

名著名篇双语对照丛书
MINGZHUMINGPIAN
SHUANGYUDUIZHAOCONGSHU

爱默生 人性主张美文

[美] 爱默生 ◎著 徐向英 张晓玲 ◎编译



中英对照

Emerson

爱默生（1803-1882）美国著名思想家、散文家、诗人。出身于牧师家庭，曾就读于哈佛大学和哈佛神学院。作为美国超验主义哲学的代表，爱默生一生著述丰富，大多为散文。爱默生不仅对美国文学影响重大，而且也是美国思想史上举足轻重的人物。他强调人的精神作用和直觉的意义，认为自然界充满灵性，人应该回归大自然，他的自立主张、民权观念等对中国人民影响深远。

中国书籍出版社

图书在版编目(CIP)数据

爱默生人性主张美文(英汉对照)/(美)爱默生著;徐向英, 张晓玲编译. —北京:中国书籍出版社, 2009.1

ISBN 978-7-5068-1700-4

I. 爱… II. ①爱…②徐…③张… III. ①英语—汉语—对照读物②散文—作品集—美国—近代 IV. H319.4: I

中国版本图书馆 CIP 数据核字(2008)第 051050 号

责任编辑 / 毕 磊

责任印制 / 熊 力 武雅彬

封面设计 / 周周设计局

出版发行 / 中国书籍出版社

地 址: 北京市丰台区三路居路 97 号(邮编: 100073)

电 话: (010)51259192(总编室) (010)51259186(发行部)

电子邮箱: chinabp@vip.sina.com

经 销 / 全国新华书店

印 刷 / 中国纺织出版社印刷厂

开 本 / 787mm × 960mm 1/16

印 张 / 18.125

字 数 / 263 千字

版 次 / 2009 年 1 月第 1 版 2009 年 1 月第 1 次印刷

定 价 / 27.00 元

版权所有 翻印必究

目 录

Introduction	002
序	003
Self-reliance	006
论自信	007
Love	008
论爱	009
Friendship	036
论友谊	037
Compensation	072
论补偿	073
Prudence	120
论谨慎	121

The Poet	148
论诗人	149
Heroism	204
论英雄主义	205
Spiritual Laws	234
论心灵法则	235

•

爱默生人性主张美文



Introduction

Our age is retrospective. It builds the sepulchers of the fathers. It writes biographies, histories, and criticism. The foregoing generations beheld God and nature face to face; we, through their eyes. Why should not we also enjoy an original relation to the universe? Why should not we have a poetry and philosophy of insight and not of tradition, and a religion by revelation to us, and not the history of theirs? Embosomed for a season in nature, whose floods of life stream around and through us, and invite us by the powers they supply, to action proportioned to nature, why should we grope among the dry bones of the past, or put the living generation into masquerade out of its faded wardrobe? The sun shines today also. There is more wool and flax in the fields. There are new lands, new men, new thoughts. Let us demand our own works and laws and worship.

Undoubtedly we have no questions to ask which are unanswerable. We must trust the perfection of the creation so far, as to believe that whatever curiosity the order of things has awakened in our minds, the order of things can satisfy. Every man's condition is a solution in hieroglyphic to those inquiries he would put. He acts it as life, before he apprehends it as truth. In like manner, nature is already, in its forms and tendencies, describing its own design. Let us interrogate the great apparition, that shines so peacefully around us. Let us inquire, to what end is nature? All science has one aim, namely, to find a theory of nature. We have theories of races and of functions, but scarcely yet a remote approach to an idea of creation. We are now so far from the road to truth, that religious teachers dispute and hate each



序

我们的时代是怀旧的。它建造父辈们的坟墓，它书写传记、历史与评论。祖先们面对面与上帝和自然联系，而我们却通过他们的眼睛与上帝和自然联系。为什么我们不去享受与宇宙直接联系的乐趣呢？为什么我们不能凭直觉领悟，而不是凭传统的诗歌和哲学与自然联系呢？为什么不能有一种直接启示我们的宗教，而不是靠历史来启示我们的宗教呢？我们躺在大自然的怀抱中，它的生命之流像小溪一样在我们身边和体内环绕，大自然用它的力量邀请我们进行适当的行动，可我们为什么还要在过去的干骷髅里摸索，或者硬要把活生生的一代人拉进服装早已褪色的化装舞会呢？今天的太阳依然闪闪发光。田野里有更多的羊毛和亚麻。我们有了新土地、新人、新思想。我们需要我们自己的作品、法律和崇拜！

毫无疑问，我们不会提出无法回答的疑问。我们必须相信创造物的完美，相信无论事物的状态秩序在我们心里唤起怎样的好奇心，它的这种状态都能令人满意。每一个人的情形本身就是对他所提出的疑问所作的形象回答。虽然他还没有明白这就是真理，事实上，他已经在生活中行动实践着真理。大自然以同样的方式已经在它的形状与倾向中描绘着自己的图案。让我们询问在我们周围平静地闪烁着的伟大的幽灵，让我们询问大自然的目的何在。



other, and speculative men are esteemed unsound and frivolous. But to a sound judgment, the most abstract truth is the most practical. Whenever a true theory appears, it will be its own evidence. Its test is, that it will explain all phenomena. Now many are thought not only unexplained but inexplicable; as language, sleep, madness, dreams, beasts, sex.

Philosophically considered, the universe is composed of Nature and the Soul. Strictly speaking, therefore, all that is separate from us, all which Philosophy distinguishes as the NOT ME, that is, both nature and art, all other men and my own body, must be ranked under this name, NATURE. In enumerating the values of nature and casting up their sum, I shall use the word in both senses; in its common and in its philosophical import. In inquiries so general as our present one, the inaccuracy is not material; no confusion of thought will occur. Nature, in the common sense, refers to essences unchanged by man; space, the air, the river, the leaf. Art is applied to the mixture of his will with the same things, as in a house, a canal, a statue, a picture. But his operations taken together are so insignificant, a little chipping, baking, patching, and washing, that in an impression so grand as that of the world on the human mind, they do not vary the result.



所有科学都有着一个目标，那就是，找到一种自然学说。我们已经有了物种学说，有功能学说，但却几乎还没有找到一种关于创造学说的遥远的方法。我们离真理的道路还很遥远，所以宗教家们相互争吵相互讨厌。那些善于思考的人被认为是有病的，是妄动的。不过合理判断一下，人们就会发现最抽象的真理是最实际的。一个真实的理论不管它什么时候出现，它都将成为它自己的证据。它的检验会解释所有的现象。现在许多事情比如：语言、睡眠、疯狂、做梦、野兽与性被认为是莫名其妙，无法解释的。

从哲学角度考虑，宇宙是由自然和灵魂组成的。所以，严格地说，所有那些与我们相异的东西，所有哲学家认为是“非我”的东西，也就是自然与艺术，和所有的他人及自己的身体，都被纳入到自然这个名字之下。在列举大自然的价值，计算它们的总和时；我会使用“自然”这个具有双重含义的词——即普通含义与哲学含义。因为现在探讨的是如此全面的问题，所以是否精确已不重要。也不会出现思维上的混乱。从常识角度看，自然是指没有被人类改变的事物本质，诸如空间、空气、河流、树叶之类。艺术是个人意志与类似于一座房子、一条运河、一尊雕像，或一幅图画的混合应用。但是人类在这上面的操作全加在一起也是微不足道的，不过是做了一点切削，一点烘烤、修补和洗涤而已。比起世界对人类心灵如此重大的影响，人的这些举动并不改变结果。



Self-reliance

I read the other day some verses written by an eminent painter which were original and not conventional. The soul always hears an admonition in such lines, let the subject be what it may. The sentiment they instil is of more value than any thought they may contain. To believe your own thought, to believe that what is true for you in your private heart is true for all men,—that is genius. Speak your latent conviction, and it shall be the universal sense; for the inmost in due time becomes the outmost, and our first thought is rendered back to us by the trumpets of the Last Judgment. Familiar as the voice of the mind is to each, the highest merit we ascribe to Moses, Plato, and Milton is, that they set at naught books and traditions, and spoke not what men but what they thought. A man should learn to detect and watch that gleam of light which flashes across his mind from within, more than the lustre of the firmament of bards and sages. Yet he dismisses without notice his thought, because it is his. In every work of genius we recognize our own rejected thoughts: they come back to us with a certain alienated majesty. Great works of art have no more affecting lesson for us than this. They teach us to abide by our spontaneous impression with good-humored inflexibility then most when the whole cry of voices is on the other side. Else, tomorrow a stranger will say with masterly good sense precisely what we have thought and felt all the time, and we shall be forced to take with shame our own opinion from another.



论自信

前几天我读了一位著名画家的一些诗作，新颖而不落俗套。不管其主题是什么，我的心灵总能在这些诗句中听到某种告诫。这些诗句中所倾入的感情比它们所可能包含的思想更有价值。相信你自己的思想，相信凡在你内心深处是真实的东西对所有其他人也是真实的——这就是天才。说出潜伏在你心中的信念，它便具有普遍的意义，因为最内在的东西总是成为最外在的东西——上帝最后审判的号角声终会回溯到我们最原始的想法。尽管心灵的声音对每一个人来说都是熟悉的，但是我们给予摩西、柏拉图和弥尔顿最高的评价是他们蔑视书本和传统，他们说出的不是别人所说的，而是他们自己所想的。人应当学会发现和觉察从内心里闪耀出来的光芒，而不是诗人和圣人们的光辉。然而他们会不经意地摒弃自己的思想，就因为这思想是自己的思想。在天才的每一部作品中，我们都可以发现我们摒弃了自己的思想。它们以一种陌生的权威回到我们身边。伟大的艺术作品给我们的教诲没有比这更打动人。它们教我们以愉快的心情和坚定的信念遵从发自内心的自发的想法，哪怕另一头尽是反对声。否则，明天便会有你不认识的人以一副内行人的姿态说着我们自己已经想到和感受到的观点，而我们会惭愧地被迫从别人那里去接受我们自己的观点。



爱默生人性主张美文

Love

Every promise of the soul has innumerable fulfillments; each often. Nature, uncontainable, flowing, forelooking, in the first sentiment of kindness anticipates already a benevolence which shall lose all particular regards in its general light. The introduction to this felicity is in a private and tender relation of one to one, which is the enchantment of human life; which, like a certain divine rage and enthusiasm, seizes on man at one period, and works a revolution in his mind and body; unites him to his race, pledges him to the domestic and civic relations, carries him with new sympathy into nature, enhances the power of the senses, opens the imagination, adds to his character heroic and sacred attributes, establishes marriage, and gives permanence to human society.

The natural association of the sentiment of love with the heyday of the blood seems to require, that in order to portray it in vivid tints, which every youth and maid should confess to be true to their throbbing experience, one must not be too old. The delicious fancies of youth reject the least savour of a mature philosophy, as chilling with age and pedantry their purple bloom. And, therefore, I know I incur the imputation of unnecessary hardness and stoicism from those who compose the Court and Parliament of Love. But from these formidable censors I shall appeal to my seniors. For it is to be considered that this passion of which we speak, though it begin with the young, yet forsakes not the old, or rather suffers no one who is truly its servant to grow old, but makes the aged participators of it, not less than the tender maiden, though in a different and nobler sort. For it is



论 爱

人们灵魂深处的每一个承诺都会有无数的结果。人们无法控制的、流动的、有预见性的天性赋予人类流露情感的能力，就是对人类的一种恩惠。得到这一恩惠的人就进入了一种灵魂和灵魂之间的密切的关系之中，而这也正是人类生活的美好所在。这种神圣的狂热牢牢地支配着它的主人，使人的内心和外在发生一场革命，它将人的灵魂和肉体统一起来，提高了人们的感官能力，打开人们想象的翅膀，人们的性格中多了一些英雄主义的、神圣的品质，人们会缔结婚姻，人类得以延续。



009

爱是柔情与炽热的自然结合。它似乎暗示仿佛只有青年男女才能用鲜明绚丽的色彩描绘爱，描绘出他们心中荡气回肠的经历。青春的美妙容不得半点迂腐成熟的哲学。哲学用苍老和迂腐冻结他们艳丽的花朵。随着年龄的增长，人的感情就会变得冷淡，只会卖弄自己华而不实的青春。我的这一看法招来一些苛刻的非议，他们组成了“爱的法庭和议会”，这一议会中的老年人绝不少于温柔的少女。这里的成员会认为我太过冷酷、淡泊。但是我要辩驳的是，爱的激情萌生于青年，并不止于老年，或者更确切地说，爱并不会因为人变老而抛弃他，老年人也可以分享年少时的爱的情怀。爱就像一团火，它会在一个人内心狭

a fire that, kindling its first embers in the narrow nook of a private bosom, caught from a wandering spark out of another private heart, glows and enlarges until it warms and beams upon multitudes of men and women, upon the universal heart of all, and so lights up the whole world and all nature with its generous flames. It matters not, therefore, whether we attempt to describe the passion at twenty, at thirty, or at eighty years. He who paints it at the first period will lose some of its later, he who paints it at the last, some of its earlier traits. Only it is to be hoped that, by patience and the Muses' aid, we may attain to that inward view of the law, which shall describe a truth ever young and beautiful, so central that it shall commend itself to the eye, at whatever angle beholden.



爱默生入性主张美文

010

And the first condition is, that we must leave a too close and lingering adherence to facts, and study the sentiment as it appeared in hope and not in history. For each man sees his own life defaced and disfigured, as the life of man is not, to his imagination. Each man sees over his own experience a certain stain of error, whilst that of other men looks fair and ideal. Let any man go back to those delicious relations which make the beauty of his life, which have given him sincerest instruction and nourishment, he will shrink and moan. Alas! I know not why, but infinite compunctions embitter in mature life the remembrances of budding joy, and cover every beloved name. Every thing is beautiful seen from the point of the intellect, or as truth. But all is sour, if seen as experience. Details are melancholy; the plan is seemly and noble. In the actual world—the painful kingdom of time and place—dwell care, and canker, and fear. With thought, with the ideal, is immortal hilarity, the rose of joy. Round it all the Muses sing. But grief cleaves to names, and

小的角落里点燃一颗爱的火苗，它与另一颗心灵迸发出的爱的火苗相撞，它们燃烧着。熊熊烈焰照亮了千千万万男女的心灵，也照亮了整个世界。因此，无论我们描述的是二十岁的、三十岁的，或者是八十岁的激情，这都无关紧要。如果你描绘的是年少时的爱，那么就会遗漏一些老年时的一些色彩；如果你描绘的是年老时的爱，也会丢失一些爱的年少时的记忆。惟一期待的就是，凭借耐心和缪斯的帮助，我们可以描绘一个永远年轻、永远美丽的真理，它应该让观察者无论从哪个角度都可以欣赏到它。

这样的一种描绘方式，其首要的条件是：我们必须与事实保持密切的持续的联系，描绘出希望出现的而非历史中的感情。因为每个人都觉得自己的生活被毁灭了，面目全非。每个人现在过的生活都不是自己想象中的生活，每个人在回首自己的人生经历时都会发现一些阴差阳错的痕迹，而人们认为别人的生活似乎是理想化的生活。假如让人们回到他理想中的美好生活时，他也会退缩。唉！不知道为什么，我发现成年以后对人生的无限悔恨反而使得青年时代的回忆更加辛酸痛苦。理智地讲，如果把每件事都当作真理，那么一切都是美好的；如果把每件事都当作经历，那么一切都是苦涩的。生活的琐碎细节总是让人感伤，而人生中的一个计划却是美好的、高尚的。在现实世界里——时空交织的痛苦王国里——总是充满着痛苦、焦虑和恐惧。理想就像是永恒的快乐，缪斯围着它欢唱，



persons, and the partial interests of Today and yesterday.

The strong bent of nature is seen in the proportion which this topic of personal relations usurps in the conversation of society. What do we wish to know of any worthy person so much, as how he has sped in the history of this sentiment? What books in the circulating libraries circulate? How we glow over these novels of passion, when the story is told with any spark of truth and nature! And what fastens attention, in the intercourse of life, like any passage betraying affection between two parties? Perhaps we never saw them before, and never shall meet them again. But we see them exchange a glance, or betray a deep emotion, and we are no longer strangers. We understand them, and take the warmest interest in the development of the romance. All mankind love a lover. The earliest demonstrations of complacency and kindness are nature's most winning pictures. It is the dawn of civility and grace in the coarse and rustic. The rude village boy teases the girls about the school-house door; but today he comes running into the entry, and meets one fair child disposing her satchel; he holds her books to help her, and instantly it seems to him as if she removed herself from him infinitely, and was a sacred precinct. Among the throng of girls he runs rudely enough, but one alone distances him; and these two little neighbors, that were so close just now, have learned to respect each other's personality. Or who can avert his eyes from the engaging, half-artful, half-artless ways of school-girls who go into the country shops to buy a skein of silk or a sheet of paper, and talk half an hour about nothing with the broad-faced, good-natured shop-boy. In the village they are on a perfect equality, which love delights in, and without any coquetry the happy, affectionate nature of



但是悲伤总是与一个个鲜活的人相对应，悲伤总是和今天以及昨天紧密相连。

人与人之间的私密关系是永不过时的话题。名人们的情史总是引人关注，图书馆里传阅最多的也是爱情故事，这些小说中的真情最能讨好读者。有什么能比两情相悦的故事更引人入胜？也许我们和书中的两位主人公从未谋面，今后也无缘相逢，但是我们可以从书中感觉到他们的款款深情，我们和他们不再是陌路了。我们能够读懂他们，理解他们，也对他们恋情的发展倾入了最大的热情。每个人的心中都会有爱。人性中最动人的画面莫过于自然流露的仁慈宽厚与踌躇满志。那是粗野和卑微中流露出来的文明和优雅。小时候，一个纯朴的乡下小男孩在学校附近与一位小女孩嬉戏玩耍。如今，他跑进校园去见那个正摆弄书包的漂亮女孩，他帮她整理书包，但他似乎觉得与女孩咫尺天涯。他可以在一群女孩中横冲直撞互相嬉闹，却唯独不敢靠近那个女孩。这两个从小一起长大的小伙伴，现在好像疏远了，学会了相互尊重。谁不想多看一眼那些可爱的机灵的纯朴的女孩呢？因此，当女孩们走进那些乡村商店，买一束丝或一个本时，卖东西的小男孩就趁机和她们闲聊，这是一种享受。在这个村子里，他们是完全平等的。这些女孩们也许并不漂亮，但是她们

