the common good, even at the expense of innocent private happiness.

¹⁵⁶ Vocation is an editorial organizing head, not a claim that Guérin consistently uses that noun or arrives at a single settled calling. The article cites his actual mission and usefulness vocabulary.

- **23 June 1833; 1864 p. 42; mg-j1864-e046-p01.** The fear of a mistaken road is sharpened by obligations to those entitled to expect something from him.
- **26 May 1834; 1864 pp. 82–83; mg-j1864-e080-p01.** An undisclosed providential use replaces the demand for a visibly successful role.
- **16 July 1834; 1864 pp. 88–89; mg-j1864-e085-p02.** Liberty gives a public object to modest powers through the image of an ant building the future.
- **21 September 1834; 1864 pp. 99–100; mg-j1864-e093-p01.** Pen and hammer become alternative instruments for the same requirement of useful living.
- **26 September 1834; 1864 p. 100; mg-j1864-e094-p01.** Self-assessed uselessness narrows his supposed claim on the common distribution to bread, water and continued life.

In this edition. The English “mission in society” keeps mission sociale from shrinking into a modern job description. “Sacred ministry” for ministère at e080-p01 extends dignity to all creatures rather than assigning them human occupations.

See also. Providence; Freedom; Society; Humility; Weakness.

Water

*eau; eaux; étang; goutte; flaque*¹⁵⁷

The word. Eau names water as a substance; eaux can gather a landscape’s visible waters into one plural presence. Guérin attends equally to a drop, a pond, and the ocean. Clear, troubled, flowing, and stagnant water offer distinct possibilities rather than interchangeable symbols.

In Guérin. Water’s attraction is stated outright during the October 1833 walk around a large pond. Its green, indistinct surface, the irregular woodland banks, and silent passing birds produce an entire perceptual situation. Earlier, individual drops falling from trees onto the pond make tiny plaintive sounds. The movement from wide surface to minute event reveals the precision within Guérin’s apparently expansive descriptions.

¹⁵⁷ The Sténio comparison refers to a literary death; the supplied translator note identifies George Sand’s Lélia. It is not a report of a death Guérin witnessed.

Water also enables a remarkable mobility of scale. A repaired ship's boat carries a possible oceanic history into a little pond; the imagined intellectual universe of July 1833 shrinks to a droplet inhabited by animalcules. Size alone does not determine richness, though confinement can become a defensive fantasy. In the later journal, rivers and springs register inward circulation, evaporation, depletion, and loss into sand. These uses draw their force from water's actual capacities to move, nourish, reflect, receive disturbance, or dry up.

The notebook does not make all water beneficent. A soul can become dark water clouded by risen sand; still water can conceal danger. The difference between quietness and deadness is therefore crucial. Sensuous refreshment, the reflection of light, and the threatening interruption of flow belong to the same material vocabulary without resolving into a single meaning.

The places. Selected annotated passages.

- **9 May 1833; 1864 pp. 38–39; mg-j1864-e039-p03.** Each drop from the trees is audible against the pond's smooth surface
- **23 May 1833; 1864 p. 40; mg-j1864-e041-p01.** The repaired boat links ocean travel with eventual decay in a small pool
- **4 July 1833; 1864 pp. 43–44; mg-j1864-e048-p01.** A droplet becomes a microscopic intellectual dwelling
- **24 October 1833; 1864 pp. 53–54; mg-j1864-e062-p01.** The pond is apprehended through colour, contour, time of day, and moving birds
- **12 June 1835; 1864 p. 124; mg-j1864-e113-p01.** Dead waters supply a darker literary image of inward moral danger

In this edition. The English pool in the Sténio passage translates *étang*, the same French noun rendered pond elsewhere. The shift should not suggest that the French supplies a wholly different kind of water. Conversely, *eaux* often becomes the singular water when English idiom requires it.

See also. Ocean; Streams; Springs; Rain; Colour.

Waves

*vague; vagues; flot; flots; lame; lames; écume*¹⁵⁸

The word. Guérin's wave vocabulary has several shades. Vague is the familiar wave; lame can emphasize a long moving body of water or breaker; flot can mean a wave, surge, or flowing abundance. Their force depends upon motion and context, not a rigid glossary equivalence.

In Guérin. The storm waves of December 1833 have courses, collisions, and apparent temperaments. They attack granite, compete to clear reefs, break into foam, and withdraw like rebuffed dogs. The fantastical comparisons are organized by actual differences in movement: some pass over the obstacle, others shatter against it. In the sheltered cove, peaceful waves can sleep while their brothers struggle outside.

The following evening changes the scale from battle to breath. The listeners wait for a wave to recede before breathing again, and Guérin briefly distinguishes the deep voice of its arrival from the thin stony sound of its retreat. Waves thereby provide both an audible rhythm and a discipline of attention.

Later they become inward forces without losing these physical distinctions. In September 1834 an isolated soul is a reef under assault; in October the waves at the edge of thought are surrendered to everyday work while the offshore life remains untouched. The same image can describe threatened survival or protected depth, depending on the observer's position.

The places. Selected annotated passages.

- **8 December 1833; 1864 p. 58; mg-j1864-e064-p02.** Varied wave movements generate the battle and animal comparisons
- **8 December 1833; 1864 pp. 59–60; mg-j1864-e064-p04.** The cove makes repose possible within the storm scene
- **9 December 1833; 1864 pp. 60–61; mg-j1864-e065-p02.** The two phases of a wave are distinguished by sound and bodily timing
- **28 September 1834; 1864 p. 100; mg-j1864-e095-p01.** The self becomes a reef under the pressure of an infinite wave

¹⁵⁸ Flots is also used for tears and inward effusions. The natural entry supplies the material motion behind these transfers without identifying every plural flot as literal seawater.

- **22 October 1834; 1864 pp. 101–102; mg-j1864-e097-p01.** A coastal distinction protects the deeper life of thought from daily demands

In this edition. In the December 9 main paragraph lame becomes wave, whereas the 1861 translation also uses breaker. Both represent the same French noun; the translations' variation must not be mistaken for an added difference between the witnesses.

See also. Ocean; Water; Stone; Sound.

Weakness

*faiblesse; faible; frêle; débile; impuissance; infirmité*¹⁵⁹

The word. Faiblesse is weakness; impuissance more specifically names inability or lack of effective power. Frailty, infirmity, and timidity extend the field without becoming synonyms in every setting. Guérin's weakness may concern moral resolve, intellectual work, livelihood, or social exposure.

In Guérin. The initial confession of weakness contains a paradox: recognizing frailty supplies the strength to leave the world and seek religious shelter. Refuge is not simply surrender but a practical arrangement for protecting resolutions. Later, however, the conviction of incapacity becomes itself a destructive force, growing like a seed until it overwhelms its bearer. One must distinguish a limitation from the story about limitation that magnifies its effects.

Dependence on others sharpens the problem. Guérin feels unable to provide what father and friends can reasonably expect, or even to secure his own subsistence. Yet their claims can also generate energy: when he writes for them, he says that they work within him. The desired compassionate love reverses ordinary prestige again, imagining a strong soul kneeling to serve a weak one.

Late entries ask whether intellectual weakness should determine moral worth and answer that it should not. The notebook never becomes a straightforward narrative of overcoming weakness, but it repeatedly discovers capacities inside dependence, affection, and acknowledged

¹⁵⁹ Declarations of incapacity are first-person judgments made in changing circumstances. Their force belongs to the journal's drama; they are not an independent assessment of the author's actual powers.

limitation. Those discoveries prevent its abundant self-belittlement from being its last word.

The places. Selected annotated passages.

- **13 August 1832; 1864 p. 5; mg-j1864-e004-p01.** The sense of weakness generates the strength to seek protective retreat.
- **17 July 1833; 1864 pp. 44–45; mg-j1864-e049-p01.** The conviction of powerlessness becomes an active cause of inward collapse.
- **16 March 1834; 1864 pp. 75–76; mg-j1864-e073-p01.** Father and friends supply a borrowed but effective energy for writing.
- **20 April 1834; 1864 pp. 77–78; mg-j1864-e075-p01.** Compassionate love imagines strength placing itself in the service of weakness.
- **4 June 1835; 1864 pp. 122–123; mg-j1864-e111-p01.** Moral beauty is distinguished from intellectual performance.
- **3 September 1833; 1864 p. 48; mg-j1864-e055-p01.** The unnamed terrible situation is defined only through the writer's judgment of his weak character and timid will.

In this edition. The English differentiates “weak,” “frail,” and “powerlessness,” rather than translating the whole field with one word. Impotence would introduce misleading modern associations where impuissance concerns intellectual or practical inability.

See also. Humility; Suffering; Love; Vocation; Self-knowledge.

Will

*volonté; volontés; résolution; consentement; acquiescement*¹⁶⁰

The word. Will is the capacity to consent, direct oneself, and maintain a resolution. In Guérin's divided inner economy it may desire order without commanding the imagination or the fluctuating powers it must govern.

In Guérin. The storm of May 1833 reveals the will through its failure. Guérin asks why weather can disorder the soul and concludes that his will is not united with God's. Without that attachment he becomes a

¹⁶⁰ The language of weakness belongs to the narrator's changing self-assessment. It should not become a fixed biographical verdict that erases his recorded decisions and activity.

plaything of whatever blows. The desired firmness is therefore relational as well as self-directed: divine alignment promises an anchorage that sheer resolve has not supplied.

A year later the hidden-mission meditation gives consent a quieter efficacy. Even when he cannot see what good his life accomplishes, willing acquiescence can cultivate that imperceptible good. This is not the heroic execution of an identified plan. It is an attempt to make receptive trust morally active.

The September account restores the comic and painful division. A heavy, indolent will runs breathlessly after a soul that escapes on the wings of dreams. Serious projects keep changing, while supposedly empty dreams persist. The paradox reverses the expected contrast between stable decision and fleeting fantasy.

Reasoned independence and moments of courage show that weakness is not his only report, but no single resolution secures a permanent settlement. Will names the effort to give a life continuity amid shifting desire, thought, and circumstance. Its failures are described from within, often severely; they are not a neutral measurement of character.

The places. Selected annotated passages.

- **1 May 1833; 1864 pp. 34–36; mg-j1864-e036-p01.** Exposure to the weather becomes evidence of a will insufficiently joined to God's.
- **26 May 1834; 1864 pp. 82–83; mg-j1864-e080-p01.** Consent to an unknown providential use is treated as a form of moral cultivation.
- **21 September 1834; 1864 pp. 99–100; mg-j1864-e093-p01.** The laboring will cannot keep pace with a soul adept at imaginative flight.
- **27 March 1835; 1864 p. 114; mg-j1864-e105-p01.** Resolution and effort could train the mind, but are not imagined to erase every limitation of method.

In this edition. The English keeps “will” for “volonté” and “acquiescence” for “acquiescement.” The latter is more than emotional resignation in the May passage: it is the consent through which an unknown good is imagined to become fruitful.

See also. Reason; Faculties; Mission; Work and action; Imagination.

Wind

*vent; vents; brise; souffle; rafale*¹⁶¹

The word. Vent names wind broadly; brise often suggests a gentler current, and rafale a gust. Guérin also uses the vocabulary of breath to turn moving air into an apparently voiced agency. Its direction, force, and effects make it perceptible even when it cannot itself be seen.

In Guérin. Wind sets both the landscape and its watcher into motion. In the March forest it makes trees struggle and clouds race, opening momentary passages for the sun. The May storm drives rain in columns, carries birds away like straws, and appears to turn the whole wood upon its roots. This is an investigation of unequal strengths as well as a spectacle: the birds' wings and the human will alike prove vulnerable to currents beyond their control.

The writer nevertheless distinguishes material effects from unknown relations among the elements. He speculates about their conversations without claiming to have explained them. By December, wind is a breath from an unknown mouth playing innumerable instruments through woods, valleys, and plains. Its voice is produced through the things it encounters.

Gentle wind is no less consequential. A breeze can carry a reader's attention away from a book, bring perfume into an imagined refuge, or make a leaf and a tree crown speak. Exposure is therefore double: it permits inspiration and threatens mastery. The August 1834 hope that the faculties will grow in open wind gives risk a positive place in development.

The places. Selected annotated passages.

- **19 March 1833; 1864 p. 15; mg-j1864-e016-p01.** The forest makes wind visible and audible through multiple moving surfaces
- **1 May 1833; 1864 pp. 34–36; mg-j1864-e036-p01.** Material disturbance and speculative elemental communication remain distinct
- **8 December 1833; 1864 pp. 58–59; mg-j1864-e064-p03.** The cliff-watchers feel the force that reduces them to leaves

161 The Coëtquen French includes [du] before nord. The supplied English likewise brackets [from the]; this editorially supplied connection is not an unmarked authorial word.

- **21 December 1833; 1864 p. 65; mg-j1864-e067-p02.** Wind becomes a player of the landscape's many instruments
- **20 August 1834; 1864 pp. 92–93; mg-j1864-e087-p01.** Open exposure is made a condition of intellectual growth

In this edition. The May passage's vent fou becomes mad wind, preserving the personification. In December, haleines formidables becomes formidable breaths, while bouche inconnue stays unknown mouth; the English does not identify a speaker whom the French leaves unnamed.

See also. Air; Storm; Trees; Sound; Scent.

Winter

*biver; froid; froidure; frimas; glace*¹⁶²

The word. Winter gathers cold, bare wood, snow, and contracted life, but its visible signs can return out of season. Froidure is a literary coldness; glacé can move from literal freezing to inward insensibility. Season and sensation do not always coincide.

In Guérin. March 1833 repeatedly returns the hoped-for spring to winter. Birds newly arrived shiver; cracks in the house moan as in January; the writer draws inward along with nature. A few days later winter takes leave smiling beneath a pure sky. Even within these short entries it is not one uniformly hostile presence.

The June complaint that only greenery distinguishes the day from December makes seasonal mismatch part of the experience. Winter can persist as an atmospheric impression after vegetation has advanced. Conversely, the final coastal walk in January is granted all spring's grace: birds sing, rosebushes and honeysuckle green, and the sea looks festive.

This instability matters for the inward winter imagery. July's actual warmth leaves Guérin cold and frozen, revealing a disjunction between weather and feeling. The seasonal vocabulary offers him a way of describing this failure of response, but the accurate account of external warmth prevents the metaphor from replacing the world.

¹⁶² These winter references include literal weather, comparisons across seasons, and inward metaphors. They should not be combined into a reconstructed weather diary without preserving those differences.

The places. Selected annotated passages.

- **8 March 1833; 1864 p. 12; mg-j1864-e009-p01.** Cold returns the body and new arrivals to contraction
- **20 March 1833; 1864 p. 16; mg-j1864-e017-p01.** Winter's departure can itself be smiling and luminous
- **13 June 1833; 1864 pp. 40–41; mg-j1864-e043-p01.** June weather feels like December despite the green earth
- **17 July 1833; 1864 pp. 44–45; mg-j1864-e049-p01.** Inward freezing occurs during a genuinely bright, warm day
- **20 January 1834; 1864 pp. 70–72; mg-j1864-e069-p02.** January briefly possesses spring's grace and visible growth

In this edition. The English keeps froid, glacé as cold, frozen in July, preserving their cumulative force. It also retains Winter smiles in January rather than paraphrasing the paradox away as unseasonably good weather.

See also. Snow; Spring; Summer; Sun; Air.

Woods

*bois; forêt; forêts; bosquet; taillis; ballier*¹⁶³

The word. Bois can mean woodland or wood as material; forêt stresses an extensive forest. Bosquet, taillis, and hallier indicate smaller groves, coppice, and thickets. The range lets Guérin move between an encompassing landscape and its enclosed, intimate spaces.

In Guérin. The woods are never merely a backdrop of green. In March Coëtquen has layered colours, sudden depth, and violent sound; its darkness can be majestic while its momentary illumination is uncanny. Later spring greenery moves from garden to grove, thicket, and forest until the whole expanse seems an emerald sea. Vegetation is perceived as spreading life across connected scales.

Woodland also holds distinct interiors. Birds withdraw beneath cover; a path passes between hazels and box; Guérin pushes his head among branches to breathe concealed perfumes before departure. Such gestures

¹⁶³ The description of a forest as an assembly belongs to the January 24 city passage; it is a comparison made in absence, distinct from the walks actually narrated in woods.

seek more than a view. They attempt bodily intimacy with a place that cannot simply be carried away.

Forests can substitute for the human assembly he finds oppressive: he prefers their alternations of silence and bellowing to the city crowd. At the journal's end, returning from the ocean to great woods finds another domain of extensive, continuous sounds. Sea and forest become comparable powers without losing their different materials.

The places. Selected annotated passages.

- **19 March 1833; 1864 p. 15; mg-j1864-e016-p01.** A woodland ravine combines dark water, trunks, moving clouds, and sudden light
- **3 May 1833; 1864 pp. 36–37; mg-j1864-e037-p01.** The spread from garden to forest enlarges new greenery into a sea
- **20 January 1834; 1864 pp. 70–72; mg-j1864-e069-p02.** Parting becomes a tactile and scented encounter with undergrowth
- **24 January 1834; 1864 pp. 73–74; mg-j1864-e070-p01.** Forests are imagined as the assemblies preferred to crowds
- **13 October 1835; 1864 pp. 125–126; mg-j1864-e116-p01.** Great woods answer the ocean through their extensive, continuous sound

In this edition. Taillis is translated coppice in the coastal scenes, preserving a managed woodland form rather than making every wooded place an untouched wilderness. Bois changes between woods and wood according to whether a habitat or material is intended.

See also. Trees; Landscape; Sound; Scent; Birds.

Work and action

*travail; travailler; action; labeur; vie active; subsistance*¹⁶⁴

The word. Travail covers intellectual labor, paid occupation, and manual work; action marks engagement beyond inward possibility. Their value changes with purpose and circumstance, especially when subsistence competes with the time of thought.

In Guérin. The early demand to fulfill a social mission rejects a private happiness that would remain idle and useless to others. By March

¹⁶⁴ October and November 1834 report a temporarily protected interior; April 1835 reports its depletion. These are sequential observations and should not be presented as simultaneous descriptions of identical conditions.

1834 affection for father and friends makes published work possible even when confidence in its quality fails. Labor need not arise from self-belief; responsibility and love can supply its force.

The country interludes complicate the moral contrast between work and idleness. Receptive leisure may grow the mind, while long formal application may produce little. Guérin nonetheless resolves in September to accept whichever tool God places in his hands, pen or hammer. Useful life matters more than the prestige of an occupation.

The transition into employment is then recorded from several positions. In October action consumes the days but reaches only thought's shoreline. In November bodily fatigue leaves the inward soul fresh because it has withdrawn beyond the battlefield. By April 1835, however, the necessity of teaching and travel through the city usurps the time of thinking; the river is lost in sand. The protected interior has become less secure.

These changes prevent an easy division between labor as salvation and labor as oppression. Work can provide service, income, courage, rhythm, and bodily exhaustion, while either sheltering or starving inward life. The notebook's concern is the cost of the actual relation, not a universal permission for contemplation to exempt itself from common human need. The miniature of 1 May 1834 makes the inability to earn subsistence bodily: the adult compares himself unfavourably with a newborn whose lips can draw nourishment. Paid work is therefore felt not only as a drain on thought but as a humiliating test of whether he can sustain his own life.

The places. Selected annotated passages.

- **16 March 1834; 1864 pp. 75–76; mg-j1864-e073-p01.** Writing for publication becomes possible through devotion to father and friends.
- **21 September 1834; 1864 pp. 99–100; mg-j1864-e093-p01.** Pen and hammer are placed on the same moral plane if either permits a useful life.
- **22 October 1834; 1864 pp. 101–102; mg-j1864-e097-p01.** Busy work takes thought's margins while its deeper waters remain untouched.

- **23 November 1834; 1864 pp. 102–103; mg-j1864-e098-p01.** After two months of action, physical fatigue coexists with inward freshness and retreat.
- **30 April 1835; 1864 p. 120; mg-j1864-e108-p03.** Teaching and material care consume the time of thought, upsetting the earlier balance.
- **1 May 1834; 1864 p. 78; mg-j1864-e076-p01.** The nursing child can draw life for itself; the young adult judges himself unable to earn the means of living.

In this edition. The supplied English differentiates “outward work,” “action,” “human toil,” and “daily subsistence.” “Travail extérieur” names work directed into the practical world, not necessarily work performed outdoors.

See also. Mission; Will; Thought; Education; Study; Positive knowledge.

Writing

*écrire; écrivain; papier; phrase; essais; pastiche*¹⁶⁵

The word. Writing is the material act of making marks, the attempt to give experience form, and sometimes a means of earning a livelihood. Its success cannot be inferred simply from the intensity of what precedes it.

In Guérin. The notebook repeatedly records the conditions under which writing fails. Severe suffering can leave no freedom for observation; weeks pass without a word. Elsewhere an unfinished sentence is resumed after several days, only to be interrupted by the present sky. Such breaks are part of the account’s temporal texture. They should not all be assigned the same cause, especially where the printed apparatus separately reports erasure or missing leaves.

Writing also preserves threatened happiness. Guérin hurries to record exaltation before it passes and prepares memories that his future self will reread. In Paris he produces articles because attachment to his father and friends supplies an energy he does not find alone. The written work has intimate, prospective, and practical uses beyond public literary ambition.

¹⁶⁵ Reticence is developed especially in March 27 and May 7, 1835 (e105-p04; e109-p02). Their praise of secrecy must not be used to deny that Guérin sometimes read or shared notebook material with companions.

Its relation to originality is troubled. A finished attempt can look like a pastiche made from colors scraped off other people's palettes. In December 1834 he watches the shadows of his imaginings cross the paper like summer cloud shadows: the writing captures movement without making it a permanent possession.

Finally, reticence becomes a positive value. Quietly guarded inward wealth may contain more strength and beauty than its fullest display. This late ideal does not cancel the notebook's existence. It poses a question about the audience, manner, and cost of disclosure: what can be made visible without losing the very life the words are meant to preserve?

The places. Selected annotated passages.

- **3 March 1833; 1864 pp. 8–9; mg-j1864-e006-p01.** The retrospective opening explains sparse writing through suffering that prevented sustained observation.
- **1 October 1833; 1864 pp. 48–50; mg-j1864-e057-p01.** A resumed sentence is interrupted by new perception, displaying writing's changing present.
- **16 March 1834; 1864 pp. 75–76; mg-j1864-e073-p01.** Journalistic work is sustained by love for father and friends rather than confidence in literary ability.
- **10 June 1834; 1864 pp. 83–84; mg-j1864-e081-p01.** The completed work disappoints as a mixture of borrowed colors, making originality an explicit concern.
- **10 December 1834; 1864 pp. 104–106; mg-j1864-e099-p04.** Writing is figured as moving shadows on paper, a trace of volatile imaginings.

In this edition. "Pastiche" is retained in English and means an imitative composition here. The painting metaphor specifies the charge: borrowed remnants are crudely combined. It should not be silently replaced by the stronger accusation of plagiarism.

See also. Notebook; Expression; Language; Art; Work and action.

French forms and English aliases

These alternate lookup terms lead to the principal articles. Grouped French forms and conceptual English labels are distinguished in the articles themselves.

abeille. Insects.

abnégation. Resignation and detachment.

abri. Nests; Retreat.

Absorption. Soul.

accord. Harmony.

accords. Harmony.

Achille. Homer.

acquiescement. Resignation and detachment; Will.

acquiescence. Resignation and detachment.

action. Work and action.

active life. Work and action.

adieu. Friendship.

adoration. Piety.

Aeneid. Virgil.

affection. Love.

afranchi. Freedom.

agents extérieurs. Candolle.

agitation. Restlessness.

agonie. Death.

aile. Birds.

aimer. Love.

Air de trois notes. Rousseau.

airs. Air.

allégement. Consolation.

altar. Sacrifice and Eucharist.

âme. Soul.

âme chérie. Marie La Morvonnais.

America. Cooper and Natty Bumppo.
Amérique. Cooper and Natty Bumppo.
âmes. Soul.
ami. Friendship; Hippolyte La Morvonnais.
amis. Friendship.
amitié. Friendship.
amour. Herder; Love.
amour-propre. Humility.
analyse. Analysis.
analytical. Analysis.
analytique. Analysis.
anciens. Antiquity.
ange. Biblical journeys.
animalcule. Insects.
animalcules. Insects.
année. Time.
anniversaire. Time.
anniversary. Time.
ant. Insects.
antiquité. Antiquity.
anxiety. Restlessness.
apostolat. Mission.
apostolate. Mission.
Apparition. Dream and reverie.
apprendre. Study.
araignée. Insects.
arbre. Trees.
arbres. Trees.
ardoise. Stone.
Arguenon. Brittany.
aride. Dryness.
aridity. Dryness.

art antique. Antiquity.
art gothique. Ploërmel and Josselin.
artifice. Art.
artist. Art.
artistes. Art.
arts. Art.
asile. Retreat.
aspiration. Desire.
astre. Moon and stars; Sun.
At home. Le Cayla.
atmosphère. Air.
atom. Insects.
atome. Insects.
attrait. Desire.
Au Cayla. Le Cayla.
au dedans de moi. Self-knowledge.
Au Parc (Eure-et-Loir). Le Parc.
au Val. Le Val.
autel. Sacrifice and Eucharist.
automne. Autumn.
avenir. Time.
aversion. Ennui and aversion.
avide. Desire.
avidité. Desire.
azur. Colour; Sky.
azure. Sky.
Babylon. Biblical journeys.
Babylone. Biblical journeys.
balm. Unction.
bark. Trees.
barrenness. Dryness.
Baucis. Classical metamorphoses.

beau. Beauty.
beauté. Beauty.
beauté morale. Beauty.
beautés. Beauty.
beautiful. Beauty.
bee. Insects.
belief. Faith and doubt.
belle. Beauty.
beneficent power. Consolation.
bereavement. Mourning.
Bernardin. Bernardin de Saint-Pierre.
bien général. Mission.
bird. Birds.
black. Colour.
blanc. Colour.
blancheur. Snow.
bleu. Colour.
blossom. Flowers.
blue. Colour.
bois. Woods.
bonheur. Joy and happiness.
bonté. Grace.
book. Reading.
Book of Kings. Biblical quotations.
books. Reading.
boredom. Ennui and aversion.
bosquet. Woods.
Botany. Candolle.
bouton. Flowers.
branche. Trees.
breaker. Waves.
breast. Heart.

Bretagne. Brittany.
brise. Wind.
brouillard. Clouds.
bruissement. Sound.
bruit. Sound.
brume. Autumn; Clouds.
bûcher. Fire; Sacrifice and Eucharist.
bud. Flowers.
Bürger. Goethe and German literature.
burrow. Nests.
C.... Edmond de Cazalès.
cahier. Notebook.
Cahier vert. Trébutien and the printed witnesses.
Cahier Vert. Trébutien and the printed witnesses.
calling. Vocation.
calm. Melancholy; Resignation and detachment.
calme. Mordreux; Silence.
campagne. Landscape; Le Parc.
canard. Birds.
Cancalle. Horizon.
caractère. Physiognomy.
Carmel. Biblical journeys.
Cayla. Le Cayla.
Cazalès. Edmond de Cazalès.
cell. Nests.
cellule. Nests.
cercle de l'enfer. Dante.
cercueil. Death.
certain truth. Positive knowledge.
chaleur. Summer.
chant. Birdsong.
chanter. Birdsong.

charité. Love.
château. Ploërmel and Josselin.
Chateaubriand. Chateaubriand and René.
Châteauneuf. Saint-Malo and the Rance.
chemin. Journeys.
Chênaie. La Chênaie.
chez soi. Friendship; Le Cayla.
childhood. Childhood and youth.
choses naturelles. Nature.
ciel. Sky.
ciel breton. Brittany.
cieux. Sky.
cime. Mountains and hills.
clarté. Light.
Classical education. Antiquity.
coéternel. Eternity.
cœur. Heart.
coeur. Heart.
collectedness. Recollection.
college. Education.
collège. Education.
Collin d'Harleville. Marie La Morvonnais.
colline. Mountains and hills.
color. Colour.
comfort. Consolation.
Common distribution. Vocation.
common good. Mission.
compassion. Consolation; Love; Sympathy.
composition. Art.
comtesse Mathilde. Sismondi.
confins. Horizon.
conformités. Correspondence.

conformity. Correspondence.
connaissances. Science; Study.
connaissances positives. Positive knowledge.
consciences. Conscience.
consent. Will.
consentement. Will.
consolantes. Consolation.
consoler. Consolation.
contours. Form.
contraction. Faculties.
Cooper. Cooper and Natty Bumppo.
coppice. Woods.
coque. Nests.
corbeau. Birds.
correspondance. Correspondence.
coteau. Mountains and hills.
côtes. Brittany.
couchant. Dawn and twilight.
coucher du soleil. Dawn and twilight.
couleur. Colour.
countenance. Physiognomy.
courant. Streams.
courant des voyages. Journeys.
created world. Creation.
creating. Creation.
création. Creation; Nature.
créations. Creation.
creative power. Genius.
créer. Creation.
crépuscule. Dawn and twilight.
crépuscule d'automne. Autumn.
croire. Faith and doubt.

croissance. Growth and decay.
crowd. Society.
croynance. Faith and doubt.
crying. Tears.
current. Streams.
Dante's banner. Dante.
darkness. Shadow.
dawn. Dawn and twilight.
débile. Weakness.
decay. Growth and decay.
décomposer. Analysis.
decomposition. Analysis.
décrire. Expression.
dégoût. Ennui and aversion.
dégoûts. Ennui and aversion.
délectation. Pleasure and voluptuousness.
delight. Pleasure and voluptuousness.
demi-sommeil. Dream and reverie.
départ. Journeys.
dépérissement. Growth and decay.
dépouille. Death.
dépouillement. Resignation and detachment.
description. Expression.
désert. Solitude.
désespérer. Hope and despair.
désespoir. Hope and despair.
désir. Desire.
désirer. Desire.
despair. Hope and despair.
dessèche. Dryness.
destin. Presentiment.
destinée. Providence; Vocation.

destiny. Presentiment; Vocation.
détachment. Resignation and detachment.
deuil. Mourning.
développement. Growth and decay.
deviendrai-je un dieu. Classical metamorphoses.
devotion. Piety.
dew. Rain.
Dieu. God.
Dinan. Saint-Malo and the Rance.
Diomède. Homer.
discours. Language.
disgust. Ennui and aversion.
disparaît. Mourning.
distance. Horizon.
distribution commune. Vocation.
divine favor. Grace.
divine guidance. Providence.
Divinité. God.
Divinity. God.
doubt. Faith and doubt.
douceur. Consolation.
douleur. Mourning; Suffering.
doute. Faith and doubt.
douter. Faith and doubt.
doux visage. Marie La Morvonnais.
dream. Dream and reverie.
drop. Water.
drought. Dryness.
Dualism. Hugo.
dualisme. Hugo.
durée. Time.
dust. Earth.

dying. Death.

eau. Water.

eaux. Water.

eaux mortes et mortelles. Sand and Sténio.

Ébihens. Brittany.

Ebihens. Brittany.

écho. Sound.

echo. Sound.

éclat. Light.

écoles. Education.

écorce. Trees.

écrire. Letters and correspondence; Notebook; Writing.

écrivain. Writing.

ecstasy. Dream and reverie; Pleasure and voluptuousness.

écueil. Stone.

écume. Waves.

éducation. Education.

éducations morales. Education.

éléments. Nature.

Élie. Élie de Kertanguy.

Élie et moi. Élie de Kertanguy.

émanation. Scent.

encens. Sacrifice and Eucharist.

enchaînement. Organic unity.

Énéide. Virgil.

énergie. Power.

enfance. Childhood and youth.

enfant. Childhood and youth.

ennui. Ennui and aversion.

ensemble. Organic unity.

entretien. Friendship.

épanchement poétique. Poetry.

épreuve. Trial.
épreuves. Trial.
éprouver. Feeling and sensation; Trial.
espérance. Hope and despair.
espérer. Hope and despair.
espoir. Hope and despair.
esprit. Soul.
essais. Writing.
étang. Water.
étang profond. Sand and Sténio.
été. Summer.
étendard. Dante.
étendue. Horizon.
eternal. Eternity.
éternel. Eternity.
éternellement. Eternity.
éternité. Eternity.
étoile. Moon and stars.
étoiles. Moon and stars.
étude. Study.
études. Study.
Études de la Nature. Bernardin de Saint-Pierre.
étudier. Study.
Eucharist. Sacrifice and Eucharist.
eucharistic. Sacrifice and Eucharist.
Eugénie. Letters and correspondence.
évangéliser. Mission.
evangelizavero. Biblical quotations.
evening. Dawn and twilight.
exile. Friendship.
expanse. Horizon.
expansion. Faculties.

expressing. Expression.
exprimer. Expression.
extase. Dream and reverie; Pleasure and voluptuousness.
eyes of the soul. Inner eye.
face. Physiognomy.
faculté. Faculties.
faculté spéculaire. Mirror.
facultés. Faculties.
faible. Weakness.
faiblesse. Weakness.
faith. Faith and doubt.
famille. Mordreux.
fate. Presentiment; Providence.
feeling. Feeling and sensation.
Féli. Lamennais (Féli).
félicité. Joy and happiness.
fellow-feeling. Sympathy.
feu. Fire.
feuille. Leaves.
feuillée. Leaves.
feuilles. Leaves.
Feuilles d'Automne. Hugo.
feuilles volantes. Trébutien and the printed witnesses.
figure. Dream and reverie.
fil invisible. Providence.
filet d'eau. Streams.
fine arts. Art.
fini. Infinity.
finite. Infinity.
firmament. Sky.
flambeau. Fire.
flame. Fire.

flamme. Fire.
flaque. Water.
flétrir. Growth and decay.
fleur. Flowers.
fleurs. Flowers.
fleuve. Streams.
floraison. Flowers.
flot. Waves.
flots. Waves.
flower. Flowers.
foam. Waves.
fog. Clouds.
foi. Faith and doubt.
foliage. Leaves.
fond d'ardoise. Coëtquen.
fontaine. Springs.
force. Power.
forces intellectuelles. Faculties.
foreboding. Presentiment.
forest. Woods.
forêt. Woods.
Forêt de Coëtquen. Coëtquen.
forêt de Coëtquen. Coëtquen.
forêts. Cooper and Natty Bumppo; Woods.
formation. Form.
forme. Form.
former. Form.
formes. Form.
forms. Form.
formulation. Expression.
formuler. Expression.
fortune. Presentiment; Providence.

foule. Paris; Society.
fountain. Springs.
fourmi. Insects.
fragrance. Scent.
frailty. Weakness.
François. François du Breil de Marzan.
Frédéric. Letters and correspondence.
frêle. Weakness.
friend. Friendship.
frimas. Snow; Winter.
froid. Winter.
froidure. Winter.
frôlement. Sound.
fruits. Fruit.
fumée. Fire.
future. Time.
G. S. Trébutien. Trébutien and the printed witnesses.
gaieté. Joy and happiness.
gazouillant. Birdsong.
Gellert. Goethe and German literature.
génie. Genius.
génies. Genius.
George Sand. Sand and Sténio.
Gerbet. Horizon.
germ. Growth and decay.
German literature. Goethe and German literature.
germe. Growth and decay; Seeds.
germes. Seeds.
germination. Seeds.
giboulée. Storm.
gîte. Nests.
glacé. Winter.

Glaucus. Classical metamorphoses.
Gleim. Goethe and German literature.
Goethe. Goethe and German literature.
Gøthe. Goethe and German literature.
Gothic art. Ploërmel and Josselin.
goutte. Rain; Water.
grâce. Grace.
grâces. Grace.
grain. Storm.
graine. Seeds.
grand homme. Lamennais (Féli).
grandeur. Sublime.
grands fleuves. Cooper and Natty Bumppo.
granit. Stone.
granite. Stone.
grave. Death.
gray. Colour.
green. Colour.
Green Notebook. Notebook.
greenery. Leaves.
grey. Colour.
grief. Mourning.
gris. Colour.
ground. Earth.
grove. Woods.
growth. Childhood and youth; Growth and decay.
guide menteur. Dante.
Gustans gustavi. Biblical quotations.
Habakkuk. Biblical journeys.
habit. Mourning; Restlessness.
habitude. Mourning; Restlessness.
haleine. Air.

hallier. Woods.

Han d'Islande. Hugo.

happiness. Joy and happiness.

harmonie. Harmony; Sound.

harmonier. Harmony.

harmonies. Harmony.

harmoniser. Harmony.

Harpocrate. Harpocrates.

hauteur. Mountains and hills.

heavens. Sky.

Hébiens. Brittany.

Henri Guillermand. Letters and correspondence.

Hernani. Hugo.

heureux. Joy and happiness.

Heureux les pauvres et les humbles. Biblical quotations.

hidden purpose. Providence.

hill. Mountains and hills.

Hippolyte. Hippolyte La Morvonnais.

hirondelle. Birds.

Histoire des Républiques italiennes. Sismondi.

hiver. Winter.

home. Friendship.

Homère. Antiquity; Homer.

homme intérieur. Soul.

hommes. Society.

hommes de génie. Genius.

Honey. Biblical quotations.

hope. Hope and despair.

hospitalité. Friendship.

hospitality. Friendship.

humble. Humility.

humilité. Humility.

I Regum. Biblical quotations.

ici. Notebook.

ideas. Thought.

idées. Thought.

idols. Art.

île. Bernardin de Saint-Pierre.

Iliad. Homer.

Iliade. Homer.

image-making. Imagination.

images. Imagination.

images de l'incr  . Symbol.

imaginations. Imagination.

imaginer. Imagination.

imaginings. Imagination.

imitation. Writing.

immensit  . Infinity.

immolation. Sacrifice and Eucharist.

immolation eucharistique. Sacrifice and Eucharist.

imperishable. Eternity.

imp  rissable. Eternity.

impression. Feeling and sensation.

impuissance. Power; Weakness.

incr  . Infinity; Symbol.

ind  pendance. Freedom.

independence. Freedom.

index sur sa bouche. Harpocrates.

Inferno. Dante.

infini. Infinity.

infinite. Infinity.

infirmit  . Weakness.

inner life. Soul.

innocence. Na  vet  ; Purity and innocence.

innocent. Purity and innocence.
inquiet. Restlessness.
inquiétude. Restlessness.
insect. Insects.
insecte. Insects.
insectes. Insects.
inspiration. Mission.
intellect. Intelligence.
intellectuel. Intelligence.
intellectuelles. Intelligence.
intelligences. Intelligence.
intercession. Prayer.
intimation. Presentiment.
introspection. Self-knowledge.
invocation. Prayer.
invoquer. Prayer.
inward eye. Inner eye; Self-knowledge.
inward life. Soul.
inward stillness. Recollection.
isolation. Solitude.
isolement. Solitude.
Israélite. Biblical journeys.
J. J.. Rousseau.
Jean-Jacques Rousseau. Rousseau.
jeune. Childhood and youth.
jeunesse. Childhood and youth.
joie. Joy and happiness.
Josselin. Ploërmel and Josselin.
jouissance. Pleasure and voluptuousness.
jour. Time.
journal. Notebook.
jours éclatants. Summer.

joy. Joy and happiness.
Kertanguy. Élie de Kertanguy.
Klopstock. Goethe and German literature.
knowledge. Science.
La Brousse. François du Breil de Marzan.
La Famille et l'Autel. François du Breil de Marzan.
La Morvonnais. Hippolyte La Morvonnais.
la Rance. Saint-Malo and the Rance.
La Thébaïde des Grèves. Hippolyte La Morvonnais.
labeur. Work and action.
labor. Work and action.
labour. Work and action.
lacune. Trébutien and the printed witnesses.
lame. Waves.
Lamennais. Lamennais (Féli).
lames. Waves.
langage. Language.
Languedoc. Brittany.
larmes. Tears.
L'Avenir. Letters and correspondence.
leaf. Leaves.
learning. Science; Study.
lecture. Reading.
lectures. Reading.
Lélia. Sand and Sténio.
Lénore. Goethe and German literature.
Letters. Letters and correspondence.
lettre. Letters and correspondence.
L'Europe littéraire. Analysis.
liaison. Correspondence.
liberté. Freedom.
liberté italienne. Sismondi.

liberty. Freedom.

libre. Freedom.

lilac. Trees.

lire. Reading.

livelihood. Work and action.

livres. Reading.

logic. Reason.

logique. Reason.

loi de dépérissement. Herder.

lointain. Horizon.

Lord. God.

loss. Mourning.

Lucrèce Borgia. Hugo.

Lucretius. Ancient wisdom and the Porch.

lueur. Light.

lumière. Light.

lune. Moon and stars.

M. de Lamennais. Lamennais (Féli).

M. Edmond de Cazalès. Edmond de Cazalès.

M. Féli. Lamennais (Féli).

M. Sismonde Sismondi. Sismondi.

maison antique. Le Val.

maison de M. de Lamennais. La Chênaie.

maison sainte. La Chênaie; Retreat.

mal. Suffering.

malaise. Suffering.

manuscrit original. Trébutien and the printed witnesses.

Marie. Marie La Morvonnais; Mourning.

Marzan. François du Breil de Marzan.

mathematical truth. Positive knowledge.

Mathilde. Sismondi.

matin. Dawn and twilight.

maturité. Fruit.
me connais. Self-knowledge.
me souviens. Memory.
mélancolie. Melancholy.
mélancolique. Melancholy.
membres. Organic unity.
mémoire. Memory.
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10 July 1832; 1864 pp. 3–4; mg-j1864-e001-p01. Art; Horizon; Landscape; Language; Le Cayla; Memory; Mountains and hills; Nature; Recollection; Spring; Sublime.

30 July 1832; 1864 p. 4; mg-j1864-e002-p01. Chateaubriand and René; Dryness; Heart; Rain; Reading.

30 July 1832; 1864 p. 4; mg-j1864-e002-p02. Chateaubriand and René; Reading; Springs; Tears.

4 August 1832; 1864 pp. 4–5; mg-j1864-e003-p01. Death; Love; Time; Trial.

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3 March 1833; 1864 pp. 8–9; mg-j1864-e006-p01. Notebook; Spring; Suffering; Sun; Writing.

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9 March 1833; 1864 p. 12; mg-j1864-e010-p01. Brittany; Homer.

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- 8 December 1833; 1864 p. 58; mg-j1864-e064-p01.** Ocean; Storm; Sublime.
- 8 December 1833; 1864 p. 58; mg-j1864-e064-p02.** Stone; Waves.
- 8 December 1833; 1864 pp. 58–59; mg-j1864-e064-p03.** Earth; Harmony; Organic unity; Sublime; Wind.
- 8 December 1833; 1864 pp. 59–60; mg-j1864-e064-p04.** Antiquity; Mountains and hills; Stone; Waves.
- 9 December 1833; 1864 p. 60; mg-j1864-e065-p01.** Dawn and twilight; Moon and stars; Piety.
- 9 December 1833; 1864 pp. 60–61; mg-j1864-e065-p02.** Analysis; Feeling and sensation; Hippolyte La Morvonnais; Ocean; Sound; Waves.
- 9 December 1833; 1864 p. 61; mg-j1864-e065-p03.** Antiquity; Night; Shadow; Silence.
- 9 December 1833; 1864 pp. 61–62; mg-j1864-e065-p04.** Autumn; Brittany; Joy and happiness; Melancholy; Rain; Tears.
- 20 December 1833; 1864 p. 62; mg-j1864-e066-p01.** Piety; Recollection; Scent.
- 20 December 1833; 1864 pp. 62–64; mg-j1864-e066-p02.** Fire; Friendship; Joy and happiness; Le Val; Piety; Power; Purity and innocence; Study.

21 December 1833; 1864 pp. 64–65; mg-j1864-e067-p01. Night; Storm.

21 December 1833; 1864 p. 65; mg-j1864-e067-p02. Pleasure and voluptuousness; Sound; Springs; Wind.

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