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石 民 譯 註

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## 弁 言

小泉八雲是用不着介紹的了。他以一個明瞭東方文化情形的西方文學者對東方學生講論西方文學，是很有意味的事。他在東京帝大所留下的幾種文學講演集至今尙爲一般學生所愛讀，蓋以此故。本書是從他的一部講演集 TALKS TO WRITERS 中選輯而成，每篇各自獨立，但仍有互相關聯處。他的議論大都是爲有志於文學的學生們着想，所以很少抽象的理論或空疏的學說，而只着重於文藝上一些具體的，實際的問題。他抱着一種實事求是的精神，循循善誘，很足以啟發讀者而感着親切的興趣，較之讀什麼文學概論之類的書是好得多了。且文字簡明而又流利，堪爲英文學生之良好讀物也。

石 民

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# TALKS TO WRITERS

# CHAPTER I

ON THE RELATION OF LIFE

AND

CHARACTER TO LITERATURE

論生活 and 性格對於文學的關係

## CHAPTER I

### ON THE RELATION OF LIFE AND CHARACTER TO LITERATURE

#### I

The three main divisions of literature are poetry, drama and fiction. I want to speak of these in relation to the lives of the men who engage in their production. That is what is meant by the title of the essay. This is a very important subject for every student of literature to consider. Any one wishing to become an author in any one of the three branches of literature that I have mentioned, must ask himself honestly several questions and be able to answer them in the affirmative. If he cannot answer them in the affirmative, he had better \*leave literature alone<sup>1</sup> — \*for the time being<sup>2</sup> at least.

The first question is, Have I creative power?

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1. to leave alone 不去弄, 不管。

## 第一篇

### 論生活和性格對於文學的關係

文學的三個主要部份是詩歌，戲劇和小說。我現在是要談談這些東西對於那些從事創作它們的人們之生活有什麼關係。這便是這篇論文的題目的用意。這是每個學文學的人所應研究的一個很重要的問題。無論誰，如果想從事創作於這三部份中的任何一部份時，他必須真誠地問問他自己幾個問題，並且還得要有肯定的答覆。假若他不能肯定地答覆，他最好還是離開文學——至少暫時莫弄它。

第一個問題是：我有沒有創作力？這就是說：我

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2. for the time being 暫時。

That is to say, Am I able to produce either poetry, or fiction, or drama, by my own experience, out of my own mental operation, without following the ideas of other people, or being influenced, consciously or unconsciously, only by the opinions of others. If you cannot answer this question with an honest "Yes," then you can only by an imitator.

But suppose that you can answer this first question in the affirmative, there remains another question almost equally important to ask. It is this: Can I devote my life—or at least the best part of my leisure time—to literary work! If you cannot be sure of much time to spare, you should be sure, at least, of being able to give, every day of your existence, a short time to one sustained object. If you are not sure of being able to do this, you will find the way of literature very hard indeed.

But there is yet a third question to be asked. Even if you have the power and the time, it is necessary that you should determine this matter: Must I mingle with society and \*take my part in<sup>1</sup>

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1. to take part in 參與。

能否憑我自己的經驗，由我自己的心裁，去創作詩歌，小說，或戲劇，而不依從別人的觀念，或有意地或無意地只是受別人的意見的影響。假若你不能忠誠地答道：“我能”，那麼你便只能作一個模倣者。

但是就假定這第一個問題你能肯定地答覆罷，這裏又有第二個問題，也幾乎是同樣地重要。這個問題是：我可能將我的一生——或至少我的閑時之最好的部份——去致力於文學工作麼？假若你不能一定有許多時光剩下來，那麼你至少必須一定能夠於你每日生活中拿出一小部份的時間來對付所認定的——一種目標。假若你沒有把握能夠這樣，你將要覺得文學之路實在是很艱難的。

但是這裏還有第三個問題要考問。即使你有創作力和時間，下面這一層你還得決定才成；我應該

\*everyday<sup>1</sup> life, or should I seek quiet and isolation? The third question can be answered only according to the character of your particular literary power. Certain kinds of literature require solitude — cannot be produced without it. Other kinds of literature oblige the author, whether he likes or does not like it, to mix a great deal with people, to observe all their actions, and to fill himself with every possible experience of active life.

I think now the ground is swept. We can begin the second section of the lecture.

## II

What I have suggested in the above series of questions, must now be \*dwelt upon<sup>2</sup> in detail. Let us first consider poetry in its relation to the conduct of life.

Poetry is not one of those forms of literature which require that the author shall mix a great deal with active life. On the contrary, poetry is especially the art of solitude. Poetry requires a great deal of time, a great deal of thought, a great deal of

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1. everyday = commonplace, 凡俗的。

去社會上混而且參預凡俗的生活呢，還是應該尋求安與孤獨的生活呢？這第三個問題是只能按照你固有的創作力的特性來答覆的。有幾種文學是需要孤獨的——不如此便創造不出來。又有別幾種文學，不管作者是樂意或不樂意，却必得要他去時常與人們混和，去觀察他們的一切舉動，而積蓄實際生活中種種可能的經驗。

我想現在底子是弄清楚了。我們可以開始來講本篇的第二段。

## 二

我在上面的一串問題中所提示的意思，現在應當詳細地來討論。讓我們首先來研究詩之與“生活的方針”的關係。

詩這種文學，不是需要作者常於實際生活中去混和的那麼一種文學。正好相反，詩是一種特別需要孤獨的藝術。詩需要很多的時間，很多的深思，很多的

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2. to dwell upon 詳論，深思，考究。

silent work, and all the sincerity of which a man's nature is capable. The less that a real poet mingles with social life, the better for his art. This is a well known fact in all countries. It is so well known that if a young poet allows himself to be flattered and petted and \*made much of<sup>1</sup> by the rich and mighty, it is commonly said that he is going to be ruined. One cannot be perfectly sincere to oneself and become an object of fashionable attention. It is utterly impossible. The art of poetry requires that the poet be as solitary in his house as a priest. I do not mean that it should be necessary to be an ascetic, or anything of that kind, nor that he should not be troubled with family cares. It is very necessary that he should have a family, and know all that the family means, in order to be a good poet. But he must certainly renounce what are generally called social pleasures. In the same degree that he fails to do this, he is almost certain to fail in his poetry.

Let us here consider a few extraordinary facts about the poetical life. Of course you know that

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1. To make much of = to treat with special favor.  
特別優待, 厚寵。

沈靜的工夫，以及人性中所能有的全部真摯。一個真正的詩人與社會生活接觸的愈少，對他的藝術便愈好；這種事實在任何國家裏的人們都知道的。誰都知道，假若一個青年詩人容許他自己爲有財有勢者所獎勵，所愛護，所珍重，則通常便說他是要歸於墮落了。一個人不能對於自己絕對地忠誠而能成爲時好的對象。這是簡直不可能的，詩的藝術需要作家孤獨地住在自己的房裏，如同和尚一般。我並不是說一定要作一個禁慾者或其他相類似的人才成，也不是說詩人絕對地不可受家事的煩累。要想成爲一個好詩人，他是必須要有家庭的，而且必須親知家庭所含的一切意義。但是那些所謂社交的娛樂，他實在應當拋棄。這一點他如果有幾分辦不到，則同樣在他的詩裏面他差不多一定也有幾分不成。

現在讓我們來考察關於詩底生活的幾種特殊的事實。當然你們知道“詩”並不是說寫韻語，無論你

poetry does not mean merely writing verses, no matter how correct the verses may be. It means the power to move men's hearts and minds by verse. Now a Persian poet once observed that no bad man could possibly become a poet. There is a good deal of truth in that statement, notwithstanding some apparent exceptions. You have doubtless read that many European poets were bad men. But you must take such statements with a great deal of reserve and qualification. I imagine, for example, that you will immediately think of Byron. But Byron was not fairly judged; and you must not allow yourselves to accept any mere religious or social declaration about the character of the poet. The real facts are that Byron was unjustly treated and goaded and irritated into immoral courses. Moreover, the deeper nature of Byron was essentially generous and sympathetic, and when he follows the inspiration of his deeper nature, he gives us the best of what he has. I might speak of many other poets; you will always find that there was something good and generous in the man, however great his faults may have appeared on the surface. Indeed, I knew only one or two exceptions to this

把韻語寫得怎樣精當。詩是指着黏韻語來感動你的心的那種力而言的。有一位波斯詩人曾說：“沒有壞人能夠成爲詩人”。這句話裏含着許多真理，雖則有幾個表面上的例外。你們一定在書上讀過許多歐洲的詩人都是壞人云云的話。但你們對於這樣的一些話應當認爲有好些附帶條件和限制。舉一個例罷，我想你們一定立刻就會想起拜倫來，但是你們要知道：拜倫是被人們誤斷了；你們不應當輕易承認對於這位詩人的品性的那一切社會上的和宗教上的判斷。實在的事實是：拜倫被人們看錯了，因此便激起他往不道德的路上走。我們更應當知道：拜倫的心性實在是慷慨的，富於同情的；當他動了真情的時候，他顯示給我們他的最優美的部份。我還可以指出其他許多詩人來，他們的舉動在表面上看來無論是怎樣地壞，但你一定能夠找出他們內在的一些優點和高貴處。誠然，我知道有一兩個詩人是與這位波斯詩人所說沒有壞人能夠成爲詩人的一句話不相合的，然而