

BARTLETT'S  
FAMILIAR  
QUOTATIONS

\* THE MOST SUBSTANTIAL REVISION EVER—WITH 2,500 NEW QUOTATIONS \*



EIGHTEENTH EDITION

JOHN BARTLETT

GEOFFREY O'BRIEN, GENERAL EDITOR

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BARTLETT'S

FAMILIAR

QUOTATIONS

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*A collection of passages, phrases, and proverbs traced  
to their sources in ancient and modern literature*



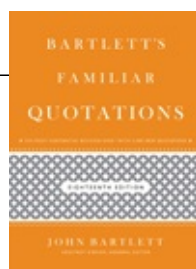
EIGHTEENTH EDITION

JOHN BARTLETT

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## PREFACE TO THE EIGHTEENTH EDITION

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WHEN THE BOOKSELLER JOHN BARTLETT PUBLISHED HIS COLLECTION OF FAMILIAR QUOTATIONS IN 1855, WAS ALREADY THE CULMINATION OF A LONG PROCESS OF COMPILING AND SIFTING . An early reader with an extraordinarily retentive memory, Bartlett, born in Plymouth, Massachusetts, in 1820, had for years kept a commonplace book in which he noted those “passages, phrases, and proverbs” that he had a penchant for collecting. The privately printed 1855 edition was only 258 pages long; by the time of his death in 1905, he had overseen nine editions, and his commonplace book had taken its place as an indispensable reference.

Bartlett’s original *Familiar Quotations* registered the essential influences of his culture: the Bible and Shakespeare above all, flanked by an array of chiefly British writers. Bartlett’s range may have been narrow, but within it his tastes were solid, and his work has provided an unshakeable foundation for the extensive revisions and additions of the editors who have followed him. The apparent modesty of the sentence by Montaigne that Bartlett affixed to the title page of the seventh edition (1876)—“I have gathered a posie of other men’s flowers, and nothing but the thread that binds them is mine own”—doubtless conceals pride in the characteristic aptness of the choice. The book as it evolved under his care became a sort of history of thought and expression, a way for a reader to sail rapidly over centuries and pass them in review. Bartlett knew that *familiar* is not a word that can be easily defined—“what is familiar to one class of readers may be quite new to another”—and acknowledged that “it has been thought better to incur the risk of erring on the side of fullness.” In taking that risk he created not merely a reference work but a unique anthology, a book that can be read straight through, a graph of the thought of centuries spread out like an entrancing scroll.

John Bartlett’s achievement was singular, and it has continued to inspire the editors who have followed him. *Bartlett’s Familiar Quotations* has always been, and will remain, a work in progress. Such a book must change over time to reflect not only what has been newly written or said but to take note of how the past changes as well, always renewing itself as new readers and observers uncover fresh perspectives and areas of interest. It is not so much like walking through a museum of fixed exhibits as of tuning in to a millennia-old conversation and picking up, each time, slightly different clusters of fragments and piecing together a slightly different story. The voices resonating in that echo chamber are also talking to one another, and so *Bartlett’s* is also a map of interconnections and variants. Quotations respond to quotations, to affirm them or turn them inside out or perhaps to drown them. One way or another, the conversation sustains itself over vast stretches of time—from the Sumerian Gilgamesh epic to the newly minted sound bites of the Internet era—even as it suffers interruption from the intrusions and catastrophes of history.

One thing that has changed significantly is the range of source materials on which *Bartlett's* draws. A work that was once dominated by scripture, classical literature, and poetry has opened itself to the multiple voices of mass journalism, recording, movies, radio and television broadcasting, and now the Internet. The digital era offers opportunities that are both exhilarating and overwhelming; we can see a phrase traveling from place to place virtually before our eyes, and we can get a quantitative sense of how widely and quickly it has traveled. Millions of words are captured that would once have disappeared into the wind. But the age of recording is also the age of ephemerality. The familiar quotations of last year are for the most part well on their way to oblivion. A new edition of *Bartlett's* must gamble on the newest utterances, but only a future editor will be in a position to measure how long-lasting any of them proves.

Many voices appear in *Bartlett's* for the first time in this eighteenth edition, some the expected brand-new ones—Barack Obama, Anne Carson, David Foster Wallace, Sonia Sotomayor, Steve Jobs, Sarah Palin, Warren Buffett, *The Sopranos*, *South Park*—and others from the recent and not-so-recent past whose phrases continue to pervade and sometimes transform the culture. As in any era, but now at a faster rate than ever, catchphrases from many different corners—whether “the anxiety of influence” or “wardrobe malfunction” or “the male gaze” or “the age of mechanical reproduction” or “gonzo journalism”—find their way into the main corridors of speech.

This edition expands its international coverage, incorporating important writers from Europe, Asia, Africa, and Latin America, and elsewhere, from Wang Wei and Ibn Khaldun to Wislawa Szymborska and Orhan Pamuk. It adds the words of over a hundred women. It offers a richer gathering of memorable verbal expression by artists of many kinds (painters, musicians, photographers, architects, filmmakers) and draws more heavily on novelists as varied as Dostoevsky and Elmore Leonard. It acknowledges that the words of songwriters—from Johnny Mercer, Willie Dixon, and Leonard Cohen to Madonna, Grandmaster Flash, and Kurt Cobain—have an unequalled reach and influence. But they will be found as well among astronauts and entrepreneurs, athletes and physicists, rappers, federal judges, deconstructionists, and otherwise almost unknown figures who have given utterance to phrases that continue to make inroads as only the most eloquent or startling or suggestive or even unsettling quotations can.

I must gratefully acknowledge the suggestions of many consultants, friends, and colleagues whose guidance has been invaluable in the preparation of this edition. They include Tracy Behar, Susan Brougham, Devin Dougherty, Evan Eisenberg, Peggy Freudenthal, Katherine Isaacs, Kent Jones, Cynthia Lindlof, Barbara Nicol, Michael Neibergall, Heather O'Brien, Flaminia Ocampo, Jan Malcolm, Pamela Marshall, Jonathan Miller, Laura Miller, Albert Mobilio, Jed Perl, Robert Polit, Kathryn Rogers, Luc Sante, Harold Schechter, Jill Schoolman, and Drake Stutesman. I owe a special debt to James Gibbons, who participated extensively in every phase of this project, helping to enlarge its scope in many free-ranging discussions and enriching its contents by uncovering a wide array of memorable contributions.

GEOFFREY O'BRIEN  
New York, New York

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# GUIDE TO THE USE OF *BARTLETT'S FAMILIAR QUOTATIONS*

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## • BASIC INFORMATION •

AUTHORS APPEAR CHRONOLOGICALLY IN THE ORDER OF THEIR BIRTH DATES; AUTHORS BORN IN THE SAME YEAR ARE ARRANGED ALPHABETICALLY. The quotations for each author are generally in chronological order according to the date of publication (in some instances according to the date of composition). Poetry generally precedes prose for authors who wrote both.

Anonymous quotations are located as follows: early miscellaneous and Latin quotations are placed at about 670 C.E. General anonymous quotations begin immediately after the last dated author and are arranged in roughly chronological order (the precise dates of origin often being unknown). Specific groupings of anonymous quotations—African, Ballads, Cowboy Songs, and so on—follow the general Anonymous section in alphabetical order according to the heading.

A document without a specific author appears near the people with whom it is associated; for example, the Constitution of the United States (1787) appears among its creators, such as George Washington (born in 1732), John Adams (1735), James Madison (1751), and Alexander Hamilton (1755).

To find a particular author, consult the Index of Authors, [here](#); to find a quotation by keyword(s), enter the keyword(s) in the search field. Use the arrows that are next to the search field to navigate to quotations containing the keyword(s).

## • QUOTATION SOURCES •

Each quotation has a source line supplying title, date if known (most often that of publication), and other information the reader might find helpful. In the quotations from the Bible and from Shakespeare, the page headings provide blanket sources for the quotations on the particular page, while the source lines provide only chapter and verse or act, scene, and line references.

## • FOOTNOTES •

The footnotes supply information about a quotation, such as the original text of a translated quotation, the name of a translator, background comments for the quotation, and other quotations related to the phrase or content to the footnoted quotation.

The Index of Authors provides birth and death dates for each author and links to one or more quotations by that author. When an author is better known by a name other than his or her given name, the author is listed under the more familiar name, with the given name provided in square brackets—for example, Bill [William Jefferson] Clinton. Bracketed parts of a name as listed in this index are those not used in the author’s typical “signature”—for example, T[homas] S[tearns] Eliot. The Index of Authors also lists many pseudonyms, with cross-references from the less familiar name to the more familiar—for example, Karen Blixen is cross-referred to Isak Dinesen, the pseudonym under which she wrote. Authors who are quoted only in footnotes have their full names and birth and death dates given in the footnotes.

To find a particular book of the Bible, see the Bible entry, where the books are listed alphabetically. The same is true for Shakespeare; to find any work by Shakespeare, consult the Shakespeare entry. Anonymous quotations are listed under the heading “Anonymous,” as well as by specific groupings, such as Ballads (Anonymous), Cowboy Songs (Anonymous), and so on.

KATHRYN ROGE



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[Birkerts, Sven](#), 1951–

[Bishop, Elizabeth](#), 1911–1979

[Bishop, Thomas Brigham](#), 1835–1905

[Bismarck, Otto von](#), 1815–1898

[Black, Hugo La Fayette](#), 1886–1971

[Black Elk \[Hehaka Sapa\]](#), 1863–1950

[Black Hawk](#), 1767–1838

[Blacker, Valentine](#), 1778–1823

[Blackmun, Harry A\[ndrew\]](#), 1908–1999

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[Blake, Charles Dupee](#), 1846–1903

[Blake, Eubie \[James Herbert\]](#), 1883–1983

[Blake, James W.](#), 1862–1935

[Blake, William](#), 1757–1827

[Bland, James A.](#), 1854–1911

[Blane, Ralph](#), 1914–1995

[Blasco-Ibáñez, Vicente](#), 1867–1928

[Blitzstein, Marc](#), 1905–1964

[Blixen, Karen](#). *See* [Dinesen, Isak](#)

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[Blok, Alexander](#), 1880–1921

[Bloom, Allan](#), 1930–1992

[Bloom, Harold](#), 1930–

[Bloomberg, Michael](#), 1942–

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[Blücher, Gebhard Leberecht von](#), 1742–1819

[Blunden, Edmund](#), 1896–1974

[Blunt, Wilfrid Scawen](#), 1840–1922

[Bly, Robert](#), 1926–

[Boas, Franz](#), 1858–1942

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[Boehm, Sydney](#), 1908–1990

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[Bogart, John B.](#), 1845–1921

[Bohr, Niels](#), 1885–1962

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[Born, Max](#), 1882–1970

[Borrow, George](#), 1803–1881

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[Bossidy, John Collins](#), 1860–1928

[Bossuet, Jacques Bénigne](#), 1627–1704

[Boswell, James](#), 1740–1795

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[Bowie, David \[David Robert Jones\]](#), 1947–

[Bowman, Peter](#), 1917–1985

[Boyle, Robert](#), 1627–1691

[Brackett, Charles](#), 1892–1969

[Brackett, Leigh](#), 1915–1978

[Bradbury, Ray](#), 1920–2012

[Brackett, Joseph](#), 1797–1882

[Bradford, John](#), c. 1510–1555

[Bradford, William](#), 1590–1657

[Bradley, Omar](#), 1893–1981

[Bradstreet, Anne](#), c. 1612–1672

[Brainard, Joe](#), 1942–1994

[Brand, Stewart](#), 1938–

[Brahms, Johannes](#), 1833–1897

[Brancusi, Constantin](#), 1876–1957

[Brandeis, Louis D\[embitz\]](#), 1856–1941

[Brant, Sebastian](#), c. 1458–1521

[Braque, Georges](#), 1882–1963

[Braudel, Fernand](#), 1902–1985

[Brecht, Bertolt](#), 1898–1956

[Brennan, William J\[oseph\], Jr.](#), 1906–1997

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[Breton, André](#), 1896–1966

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[Brinnin, John Malcolm](#), 1916–1998

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[Brokaw, Tom](#), 1940–

[Bronk, William](#), 1918–1999

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[Brown, Lew](#), 1893–1958

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[Brown, Thomas \[Tom\]](#), 1663–1704

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[Brown, William Wells](#), 1814–1884

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[Buckley, William F\[rank\], Jr.](#) 1925–2008

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[Buffon, Georges Louis Leclerc de](#), 1707–1788

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[Buller, Arthur Henry Reginald](#), 1874–1944

[Bulwer-Lytton, Edward, Baron Lytton](#), 1803–1873

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[Bunn, Alfred](#), 1796–1860

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[Bunting, Basil](#), 1900–1985

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[Bunyan, John](#), 1628–1688

[Burchard, Samuel Dickinson](#), 1812–1891

[Burdette, Robert Jones](#), 1844–1914

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[Burgess, Anthony \[John Anthony Burgess Wilson\]](#), 1917–1993

[Burgess, Gelett](#), 1866–1951

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[Burgos, Julia de](#), 1914–1953

[Burke, Edmund](#), 1729–1797

[Burke, Johnny](#), 1908–1964

[Burnett, W\[illiam\] R\[iley\]](#), 1899–1982

[Burney, Fanny](#), 1752–1840

[Burns, Ed](#), 1946–

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[Burns, Robert](#), 1759–1796

[Burr, Aaron](#), 1756–1836

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[Burton, Robert](#), 1577–1640

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[Butler, Nicholas Murray](#), 1862–1947

[Butler, Samuel](#), 1612–1680

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[Byrd, Robert C.](#), 1917–2010

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[Cain, James M.](#), 1892–1977

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[Calderón de la Barca, Pedro](#), 1600–1681

[Calhoun, John C\[aldwell\]](#), 1782–1850

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[Cambronne, Pierre Jacques Étienne, Count](#), 1770–1842

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[Campanella, Tommaso](#), 1568–1639

[Campbell, Joseph \[Seosamh MacCathmhaoil\]](#) 1881–1944

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[Canning, George](#), 1770–1827

[Capa, Robert \[Endre Ernő Friedmann\]](#), 1913–1954

[Čapek, Karel](#), 1890–1938

[Capone, Al\[phonse\]](#), 1899–1947

[Capote, Truman](#), 1924–1984

[Capra, Frank](#), 1897–1991

[Caputo, Philip \[Joseph\]](#), 1941–

[Cardozo, Benjamin Nathan](#), 1870–1938

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[Carman, \[William\] Bliss](#), 1861–1929

[Carmichael, Hoagy](#), 1899–1981

[Carmichael, Stokely \[Kwame Toure\]](#), 1941–1998

[Carnegie, Andrew](#), 1835–1919

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[Carr, David](#), 1956–2015

[Carroll, Lewis \[pseudonym of Charles Lutwidge Dodgson\]](#), 1832–1898

[Carson, Anne](#), 1950–

[Carson, Rachel \[Louise\]](#), 1907–1964

[Carter, A. P.](#), 1891–1960

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[Carter, Chris](#), 1956–

[Carter, Jimmy \[James Earl, Jr.\]](#), 1924–

[Cartier, Jacques](#), 1491–1557

[Cartier-Bresson, Henri](#), 1908–2004

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[Cary, Phoebe](#), 1824–1871

[Casanova, de Seingalt, Giacomo Girolamo](#), 1725–1798

[Casement, Sir Roger](#), 1864–1916

[Cash, Johnny](#), 1932–2003

[Cassady, Neal](#), 1926–1968

[Castaneda, Carlos](#), 1925–1998

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[Cather, Willa \[Sibert\]](#), 1873–1947

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[Cavell, Edith \[Louisa\]](#), 1865–1915

[Celan \[Antschel\], Paul](#), 1920–1970

[Céline, Louis Ferdinand \[pseudonym of Louis Ferdinand Destouches\]](#), 1894–1961

[Cendrars, Blaise](#), 1887–1961

[Cervantes, Miguel de](#), 1547–1616

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[Chalmers, Patrick Reginald](#), 1872–1942

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[Chambers, Haddon](#), 1860–1921

[Chamfort, Sébastien Roch Nicolas](#), 1741–1794

[Chandler, Raymond](#), 1888–1959

[Chanel, Coco \[Gabrielle\]](#), 1883–1971

[Chang Heng](#), 78–139 C.E.

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[Chapin, Harry](#), 1942–1981

[Chapin, \[Sandra\] Sandy](#), 1934–

[Chaplin, Charlie \[Sir Charles Spencer\]](#), 1889–1977

[Chaplin, Ralph](#), 1887–1961

[Chapman, Arthur](#), 1873–1935

[Chapman, George](#), c. 1559–1634

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[Chapman, Tracy](#), 1964–

[Charbonnier, Stéphane \[“Charb”\]](#), 1967–2015

[Charles II](#), 1630–1685

[Charles V](#), 1500–1558

[Charles VIII](#), 1470–1498

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[Charles Philip Arthur George, Prince of Wales](#), 1948–

[Charles, Hughie](#), 1907–1995

[Charles, Larry](#), 1956–

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[Chartier, Émile Auguste \[pseudonym: Alain\]](#), 1868–1951

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