
Joan Didion

On Keeping a Notebook

The author of novels, short stories, screenplays, and essays, Joan Didion (b. 1934) began her career in 1956 as a staff writer at Vogue magazine in New York. In 1963 she published her first novel, Run River, and the following year returned to her native California. Didion's essays have appeared in periodicals ranging from Mademoiselle to the National Review. Her essay "On Keeping a Notebook" can be found in her collection of essays, Slouching Towards Bethlehem (1968). Didion's other nonfiction publications include The White Album (1979), Salvador (1983), Miami (1987), After Henry (1992), Political Fictions (2001), Fixed Ideas: America since 9.11 (2003), and Where I Was From (2003).

Didion has defined a writer as "a person whose most absorbed and passionate hours are spent arranging words on pieces of paper. I write entirely to find out what's on my mind, what I'm thinking, what I'm looking at, what I'm seeing and what it means, what I want and what I'm afraid of." She has also said that "all writing is an attempt to find out what matters, to find the pattern in disorder, to find the grammar in the shimmer. Actually I don't know whether you find the grammar in the shimmer or you impose a grammar on the shimmer, but I am quite specific about the grammar—I mean it literally. The scene that you see in your mind finds its own structure; the structure dictates the arrangement of the words. . . . All the writer has to do really is to find the words." However, she warns, "You have to be alone to do this."

"'That woman Estelle,'" the note reads, "'is partly the reason why George Sharp and I are separated today.' *Dirty crepe-de-Chine wrapper, hotel bar, Wilmington RR, 9:45 a.m. August Monday morning.*"

Since the note is in my notebook, it presumably has some meaning to me. I study it for a long while. At first I have only the most general notion of what I was doing on an August Monday morning in the bar of the hotel across from the Pennsylvania Railroad station in Wilmington, Delaware (waiting for a train? missing one? 1960? 1961? why Wilmington?), but I do remember being there. The woman in the dirty crepe-de-Chine wrapper had come down from her room for a beer, and the bartender had heard before the reason why George Sharp and she were separated today. "Sure," he said, and went on mopping the floor. "You told me." At the other end of the bar is a girl. She is talking, pointedly, not to the man beside her but to a cat lying in the triangle of sunlight cast through the open door. She is wearing a plaid silk dress from Peck & Peck, and the hem is coming down.

Here is what it is: The girl has been on the Eastern Shore, and now she is going back to the city, leaving the man beside her, and all she can

see ahead are the viscous summer sidewalks and the 3 A.M. long-distance calls that will make her lie awake and then sleep drugged through all the steaming mornings left in August (1960? 1961?). Because she must go directly from the train to lunch in New York, she wishes that she had a safety pin for the hem of the plaid silk dress, and she also wishes that she could forget about the hem and the lunch and stay in the cool bar that smells of disinfectant and malt and make friends with the woman in the crepe-de-Chine wrapper. She is afflicted by a little self-pity, and she wants to compare Estelles. That is what that was all about.

Why did I write it down? In order to remember, of course, but exactly what was it I wanted to remember? How much of it actually happened? Did any of it? Why do I keep a notebook at all? It is easy to deceive oneself on all those scores. The impulse to write things down is a peculiarly compulsive one, inexplicable to those who do not share it, useful only accidentally, only secondarily, in the way that any compulsion tries to justify itself. I suppose that it begins or does not begin in the cradle. Although I have felt compelled to write things down since I was five years old, I doubt that my daughter ever will, for she is a singularly blessed and accepting child, delighted with life exactly as life presents itself to her, unafraid to go to sleep and unafraid to wake up. Keepers of private notebooks are a different breed altogether, lonely and resistant rearrangers of things, anxious malcontents, children afflicted apparently at birth with some presentiment of loss.

My first notebook was a Big Five tablet, given to me by my mother with the sensible suggestion that I stop whining and learn to amuse myself by writing down my thoughts. She returned the tablet to me a few years ago; the first entry is an account of a woman who believed herself to be freezing to death in the Arctic night, only to find, when day broke, that she had stumbled onto the Sahara Desert, where she would die of the heat before lunch. I have no idea what turn of a five-year-old's mind could have prompted so insistently "ironic" and exotic a story, but it does reveal a certain predilection for the extreme which has dogged me into adult life; perhaps if I were analytically inclined I would find it a truer story than any I might have told about Donald Johnson's birthday party or the day my cousin Brenda put Kitty Litter in the aquarium.

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So the point of my keeping a notebook has never been, nor is it now, to have an accurate factual record of what I have been doing or thinking. That would be a different impulse entirely, an instinct for reality which I sometimes envy but do not possess. At no point have I ever been able successfully to keep a diary; my approach to daily life ranges from the grossly negligent to the merely absent, and on those few occasions when I have tried dutifully to record a day's events, boredom has so overcome

me that the results are mysterious at best. What is this business about “shopping, typing piece, dinner with E, depressed”? Shopping for what? Typing what piece? Who is E? Was this “E” depressed, or was I depressed? Who cares?

In fact I have abandoned altogether that kind of pointless entry; instead I tell what some would call lies. “That’s simply not true,” the members of my family frequently tell me when they come up against my memory of a shared event. “The party was *not* for you, the spider was *not* a black widow, *it wasn’t that way at all.*” Very likely they are right, for not only have I always had trouble distinguishing between what happened and what merely might have happened, but I remain unconvinced that the distinction, for my purposes, matters. The cracked crab that I recall having for lunch the day my father came home from Detroit in 1945 must certainly be embroidery, worked into the day’s pattern to lend verisimilitude; I was ten years old and would not now remember the cracked crab. The day’s events did not turn on cracked crab. And yet it is precisely that fictitious crab that makes me see the afternoon all over again, a home movie run all too often, the father bearing gifts, the child weeping, an exercise in family love and guilt. Or that is what it was to me. Similarly, perhaps it never did snow that August in Vermont; perhaps there never were flurries in the night wind, and maybe no one else felt the ground hardening and summer already dead even as we pretended to bask in it, but that was how it felt to me, and it might as well have snowed, could have snowed, did snow.

How it felt to me: that is getting closer to the truth about a notebook. I sometimes delude myself about why I keep a notebook, imagine that some thrifty virtue derives from preserving everything observed. See enough and write it down, I tell myself, and then some morning when the world seems drained of wonder, some day when I am only going through the motions of doing what I am supposed to do, which is write—on that bankrupt morning I will simply open my notebook and there it will all be, a forgotten account with accumulated interest, paid passage back to the world out there: dialogue overheard in hotels and elevators and at the hatcheck counter in Pavillon (one middle-aged man shows his hat check to another and says, “That’s my old football number”); impressions of Bettina Aptheker and Benjamin Sonnenberg and Teddy (“Mr. Acapulco”) Stauffer; careful *aperçus*¹ about tennis bums and failed fashion models and Greek shipping heiresses, one of whom taught me a significant lesson (a lesson I could have learned from F. Scott Fitzgerald, but perhaps we all must meet the very rich for ourselves) by asking, when I arrived to interview her in her orchid-filled sitting room on the second day of a paralyzing New York blizzard, whether it was snowing outside.

¹*aperçus*: Summarizing glimpse or insight (French).—Eds.

I imagine, in other words, that the notebook is about other people. But of course it is not. I have no real business with what one stranger said to another at the hatcheck counter in Pavillon; in fact I suspect that the line "That's my old football number" touched not my own imagination at all, but merely some memory of something once read, probably "The Eighty-Yard Run."² Nor is my concern with a woman in a dirty crepe-de-Chine wrapper in a Wilmington bar. My stake is always, of course, in the unmentioned girl in the plaid silk dress. *Remember what it was to be me*: that is always the point.

It is a difficult point to admit. We are brought up in the ethic that others, any others, all others, are by definition more interesting than ourselves; taught to be diffident, just this side of self-effacing. ("You're the least important person in the room and don't forget it," Jessica Mitford's³ governess would hiss in her ear on the advent of any social occasion; I copied that into my notebook because it is only recently that I have been able to enter a room without hearing some such phrase in my inner ear.) Only the very young and the very old may recount their dreams at breakfast, dwell upon self, interrupt with memories of beach picnics and favorite Liberty lawn dresses and the rainbow trout in a creek near Colorado Springs. The rest of us are expected, rightly, to affect absorption in other people's favorite dresses, other people's trout.

And so we do. But our notebooks give us away, for however dutifully we record what we see around us, the common denominator of all we see is always, transparently, shamelessly, the implacable "I." We are not talking here about the kind of notebook that is patently for public consumption, a structural conceit for binding together a series of graceful *pensées*;⁴ we are talking about something private, about bits of the mind's string too short to use, an indiscriminate and erratic assemblage with meaning only for its maker.

And sometimes even the maker has difficulty with the meaning. There does not seem to be, for example, any point in my knowing for the rest of my life that, during 1964, 720 tons of soot fell on every square mile of New York City, yet there it is in my notebook, labeled "FACT." Nor do I really need to remember that Ambrose Bierce liked to spell Leland Stanford's⁵ name "£eland \$tanford" or that "smart women almost always wear black in Cuba," a fashion hint without much potential for practical application. And does not the relevance of these notes seem marginal at best?:

²"*The Eighty-Yard Run*": Popular short story by Irwin Shaw.—Eds.

³*Jessica Mitford* (1917–1996): British satirical writer.—Eds.

⁴*pensées*: Thoughts or reflections (French).—Eds.

⁵*Bierce . . . Stanford's*: Ambrose Bierce (1842–1914?), American journalist and short story writer known for his savage wit; Leland Stanford (1824–1893), wealthy railroad builder who was a governor of California and the founder of Stanford University.—Eds.

In the basement museum of the Inyo County Courthouse in Independence, California, sign pinned to a mandarin coat: "This MANDARIN COAT was often worn by Mrs. Minnie S. Brooks when giving lectures on her TEAPOT COLLECTION."

Redhead getting out of car in front of Beverly Wilshire Hotel, chinchilla stole, Vuitton bags with tags reading:

MRS. LOU FOX
HOTEL SAHARA
VEGAS

Well, perhaps not entirely marginal. As a matter of fact, Mrs. Minnie S. Brooks and her MANDARIN COAT pull me back into my own childhood, for although I never knew Mrs. Brooks and did not visit Inyo County until I was thirty, I grew up in just such a world, in houses cluttered with Indian relics and bits of gold ore and ambergris and the souvenirs my Aunt Mercy Farnsworth brought back from the Orient. It is a long way from that world to Mrs. Lou Fox's world, where we all live now, and is it not just as well to remember that? Might not Mrs. Minnie S. Brooks help me to remember what I am? Might not Mrs. Lou Fox help me to remember what I am not?

But sometimes the point is harder to discern. What exactly did I have in mind when I noted down that it cost the father of someone I know \$650 a month to light the place on the Hudson in which he lived before the Crash? What use was I planning to make of this line by Jimmy Hoffa:⁶ "I may have my faults, but being wrong ain't one of them"? And although I think it interesting to know where the girls who travel with the Syndicate have their hair done when they find themselves on the West Coast, will I ever make suitable use of it? Might I not be better off just passing it on to John O'Hara?⁷ What is a recipe for sauerkraut doing in my notebook? What kind of magpie keeps this notebook? "*He was born the night the Titanic went down.*" That seems a nice enough line, and I even recall who said it, but is it not really a better line in life than it could ever be in fiction?

But of course that is exactly it: not that I should ever use the line, but that I should remember the woman who said it and the afternoon I heard it. We were on her terrace by the sea, and we were finishing the wine left from lunch, trying to get what sun there was, a California winter sun. The woman whose husband was born the night the *Titanic* went down wanted to rent her house, wanted to go back to her children in Paris. I remember wishing that I could afford the house, which cost \$1,000 a

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⁶*Jimmy Hoffa* (1913–1975?): Controversial leader of the Teamsters Union who disappeared in the mid-seventies.—Eds.

⁷*John O'Hara* (1905–1970): American novelist who wrote several books about gangsters.—Eds.

month. "Someday you will," she said lazily. "Someday it all comes." There in the sun on her terrace it seemed easy to believe in someday, but later I had a low-grade afternoon hangover and ran over a black snake on the way to the supermarket and was flooded with inexplicable fear when I heard the checkout clerk explaining to the man ahead of me why she was finally divorcing her husband. "He left me no choice," she said over and over as she punched the register. "He has a little seven-month-old baby by her, he left me no choice." I would like to believe that my dread then was for the human condition, but of course it was for me, because I wanted a baby and did not then have one and because I wanted to own the house that cost \$1,000 a month to rent and because I had a hangover.

It all comes back. Perhaps it is difficult to see the value in having one's self back in that kind of mood, but I do see it; I think we are well advised to keep on nodding terms with the people we used to be whether we find them attractive company or not. Otherwise they turn up unannounced and surprise us, come hammering on the mind's door at 4 A.M. of a bad night and demand to know who deserted them, who betrayed them, who is going to make amends. We forget all too soon the things we thought we could never forget. We forget the loves and the betrayals alike, forget what we whispered and what we screamed, forget who we were. I have already lost touch with a couple of people I used to be; one of them, a seventeen-year-old, presents little threat, although it would be of some interest to me to know again what it feels like to sit on a river levee drinking vodka-and-orange-juice and listening to Les Paul and Mary Ford⁸ and their echoes sing "How High the Moon" on the car radio. (You see I still have the scenes, but I no longer perceive myself among those present, no longer could even improvise the dialogue.) The other one, a twenty-three-year-old, bothers me more. She was always a good deal of trouble, and I suspect she will reappear when I least want to see her, skirts too long, shy to the point of aggravation, always the injured party, full of recriminations and little hurts and stories I do not want to hear again, at once saddening me and angering me with her vulnerability and ignorance, an apparition all the more insistent for being so long banished.

It is a good idea, then, to keep in touch, and I suppose that keeping in touch is what notebooks are all about. And we are all on our own when it comes to keeping those lines open to ourselves: your notebook will never help me, nor mine you. "*So what's new in the whiskey business?*" What could that possibly mean to you? To me it means a blonde in a Pucci bathing suit sitting with a couple of fat men by the pool at the Beverly Hills Hotel. Another man approaches, and they all regard one another in silence for a while. "*So what's new in the whiskey business?*" one of the fat men finally says by way of welcome, and the blonde stands up, arches one foot

⁸*Les Paul and Mary Ford*: Husband-and-wife musical team of the forties and fifties who had many hit records.—Eds.

and dips it in the pool, looking all the while at the cabaña where Baby Pignatari is talking on the telephone. That is all there is to that, except that several years later I saw the blonde coming out of Saks Fifth Avenue in New York with her California complexion and a voluminous mink coat. In the harsh wind that day she looked old and irrevocably tired to me, and even the skins in the mink coat were not worked the way they were doing them that year, not the way she would have wanted them done, and there is the point of the story. For a while after that I did not like to look in the mirror, and my eyes would skim the newspapers and pick out only the deaths, the cancer victims, the premature coronaries, the suicides, and I stopped riding the Lexington Avenue IRT because I noticed for the first time that all the strangers I had seen for years—the man with the seeing-eye dog, the spinster who read the classified pages every day, the fat girl who always got off with me at Grand Central—looked older than they once had.

It all comes back. Even that recipe for sauerkraut: even that brings it back. I was on Fire Island when I first made that sauerkraut, and it was raining, and we drank a lot of bourbon and ate the sauerkraut and went to bed at ten, and I listened to the rain and the Atlantic and felt safe. I made the sauerkraut again last night and it did not make me feel any safer, but that is, as they say, another story.

The Reader's Presence

1. Notice that Didion begins her essay not with a general comment about notebooks but with an actual notebook entry. What does the entry sound like at first? What effect do you think Didion wants it to have on you as a reader?
2. Consider the comparison Didion makes in paragraph 6 between a notebook and a diary. How do they differ? Why is she fond of one and not the other? How does her example of a diary entry support her distinction?
3. Didion's notebook entries were never intended to have an audience. How is that apparent from the entries themselves? Compare Didion's ideas about keeping a notebook to Virginia Woolf's diary entries on the writing process (page 66). Focus especially on the first paragraph, in which Woolf discusses the advantages of a form of writing that is for "[her] own eye only." Where do you fit in as a reader of Didion's work? of Woolf's work? Do you think the two writers would agree about the uses of private diaries?