



国家出版基金项目  
NATIONAL PUBLISHING FUND PROJECT

錢鍾書 著

錢鍾書手稿集  
MANUSCRIPTS OF QIAN ZHONGSHU

外文筆記 2



創於 1897

商務印書館  
The Commercial Press

0527-3-512

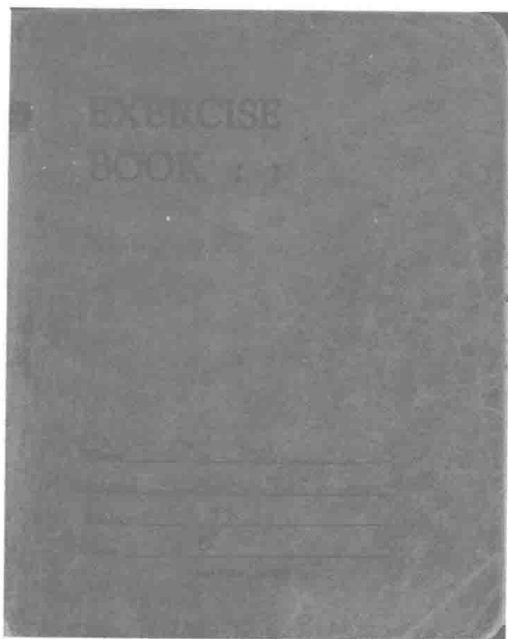
錢  
鍾  
書  
著

錢  
鍾  
書  
手  
稿  
集

(第一輯)  
外文筆記 2

商務印書館

二〇一四年·北京



● 第四本 封面  
(cover of no.4)

...all human cultural efforts: philosophy, religion, etc. are but the "artificial" creation of the mind. (1) a series of concepts, notions, etc. (2) the "artificial" creation of the mind. The "artificial" creation of the mind is the "artificial" creation of the mind. The "artificial" creation of the mind is the "artificial" creation of the mind.

L'équilibre permanent amène la perfection de toutes les aspirations.  
L'équilibre éternel n'a jamais été réalisé, seul l'effort pour le trouper est créateur, dont le point de départ est toujours le déséquilibre.

L'inspiration: Janet: "La mise en conscience" sous forme d'image est un équilibre supérieur que l'artiste a réussi à conquérir. Par la mise en conscience l'artiste prend connaissance de soi-même. Elle apporte une clarté dans l'agitation chaotique.

Les types de l'inspiration: inspiration-jen et inspiration-effort

\*The Meridian theory of art is pointed both eloquence & good sense. Has the  
Whitaker, by James Lamb

I have wanted the sensation to write a mere counterblast to adulation. I have wanted also that straining after the picturesque which converts biography into a hampered kind of fiction.

The Crusades, I believe, was at once the cause of his world, extended fame & of his greatest weakness as an artist. Men are like plants than the  
the imagination & artists especially suffer some obscure injury by having their roots disturbed. It was essentially a plant in a pot.

The Shelley of this life is the open to me, Howard, the Walt Whitman, the  
1844: Entendre et parler s'impliquent. Il est nécessaire au langage et le sujet vibrant  
étendu de quelque manière ou l'étendu de quelque manière. Plus tout langage est déposé.

● 第四本 内文  
(a selected page no.4)

EXETER COLLEGE,  
OXFORD.  
TEL. 4581.

Beaumarchais: Le Barbier de Seville.  
Figaro: Le ministre m'a fait ôter mon emploi sous prétexte que l'amour des lettres est incompatible avec l'esprit des affaires. Aux vertus qu'on exige dans un domestique, votre excellence connaît-elle beaucoup de maîtres qui fussent dignes d'être valets.  
Le Comte: Qui t'a donné une philosophie aussi gaie?  
Figaro: L'habitude du malheur. Je me presse de rire de tout, de peur d'être obligé d'en pleurer. Je me charge du reste. La difficulté de réussir ne fait qu'ajouter à la nécessité d'entreprendre. L'ennemi n'engraisse que les sots. Quand on cède à la peur du mal, on ressent de -ja le mal de la peur.  
Bazile sur le Comte: Ce diable d'homme a toujours ses poches pleines d'arguments irrésistibles. Precaution inutile (soustitre)

Ce qui ne veut pas d'être dit, on le chante.

\* cf. Montaigne (III, 13): "Qui craint de souffrir, il souffre déjà de ce qu'il craint."

● 第五本 内文  
(a selected page no.5)

The Art of Thought. By Graham Wallas.

During the last two centuries, men have progressively increased their power over nature without increasing the control of that power over by thought.

Science has empiricism lags behind science, and sometimes science lags behind empiricism.

The behaviour of a steam engine is completely integrated; because the parts of the engine have no force of their own, and only obey the force of the steam from the boiler. The behaviour of the human organism tends towards integration, for otherwise the organism could not, as organism, exist; but its integration is not complete, because its parts possess in varying degree, a force of its own.

Every conscious event can have analogues beneath the level of consciousness. We can unconsciously or foreconsciously (i.e. subconsciously), or co-consciously (i.e. a series of from complete unconsciousness to the highest degree of consciousness exist in a marginal form, experience events which, if they were fully conscious, we should call sensations or impulses or thoughts (cf. visual vision & peripheral vision, insight). Similarly, a full volition may shade imperceptibly into the apparent non-volition or automation of the simplest animal behaviour. It is interesting to ask the question of verbal definition at what point we shall

● 第五本 封面  
(cover of no.5)



● 第六本 封面  
(cover of no.6)

Wagtail: "The viruous fault" of the heart: 故人之病  
of mind which intricates & jumbles: 良於對, - but  
those in contact with it: 未一也

The highest lyrical poetry appeals to the inner ear alone, in  
that silent singing sweeter than any triumph of the  
vocalist. But M. is a master in that ritual of which  
Burns is the high priest - Grosse.  
Desira hath a beaming eye,  
But no one knows for whom it beameth;  
Right & left its arrows fly,  
But what the aim at no one dreameth.  
And the work of all ways  
To lengthen our days  
Is to steal a few hours from the night, my dear.  
I've seen around me fall  
Like leaves in winter weather, (oft in the shell,  
Shelley: "Cloud-cuckoo town" built in the air.  
Keats: A man who writes love-letters in this strain  
is probably predestined to misfortune in his love-affair.  
He is tempted to say that Keats's love-letter is the  
love-letter of a surgeon's apprentice. It has in its  
relaxed self-abandonment something undoubted  
& ignoble. It is the sort of love-letter which one might

● 第六本 内文  
(a selected page no.6)

John Hall: When Adam drew a sigh, when  
this was then the Scythian? (Name: Hall & Co. 1848, 1849)  
Coffin: in my poetry, I am a poet, not a man.

Why, if it be, were I see all it please (Spiritus etc. etc.)  
(a scene: Prospero as Felix de laus within to enter - Sunlight  
& fortunate name is called a virtue - Hor. Furus ii, 250)  
Christopher Marlowe: Who ever loved that loved not at  
first sight - Hero on Leander (cf Chapman: The Blind Beggar  
of Alexandria or Shakespeare: As you like it)  
Marlowe: Sweet Helen, make me immortal with a kiss!  
Her lips suck forth my soul: see, where it flies  
- Faustus (cf Othello, Robert Greene, Philomela's Ode, Tragedy)  
Fakima: "O love! O fire! once he drew  
with one long kiss my whole soul through  
My lips, as sunlight drinks dew!"  
Shakespeare: "Tempt: He that dies pays all debts  
with fortitude Villanov, Lord.  
Marsius for Marsius: hat in the Captain's but a choleric word  
which in the ... is his blasphemy.  
such also about ... The fashion wears out more apparel than man  
For there was never yet philosopher that could endure the tooth-  
ache patiently.  
A Midsummer Night's Dream: O hell! to choose love by another's eye.  
Bless thee, Bottom! bless thee! thou art translated!  
The Merchant of Venice: There are a sort of men whose visages  
do cream a little like a hand-pond  
- 44. Brainwork in Ben Jonson's ... in the ... Feb 11, 1842: "I cannot  
choose but laugh to see myself translated from a poor creature to a creature!"

● 第七本 内文  
(a selected page no.7)

● 第七本 封面  
(cover of no.7)

A Critical Examination of Psychoanalysis  
by A. Wohlgemuth, D. Sc.

I. Psychological Interpretation. The content of consciousness  
can in no way be separated from the unconscious process  
than the mind can be separated from the body.  
I would classify the Unconscious as follows:  
A. Impossible of Consciousness: (1) By peripheral exci-  
tation (the smell of flowers that has not yet bloomed) (2)  
By Central excitation (too subtle) (3) By Central excitation  
of the word "unconscious" is used for "unintended".  
And these are psychic processes which may be entirely  
forgotten and therefore cannot be explored (to wit  
Richard Demer's term); but the therefore do not cease to be  
psychic (i.e. conscious) processes at the moment of the  
occurrence.  
II. Psychoanalysis & the "Unconscious": II. Dream  
II. Symbolism. Freud distinguishes the "manifest dream-  
content" from the "latent dream-thoughts." The manifest  
dream-content is the dream as it appears to us. But, says

# CONTENTS

## No. 4

1. Dante Alighieri, <i>La Divina Commedia</i> .....	3
2. George Saintsbury, <i>Essays in French Literature</i> .....	6
3. André Lalande, <i>Les Illusions Évolutionnistes</i> .....	14
4. James Laver, <i>Whistler</i> .....	39
5. Jefferson Butler Fletcher, <i>The Religion of Beauty in Woman</i> .....	44
6. Julien Benda, <i>Belphégor</i> .....	49
7. Alfred Douglas, <i>Oscar Wilde and Myself</i> .....	55
8. J. G. Anderson, <i>Le mot juste</i> .....	66
9. Edwin Muir, <i>Latitudes</i> .....	72
10. Jane Austen, <i>Sense and Sensibility</i> .....	74
11. W. P. Trent and John Erskine, <i>Great Writers of America</i> .....	75
12. Edward Dowden (ed.), <i>Robert Browning</i> .....	75
13. George Brimley, <i>Essays</i> .....	76
14. T. B. Macaulay, <i>Critical, Historical, and Miscellaneous Essays</i> .....	79
15. Coventry Patmore, <i>Religio Poetae</i> .....	81
16. H. L. Mencken, <i>In Defence of Women</i> .....	82
17. J. A. Symonds, <i>Studies of the Greek Poets</i> .....	84
18. Alfred de Musset and Joachim Merlant, <i>Morceaux Choisis</i> .....	86
19. R. H. S. Crossman, <i>Plato Today</i> .....	90
20. Leone Ebreo, <i>Dialoghi d'Amore</i> .....	90
21. W. M. Urban, <i>Value Propositions and Verifiability</i> .....	91
22. W. K. Kelly, <i>The Poems of Catullus and Tibullus, and the Vigil of Venus</i> .....	93
23. Paul Valéry, <i>Choses tues</i> .....	99
24. P. H. Frye, <i>Visions and Chimeras</i> .....	103
25. Jean de La Fontaine, <i>Fables</i> .....	108
26. R. B. Cunninghame Graham, <i>Redeemed</i> .....	109
27. Remy de Gourmont, <i>Le Latin Mystique</i> .....	110
28. Eric Partridge, <i>Words, Words, Words!</i> .....	122
29. Honoré de Balzac, <i>Les Cent Contes Drolatiques</i> .....	127
30. Robert Burton, <i>Burton the Anatomist</i> .....	138
31. J. M. Murry, <i>Discoveries</i> .....	143
32. Sappho, <i>The Poems of Sappho</i> .....	144
33. Ernest A. Boyd, <i>Appreciations and Deprecations</i> .....	145
34. Paul van Tieghem, <i>La Littérature comparée</i> .....	149

35. A. B. Walkley, <i>Pastiche and Prejudice</i> .....	169
36. Ivor Brown, <i>Brown Studies</i> .....	170
37. Edwin Pugh, <i>The Cockney at Home</i> .....	171
38. E. V. Lucas, <i>Over Bemerton's</i> .....	171
39. Alfred Douglas, <i>The Autobiography of Lord Alfred Douglas</i> .....	175
40. L. E. Kastner and I. Marks, <i>A Glossary of Colloquial and Popular French for the Use of English Readers and Travellers</i> .....	177
41. Newspaper Cuttings .....	187

**No. 5**

1. Graham Wallas, <i>The Art of Thought</i> .....	191
2. Fortunat Strowski, <i>Tableau de la littérature française au XIX<sup>e</sup> siècle et au XX<sup>e</sup> siècle</i> .....	198
3. E. E. Kellett, <i>As I Remember</i> .....	200
4. Pierre de Beaumarchais, <i>Le Barbier de Séville</i> .....	207
5. Pierre de Beaumarchais, <i>Le Mariage de Figaro</i> .....	208
6. Ernest Renan, <i>Vie de Jésus</i> .....	209
7. E. Labiche and E. Martin, <i>La poudre aux yeux</i> .....	212
8. Thomas Hood, <i>Hood's Own</i> .....	214
9. <i>Oxford Dictionary of National Biography (1901-1919)</i> .....	215
10. <i>Oxford Dictionary of National Biography (1912-1921)</i> .....	218
11. William Wallace, <i>Lectures and Essays on Natural Theology and Ethics</i> .....	220
12. Patrick Braybrooke, <i>Considerations on Edmund Gosse</i> .....	223
13. T. L. Peacock, <i>Crotchet Castle</i> .....	225
14. A. S. Pringle-Pattison, <i>The Philosophy of History</i> .....	228
15. F. W. Maitland, <i>The Life and Letters of Leslie Stephen</i> .....	235
16. F. Max Müller, <i>My Autobiography</i> .....	236
17. Bernard Bosanquet, <i>Croce's Aesthetic</i> .....	237
18. Beverley Nichols, <i>Twenty-Five</i> .....	239
19. Stray Notes .....	241

**No. 6**

1. Dante Alighieri, <i>La Divina Commedia</i> .....	261
2. Hans Vaihinger, <i>The Philosophy of "As-If"</i> .....	263
3. Edith Sitwell, <i>Aspects of Modern Poetry</i> .....	319
4. James Runcieman Sutherland, <i>The Medium of Poetry</i> .....	328
5. Carl van Doren, <i>James Branch Cabell</i> .....	343
6. Max Eastman, <i>Enjoyment of Poetry</i> .....	345
7. A. E. Taylor, <i>The Problem of Conduct</i> .....	346

8. John MacMurray, <i>Interpreting the Universe</i> .....	350
9. Walter Raleigh, <i>Six Essays on Johnson</i> .....	354
10. S. Alexander, <i>Beauty and Other Forms of Value</i> .....	361
11. John Sparrow, <i>Sense and Poetry</i> .....	367
12. A. C. Benson, <i>Walter Pater</i> .....	382
13. R. G. Collingwood, <i>Speculum Mentis: Or the Map of Knowledge</i> .....	388
14. M. R. Cohen and E. Nagel, <i>An Introduction to Logic and Scientific Method</i> ...	401
15. A. Conan Doyle, <i>The Lost World</i> .....	402
16. John Churton Collins, <i>The Posthumous Essays</i> .....	403
17. Lascelles Abercrombie, <i>Revaluations: Studies in Biography</i> .....	408
18. Ernest Rhys, <i>Everyman Remembers</i> .....	411
19. Richard Whitening, <i>No.5 John Street</i> .....	412
20. James Agate, <i>Gemel in London</i> .....	413
21. Max Beerbohm, <i>A Christmas Garland</i> .....	414
22. Mrs. Humphry Ward, "Introduction to <i>Wuthering Heights</i> " .....	415
23. A. E. Housman, <i>Collected Poems</i> .....	416
24. David Garnett, <i>A Man in the Zoo</i> .....	417
25. J. K. Hosmer, <i>A Short History of German Literature</i> .....	418
26. Edmond About, <i>Le Roi des Montagues</i> .....	420
27. Christopher Morley, <i>Mince Pie</i> .....	420
28. Norman Foerster (ed.), <i>American Critical Essays</i> .....	424
29. Henri Murger, <i>Scènes de la vie de bohème</i> .....	426
30. J. M. Barrie, <i>My Lady Nicotine</i> .....	427

**No. 7**

1. A. Wohlgemuth, <i>A Critical Examination of Psychoanalysis</i> .....	433
2. R. B. Perry, <i>The Thought and Character of William James</i> .....	436
3. James Sully, <i>Sensation and Intuition</i> .....	449
4. F. Anstey, <i>A Long Retrospect</i> .....	449
5. Logan Pearsall Smith, <i>Reprisals and Reflections</i> .....	450
6. Norman Douglas, <i>Looking Back: An Autobiographical Excursion</i> .....	468
7. Clive Bell, <i>Pot-Boilers</i> .....	473
8. G. S. Jury, <i>Value and Ethical Objectivity</i> .....	476
9. D. G. James, <i>Scepticism and Poetry</i> .....	480
10. J. G. Robertson, <i>Essays and Addresses on Literature</i> .....	484
11. Fritz Strich, <i>Deutsche Klassik und Romantik</i> .....	486
12. John Burnett, <i>Greek Philosophy</i> .....	488
13. Norman Kemp Smith, <i>Studies in the Cartesian Philosophy</i> .....	494
14. James Ward, <i>A Study of Kant</i> .....	500

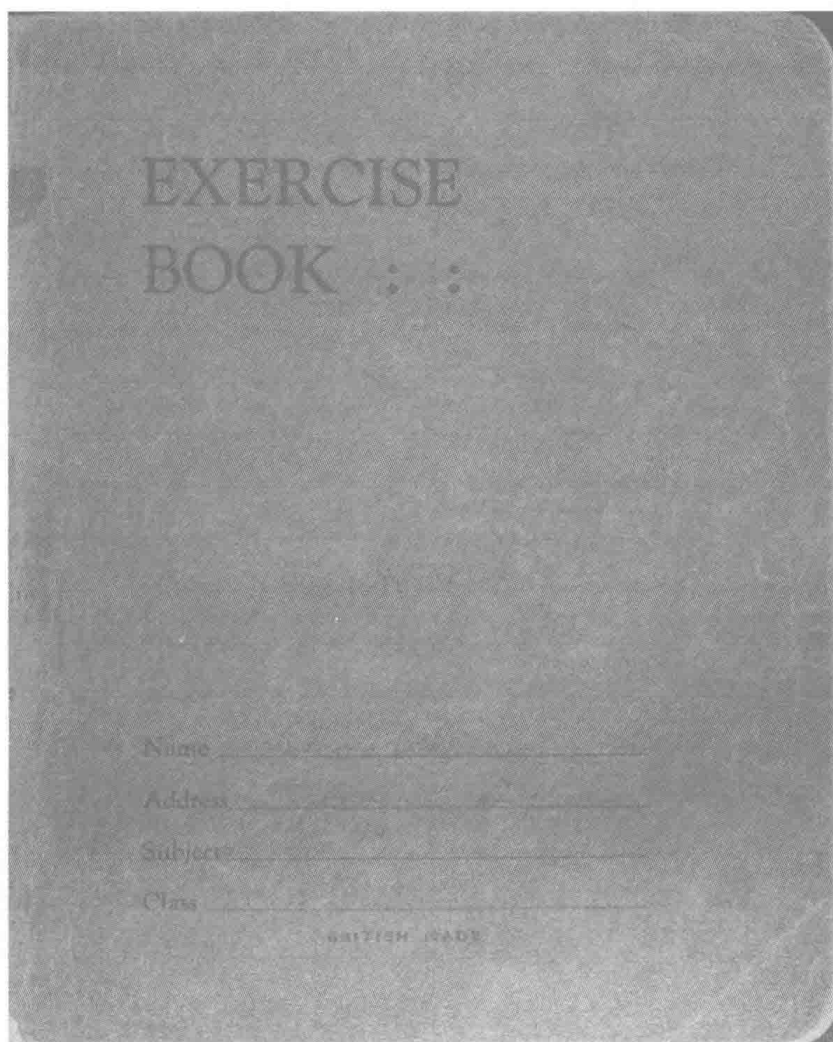
15. G. Rostrevor Hamilton, <i>Poetry and Contemplation</i> .....	501
16. T. Sturge Moore, <i>Armour for Aphrodite</i> .....	504
17. H. Taine, <i>La Fontaine et ses Fables</i> .....	513
18. Stuart Mason, <i>Oscar Wilde: Art and Morality</i> .....	516
19. Edmond et Jules de Goncourt, <i>Journal des Goncourts</i> .....	518
20. E. M. Delafield, <i>Humbug</i> .....	535
21. Eric Linklater, <i>Poet's Pub</i> .....	535
22. W. H. Mallock, <i>The New Republic</i> .....	536
23. D. L. Murray, <i>Scenes and Silhouettes</i> .....	538
24. Henri Massis, <i>Jugements (Tome II)</i> .....	538
25. Allardyce Nicoll, <i>Lesser English Comedies of the Eighteenth Century</i> .....	540
26. Henry Osborn Taylor, <i>The Classical Heritage of the Middle Ages</i> .....	551
27. William Matthews, <i>Polite Speech in the Eighteenth Century</i> .....	556
28. David Cecil, <i>Modern Biography</i> .....	556
29. Thomas de Quincey, <i>Collected Works of Thomas de Quincey</i> .....	557
30. Charles Dickens, <i>Martin Chuzzlewit</i> .....	576
31. Ruth Holland, <i>Dangerous Corner</i> .....	576
32. Mrs. Cecil Chesterton, <i>I Lived in a Slum</i> .....	577
33. Oliver Leroy, <i>A Glossary of French Slang</i> .....	579
34. D. N. Samson, <i>English into French</i> .....	581
35. F. C. S. Schiller, <i>Must Philosophers Disagree?</i> .....	582
36. Adam Blyth Webster, <i>George Saintsbury</i> .....	582
37. J. Snodgrass (ed.), <i>Wit, Wisdom and Pathos from the Prose of Heine</i> .....	585
38. John Charpentier, <i>L'évolution de la poésie lyrique: de Joseph Delorme à Paul Claudel</i> .....	592
39. F. Brunetière, <i>Histoire de la littérature française classique</i> .....	594
40. Irving Babbitt, <i>Democracy and Leadership</i> .....	595
41. Maurice Dekobra, <i>Friends and Lovers</i> .....	597
42. Aldous Huxley, <i>Brief Candles</i> .....	598
43. Sidney Lee, <i>The French Renaissance in England</i> .....	599
44. Antoine Rivarol, <i>Pensées, Traits et Bon Mots</i> .....	605
45. G. K. Chesterton, <i>Autobiography</i> .....	607
46. Giacomo Leopardi, <i>Pensieri</i> .....	609
47. Stray Notes .....	614
Author Index .....	617
Title Index .....	619



錢鍾書手稿集



No.4



original size: 163 × 200 mm



\* G. B. Shaw, *Sixteen self-portraits*, p. 22: "It [The Central model boys' school] was an enormous place, with huge ~~impenetrable~~ railings & gates on which for me might well have inscribed 'All hope abandon, ye who enter here!'"

La Divina Commedia.

So bitter is it, that scarcely more is death.

Inferno. Canto I. Tanto è amara che poco è più morte.  
 Why seemed hoarse from long' silence.

Chi per lungo silenzio parea fioco.

Virgil: "Non uomo, uomo già fui" (not man, a man I once was)

"Thou art my master & my author;  
 Tu se' la mio maestro, e il mio autore;

Thou gloriest art he from whom I took  
 tu se' solo colui, da cui io tolsi  
 the good style that hath done me honor

lo bello stile, che m'ha fatto onore"

Virgil on the she wolf ~~to~~ "The animals to which she weds herself are many;  
 Molti son gli animali, a cui s'ammoglia,  
 & will yet be more"

(Una lupa) E più seranno ancora"

Canto II. Beatrice to Virgil. "Love moved me, which makes me speak"  
 amor mi mosse, che mi far parlare"

Canto III. Porta dell' Inferno 9 "lasciate ogni speranza, voi ch'intrate."\*  
 a tumult which turns itself  
 un tumulto il qual s'aggira  
 incessant, in that air forever dyed

Open, ed. E. Moore  
 & P. Tynbee, p. 4

Sempre in quell'aria senza tempo tinta,  
 as sand when it eddies in a whirlwind.

Come la rena quando a turbo spira.  
 who lived without blame & without praise.

l'anime triste Che visser senza infamia e senza lodo  
 36 ← Heaven chased them forth to keep its beauty not impair;

40-2 ← Cacciarli in ciel per non esser men belli,  
 & the deep hell receives them not.

Nè lo profondo inferno gli riceve,  
 for they, wretched, would have some glory over them.

Che alcuna gloria i rei avrebber d'ell.

51 ← non ragioniam di lor, ma guarda e passa.  
 set us not speak of them, but look & pass.

The catiffs go on board. As the leaves of autumn  
 p. Charon's ferry Come d'autunno si levan le foglie

\* of Boethius: De Consol. Phi. lib.ii: In omni adversitate fortunae, infelicitissimum quous est in fortunis fuisse felicem. Chaucer: Troilus & Creseide, bk.iii line 1623. Tennyson's hook'sley Hall: "that a sorrow's crown of sorrow is remembering happier things"

one after the other, till the branch  
 l'una appresso dell'altra, infin che il ramo  
 sees / all its spoils, on the ground  
 Vede alla terra tutte le sue spoglie:  
 so, the evil seed of Adam.  
 Similmente il mal seme d'Adamo, etc. etc.

Canto IV. Archio Primo-dimbo. Homer, Lucan, Horace, Socrates, Plato, Democritus  
 Euclid, Ptolemy. Thales, Zeno, Tully, Seneca, Hippocrates, Galen, etc.

Canto V. Archio II. The Carnal sinners. (i peccatori Carnali)  
 P. 7. La speranza infernal, no hope ever comforts them  
 che non mai non resta.

Nulla speranza gli conforta mai,  
 not a rept, but a less pain.  
 Non che di posa, ma di minor pena.

On Paolo & Francesca  
 P. 8 112

Quanti dolci pensier, quanto disio  
 led them to the woful pass!  
 menò costoro al doloroso passo!

Francesca: "Nessun maggior dolore,  
 there is no greater pain than  
 to recall a happy time  
 che ricordarsi del tempo felice  
 in wretchedness" \* Galeotto fu il libro e chi lo scrisse  
 nella miseria.

They were diving ready; Galeotto together! 158. "quel giorno piu non vi leggemmo avante"  
 that day we read in it no farther.  
 terzo that of the eternal occurred cold & heavy rain.

Canto VI, ch. III. della piovra eterna maledetta, fredda e greve  
 for the baneful crime of gluttony

Ciacco: "per la dannosa colpa della gola,  
 as thou seest, I languish in the rain."  
 Come tu vedi, alla pioggia mi fiacco."

Canto VIII, ch. III. (Priests & Clergymen)

Canto VIII ch. V. Filippo Argenti, Dante wished to see him dipped in the  
 swirl (broda), wish granted!

le tintement de la cloche lointaine qui a l'air de pleurer, le jour qui va mourir  
(che faia il giorno pianger che si more).

Mhi! ser va Italia, di Dolore ostello. — *Purg.* VI, 76 (P60) *canto XXII, 14: Mhi*  
(ah! <sup>so come</sup> Italia, <sup>deve</sup> esclave, <sup>deve</sup> ambage de donjeur). <sup>figura</sup> a <sup>impresa</sup> non <sup>pieta</sup> <sup>compagnia!</sup>

*Canto IX. Canto X Cerchio VI. Canto XI. Cerchio VI.* *ma nella chiesa/*  
o all malice which gainshated in Heaven *Coi santi, ed in*

D'ogni malizia ch'odio in cielo acquista *tave, na coi*  
*the end is injury & with such end* *ghiottoni*  
*ingiuria e il fine; ed ogni fin cotale* *(P. 31).*

o con forza; o con frode altrui contrista *Canto XXI, 138:...*  
*either by force or by fraud, aggrieved others.* *verso lor duca*

*Canto XII Cerchio VII.* *la riviera del sangue* *egli avca*  
*the river, y blog & (中) bolle boile 暴戾害人* *per cenno, / Ed*

*Canto XIII, Cerchio VII.* "Namini fummo, e for lo or sem fatti stepi"  
*Men we were, & now are tamed to trees" del cul*

*Canto XIV Cerchio VII.* *sopra tutto il sabbion d'un cade, senta beta*  
*over all the great sand falls above,* *fatto*

*piovean di foco di latate falde,* *(P. 31)*  
*like those of snow in Alps without a wind,* *xxxiii. 79*

*Come di neve in alpe senza vento.* *Do non pira*

*Canto XV. Cerchio VII, Canto XVI, Cerchio VII. Canto XVII, Cerchio VII* *-gava; si*  
*Per gli occhi fuori scoppiava lor duolo* *dentro imbie*

*Canto XVIII, Cerchio VIII.* *Flatterers dipped in excrement*  
*vidi gente attuffata in uno sterco*

*Canto XXIII Ugolino: "To non pianeggia; si dentro impietrai."*  
*p. 26, 113 that seemed as if had flowed from human privy.*

*Paradiso Canto V. Pratergera eelli. (e waleghus) so of stona & group within the,*  
*As in a fishpond still & clear the fishes* *walled*

*Mercutio* *Come in peschiera ch'e tranquilla e pura,*  
*draw to qught that so' dappeth. from. without as to*

*Per. XVIII. 27* *tra ggonsi i pesci a cio che vien di fuori*  
*make them deep in it somewhat they may feed on,*

*Saccha prevista* *per modo che lo stimin lor pastura;*  
*then piu lenta* *per see more than a thousand splendours*

*Che processon* *si vid io ben piu di mille splendori*  
*trains are more* *draw towards us, & in each one was heard,*

*base minor dolore* *trarsi per noi, ed in ciascun s'udia:*  
*based on Gualtiero* *one who shall increase our loves.*

*Engleze's line "Nam lo"* *Ecco chi crescerà li nostri amori.* *chi l'ha dette? (P. 395).*  
*provisa I due I minus tela novu - solent Co. F. and all.*

finds beauty in reconditè wickedness

1875 Essays in French literature, by George Saintsbury

Baudelaire: "Ce Baudelaire est une pierre de touche; il déplaît invariablement à tous les imbéciles".

The above remark is said to have been made (probably with reference to the future poet's manners & conversation) when B. was still a very young man. Typical of a certain class of men of letters, a class which offers a peculiar attraction to the student & the critic, because it is itself as a rule studious & critical. Fastidiousness is in one word the note of this class, & its fastidiousness accounts at once for its comparative sterility, for the perfection of its work, & for its unpopularity. Extreme fastidiousness in a writer is felt as a kind of rebuke by the reader. Both De Quincey & Poe fall far short of B. himself as regards depth & fulness of passion, but both have a superficial likeness to him in eccentricity of temperament, & in affection for a certain peculiar mixture of grotesque & horror. Wine, hashish, opium are interesting to him not at all from a diseased craving for stimulus, but simply as some of the different means to reach the Infinite and avoid the Emu. All B's works might be entitled De l'Emu - cf. An Lecteur, La Raçon & the prose-poem Enivrez-vous "De vin, de poésie, ou de vertu, à votre guise. Mais enivrez-vous". "Il se moque de ses embrois au moment même où il s'y livre".

Taine says of Heine, & appears to regard this as a somewhat barbarous proceeding, excusable only in a Savage who likes bitter ale & "humour". It is quite clear, however, that it is the only safe-guard against extravagance. This quality B. possessed in an eminent degree — La Fontaine is a satire upon a personage none other than the future poet himself. Also the remarkable essay L'École Française is an earnest criticism of all the tendencies he was to represent: "le goût immodéré de la forme pousse à des désordres monstrueux et inconnus.... La spécialisation excessive d'une faculté aboutit au néant." A singular faculty of projecting himself out of the circle of his individual tastes & sentiments, & of depicting these at once with the impassive accuracy of an impartial observer & with the sympathetic accuracy of a fellow sufferer. B. indebted to Petrus ~~Borel~~ Borel's Mme Patiphar for prosody though B. has had rather hard measure in one of B's essays. The Petits Poèmes en Prose resemble the Grand de la Nuit of Louis Bertrand, the very triumph of word-painting in prose. Discontent, not immorality, is B's general tone. If any subject can be poetically treated, that subject becomes poetical.

a poet as poets went in those days  
Cordial habes

Chamfort & Rivarol: The reputation of such men is saved by the fact of their being, in Fuseli's blunt language, "D-d good to steal from."

In the condition to which they had brought the business of wit, it was only a variety of journalism, save that the sharp things said on current events were said to a smaller public.

C. could make excellent love & tolerable literature, faculties which at that date rarely missed their due reward. But the stigma of his origin weighed heavily upon him & he looked on the Revolution as a moment of revenge. A distinctly melancholy figure; he is full of gall & wormwood; his life is passed half in attempts at great passions, & half in regrets at not achieving them. R. has nothing of this Timon-Heraclitus air about him. Determination to take all things at their best & sunniest. R. <sup>in all his works</sup> More as a writer, ranks far above C. Venomous Petit Almanach de nos Grands Hommes pour l'année 1788. Whereas C. is frequently sincere R. hardly

knows what sincerity is. "C'est le pluriel que je trouve singulier." "Le lecteur trouve toujours la peine que l'écrivain ne s'est pas donné." "Le temps est le tirage de l'esprit; tout passe devant lui et nous croyons que c'est lui qui passe." "Le génie égorge ceux qu'il pille." "Plus d'un écrivain est persuadé qu'il  
 叶利谢夫大面(公)益(第)五(PIK) (第)八(第)



a sort of waste-pipe for relieving himself of his  
miscellaneous knowledge of the period.

a fait penser son lecteur quand il l'a fait suer."

As a tale-teller & anecdotist, Ch. has absolutely no rival.

St. Evremond: with Pascal & Bayle, s-e constitutes the immediate literary  
ancestry of the author of Candide. Comédie des Académistes. A  
staunch supporter of Corneille against the rising popularity of Racine.  
"Whether a Catholic or a Protestant makes the best wife?": "A Catholic,  
being sure of her husband's society in the next life, might, perhaps, take  
a fancy to the society of a lover in this."

A Frame of Miniatures: (1) Parny. Goddam! Goddam! par un French-  
Dog. La poem in 4 cantos, containing an allegory of the Norman Conquest, written  
under the patronage of Napoleon, lines like "L'adroit Robbing, c'est  
sa facile soeur." "Le lourd pudding et le saignant rost beef.")  
Vers sur la Mort d'une Jeune Filles. Ainsi meurt, sans laisser de trace,  
le chant d'un oiseau dans les bois.

### Demain

Vous m'amusez par des caresses,  
vous promettez incessamment,  
et vous reculez le moment  
qui doit accomplir vos promesses.  
"Demain" dites-vous tous les jours.  
L'impudence me dévore;  
à l'heure qu'attendent les amours

Soyez enfin, mes devoirs j'accours.  
"Demain" rebetez-vous encore.  
Rendez grâce au Dieu bienfaisant  
Qui vous donna jusqu'à présent  
d'être tous les jours nouvelle.  
Mais le temps, du bout de son aile,  
Touchera vos traits en passant;  
Dès demain vous serez moins belle  
et moi peut-être moins pressant.