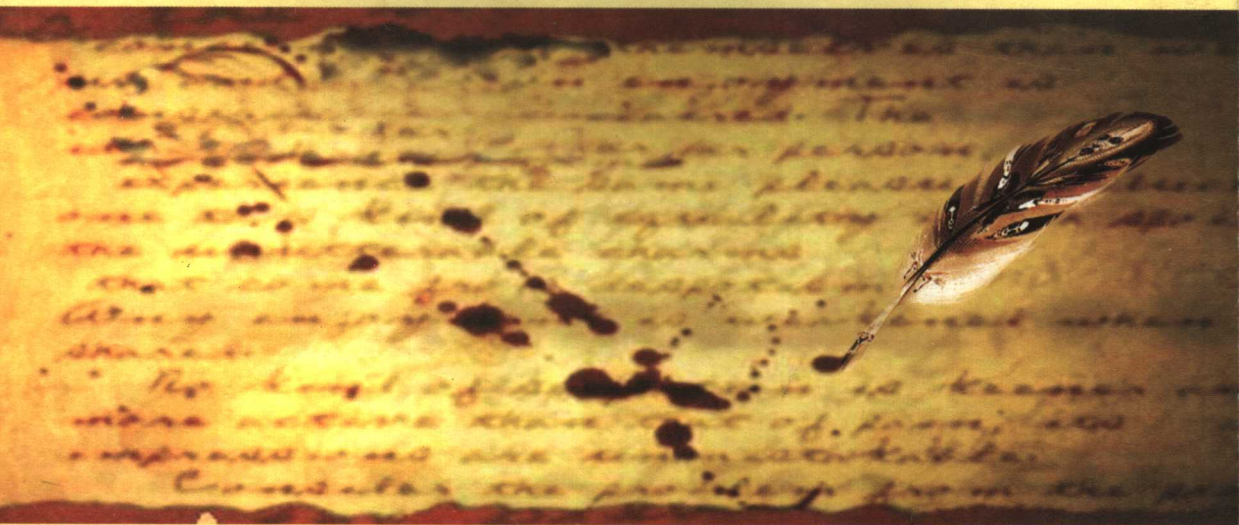


20 二十世纪

西方文论选读(下)

A Reader of the 20th Century Western Literary Criticism

乔国强 主编



復旦大學出版社

图书在版编目(CIP)数据

二十世纪西方文论选读/乔国强主编. —上海:复旦大学出版社,
2006.7

ISBN 7-309-05003-7

I. 二… II. 乔… III. 文艺理论-西方国家-20世纪
IV. I0

中国版本图书馆CIP数据核字(2006)第048138号

二十世纪西方文论选读

乔国强 主编

出版发行 复旦大学出版社 上海市国权路579号 邮编 200433
86-21-65642857(门市零售)
86-21-65118853(团体订购) 86-21-65109143(外埠邮购)
fupnet@fudanpress.com http://www.fudanpress.com

责任编辑 宋文涛
总编辑 高若海
出品人 贺圣遂

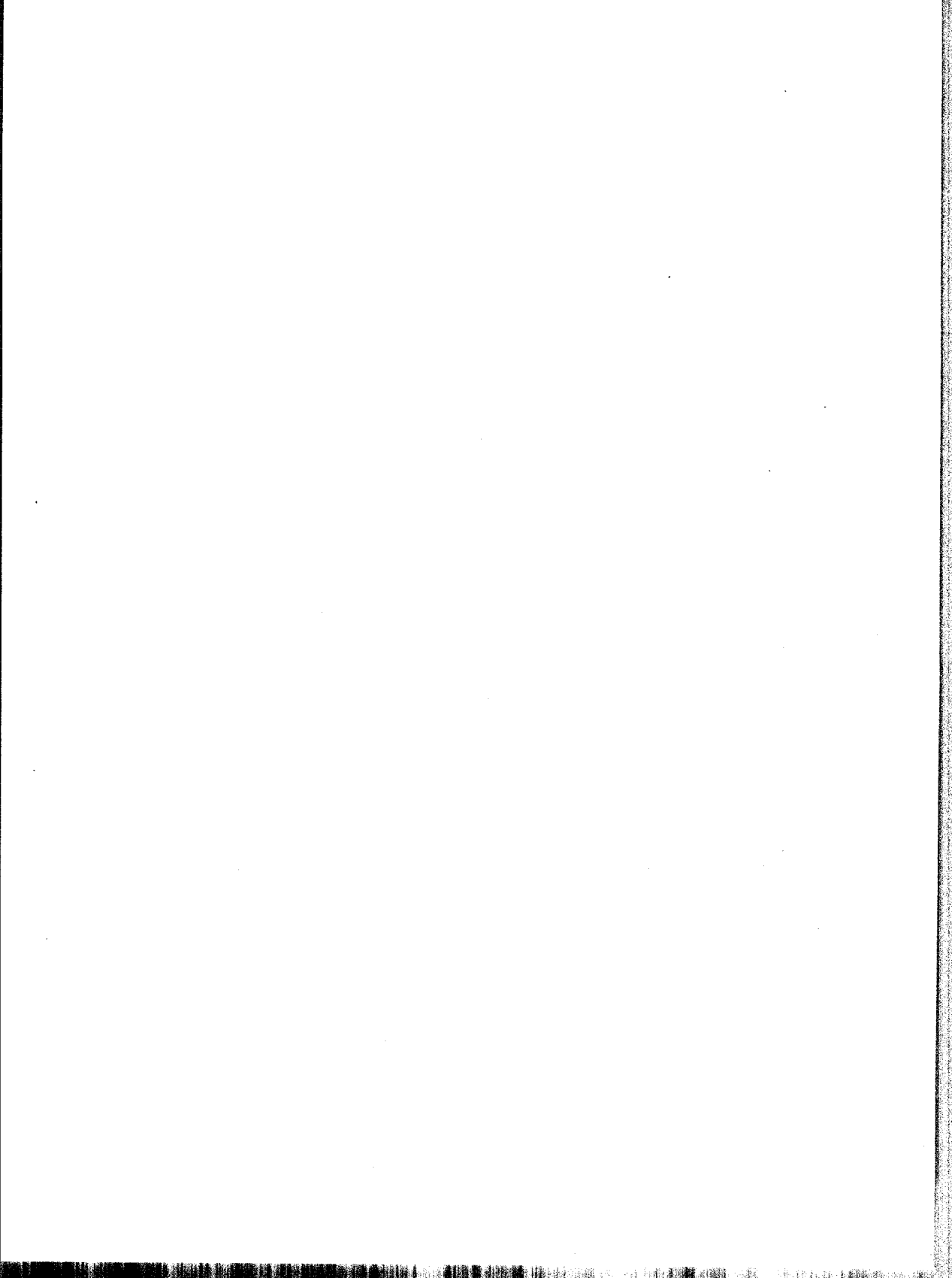
印刷 江苏省南洋印务集团公司
开本 787×960 1/16
印张 47.75 插页 2
字数 882千
版次 2006年7月第一版第一次印刷
印数 1—5 100

书号 ISBN 7-309-05003-7/I·346
定价 68.00元(全二册)

如有印装质量问题,请向复旦大学出版社发行部调换。

版权所有 侵权必究

批评方法概览



T·S·艾略特

关于艾略特的个人生平、创作以及总体评价在前文介绍《传统与个人的才能》时，已作了介绍，故在此不赘。下面主要介绍和讨论艾略特的另一篇重要论文——《批评的功能》(“The Function of Criticism”)。

《批评的功能》写于1923年，但从思想内容上看，与其早期论文《传统与个人的才能》有着较为密切的联系，是对其中一些原则的进一步阐发和具体运用。该文共分为四个部分。如果细致划分，第一部分主要阐述了以下五个问题：(一)关于文学的体系性。艾略特认为，文学并不是作家作品的总和，而是一个“有机的整体”(379)。这个“有机的整体”的内在关系是“过去决定现在，现在也会修改过去”，而作品与体系之间的关系则是，“只有和体系发生了关系，文学艺术的单个作品，艺术家个人的作品，才有了它们的意义”(379)。(二)关于批评。在艾略特看来，批评就是“用文字所表达的对于艺术作品的评论和解释”(380)。(三)关于批评的目的。艾略特认为，批评本身就是目的。尽管艺术可以有艺术以外的目的，但对批评家来说，“越不注意这种目的就越好”(380)。(四)关于批评家的任务。艾略特将批评家的任务归结为解说艺术作品，纠正、培养读者的鉴赏能力。(五)关于批评家的标准。艾略特认为，一个名副其实的批评家应该努力克服个人的偏见和癖好，在和同伴们共同追求正确判断的时候，“努力使自己的不同点和最大多数人协调一致”(381)。

文章的第二、第三部分对以英国文学批评家约翰·米德尔顿·默里为代表的“辉格党”批评标准，也就是浪漫主义批评标准进行了清算。在艾略特看来，浪漫主义不承认艺术有客观标准的存在，认为评价一首诗歌的好坏就是看它是否真实地表达了诗人的“内心呼声”(383)。无疑，这种观点与艾略特所主张的把秩序、准则以及“共同原则”(385)等放到批评首位的艺术观是相违背的。另外，这里还需要注意的是，艾略特在展开与默里的论争之前，首先对当时英国批评界进行了鞭挞。在他看来，当时大多数英国批评家们不讲原则，文过饰非，在贬损他人中树立自己正人君子的形象(382)。而这种混淆是非、自欺欺人的批评方法在文坛上的影响虽不如默里的大，但其“明确的立场”(382)却更加有害于文学艺术的正常发展。据此我们不难窥见艾略特的学术立场以及写这篇文章时的学术背景。

文章的第四部分是全文的重心所在。首先，艾略特批判了马修·阿诺德忽视批评在创作中的首位重要性的错误。艾略特认为，“一个作家在创作他的作品时他

的劳动的绝大部分或许是批评性质的劳动:筛选、化合、构筑、删除、修改、试验等劳动”,而这种劳动的性质“既是创造性的,也是批评性的”(385)。显然,艾略特所提出的这种批评与一般意义上的批评有所不同,即他所言的批评活动是与创作过程紧密联系在一起。而且,艾略特还把这种批评视为“最高一类的批评”(386)。并据此认为,某些有创造性的作家之所以比其他作家高明,正是因为他们具有了这种批评才能。艾略特之所以要把批评置于创作的首位,与他批判以默里为代表的“辉格党”一样是有其社会背景的。即他敏感地意识到,批评界存在着一种“辉格党原则的倾向”(386)。有些人认为,作家并不需要批评的素养。对于这一说法,艾略特显然是无法接受的。艾略特固然重视批评,有时甚至把批评置于创作之上,但他也看到批评毕竟不能等同于创作:批评可以很巧妙地注入到创作中,但却不能将创作融化在批评中。如想达到批评的最高境界或批评的真正实现,必须要将批评与创作活动相结合起来(386—387)。

其次,艾略特旗帜鲜明地反对“只去阅读谈论艺术作品的书,而不去阅读作品本身”(389)的不良学风。他认为,作为一名批评家,最先需要具备的条件是必须要“具有高度发达的事实感”(388)。因为,他的工作是要和无数的事实打交道,所以,他的研究必须以事实为依据。在此基础上,他提出了批评家的主要批评工具是比较与分析,即批评家在从事批评工作时,或面对一部作品、一位作家时,必须根据事实即资料来进行分析、比较,最后得出结论,而不能用没有根据的阐释来完成对文章的评论与研究。

《批评的功能》在体系上与《传统与个人的才能》是一脉相承的。它强调规范、标准,主张研究要从客观事实与资料出发,充分显示出学院派的批评特色。



思考题

1. 试分析艾略特所言的“批评”与一般意义上的批评有何区别。
2. 从《传统与个人的才能》、《批评的功能》两文中,分析、论述艾略特的学院派批评特色体现在哪些方面。

The Function of Criticism

T. S. Eliot

I

Writing several years ago on the subject of the relation of the new to the old in art, I formulated a view to which I still adhere, in sentences which I take the liberty of quoting, because the present paper is an application of the principle they express:

The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the *whole* existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art towards the whole are readjusted; and this is conformity between the old and the new. Whoever has approved this idea of order, of the form of European, of English literature, will not find it preposterous that the past should be altered by the present as much as the present is directed by the past.①

I was dealing then with the artist, and the sense of tradition which, it seemed to me, the artist should have; but it was generally a problem of order; and the function of criticism seems to be essentially a problem of order too. I thought of literature then, as I think of it now, of the literature of the world, of the literature of Europe, of the literature of a single country, not as a collection of the writings of individuals, but as “organic wholes”, as systems in relation to which, and only in relation to which, individual works of literary art, and the works of individual artists, have their significance. There is accordingly something outside of the artist to which he owes allegiance, a

① T. S. Eliot, “Tradition and Individual Talent” in David Lodge (ed.), *20th Century Literary Criticism*, London: Longman, 1972.

devotion to which he must surrender and sacrifice himself in order to earn and to obtain his unique position. A common inheritance and a common cause unite artists consciously or unconsciously; it must be admitted that the union is mostly unconscious. Between the true artists of any time there is, I believe, an unconscious community. And, as our instincts of tidiness imperatively command us not to leave to the haphazard of unconsciousness what we can attempt to do consciously, we are forced to conclude that what happens unconsciously we could bring about, and form into a purpose, if we made a conscious attempt. The second-rate artist, of course, cannot afford to surrender himself to any common action; for his chief task is the assertion of all the trifling differences which are his distinction; only the man who has so much to give that he can forget himself in his work can afford to collaborate, to exchange, to contribute.

If such views are held about art, it follows that *a fortiori* whoever holds them must hold similar views about criticism. When I say criticism, I mean of course in this place the commentation and exposition of works of art by means of written words; for of the general use of the word "criticism" to mean such writings, as Matthew Arnold uses it in his essay^①, I shall presently make several qualifications. No exponent of criticism (in this limited sense) has, I presume, ever made the preposterous assumption that criticism is an autotelic activity. I do not deny that art may be affirmed to serve ends beyond itself; but art is not required to be aware of these ends, and indeed performs its function, whatever that may be, according to various theories of value, much better by indifference to them. Criticism, on the other hand, must always profess an end in view, which, roughly speaking, appears to be the elucidation of works of art and the correction of taste. The critic's task, therefore, appears to be quite clearly cut out for him; and it ought to be comparatively easy to decide whether

① 马修·阿诺德(Matthew Arnold, 1822—1888):英国诗人、批评家。其主要诗作有《诗》(Poems, 1853)、《新诗》(New Poems, 1867)等;主要批评作品有《论翻译荷马》(On Translating Homer, 1861—1862)、《批评文集》(Essays in Criticism, 1865, 1888)、《文化与无政府状态》(Culture and Anarchy, 1869)、《文学与教条》(Literature and Dogma, 1873)等。艾略特在此处所提到的阿诺德的文章,系指阿诺德收入在他的《批评文集》(第一辑,1865)中的文章《当前批评的功能》("The Function of Criticism at the Present Time", 1864)。这篇文章主要探讨了批评和文学创作之间的关系,以及批评与社会文明之间的关系。

he performs it satisfactorily, and in general, what kinds of criticism are useful and what are otiose. But on giving the matter a little attention, we perceive that criticism, far from being a simple and orderly field of beneficent activity, from which impostors can be readily ejected, is no better than a Sunday park of contending and contentious orators, who have not even arrived at the articulation of their differences. Here, one would suppose, was a place for quiet cooperative labour. The critic, one would suppose, if he is to justify his existence, should endeavour to discipline his personal prejudices and cranks — tares to which we are all subject — and compose his differences with as many of his fellows as possible, in the common pursuit of true judgment. When we find that quite the contrary prevails, we begin to suspect that the critic owes his livelihood to the violence and extremity of his opposition to other critics, or else to some trifling oddities of his own with which he contrives to season the opinions which men already hold, and which out of vanity or sloth they prefer to maintain. We are tempted to expel the lot.

Immediately after such an eviction, or as soon as relief has abated our rage, we are compelled to admit that there remain certain books, certain essays, certain sentences, certain men, who have been “useful” to us. And our next step is to attempt to classify these, and find out whether we establish any principles for deciding what kinds of book should be preserved, and what aims and methods of criticism should be followed.

II

The view of the relation of the work of art to art, of the work of literature to literature, of “criticism” to criticism, which I have outlined above, seemed to me natural and self-evident. I owe to Mr Middleton Murry^① my perception of the contentious character of the problem; or rather, my perception that there is a definite and final choice involved. To Mr Murry I feel an increasing

① 约翰·米德尔顿·默里(John Middleton Murry, 1889—1957):英国文学批评家、编辑。其主要作品有《陀思妥耶夫斯基》(*Dostoevsky*, 1916)、《静物》(*Still Life*, 1917)、《文体问题》(*The Problem of Style*, 1922)、《济慈与莎士比亚》(*Keats and Shakespeare*, 1925)、《女人的儿子》(*Son of Woman*, 1931)等。

debt of gratitude^①. Most of our critics are occupied in labour of obnubilation; in reconciling, in hushing up, in patting down, in squeezing in, in glozing over, in concocting pleasant sedatives, in pretending that the only difference between themselves and others is that they are nice men and the others of very doubtful repute. Mr Murry is not one of these. He is aware that there are definite positions to be taken, and that now and then one must actually reject something and select something else. He is not the anonymous writer who in a literary paper several years ago asserted that Romanticism and Classicism are much the same thing, and that the true Classical Age in France was the Age which produced the Gothic cathedrals and — Jeanne d'Arc^②. With Mr Murry's formulation of Classicism and Romanticism I cannot agree; the difference seems to me rather the difference between the complete and the fragmentary, the adult and the immature, the orderly and the chaotic. But what Mr Murry does show is that there are at least two attitudes towards literature and towards everything, and that you cannot hold both. And the attitude which he professes appears to imply that the other has no standing in England whatever. For it is made a national, a racial issue.

Mr Murry makes his issue perfectly clear. "Catholicism," he says, "stands for the principle of unquestioned spiritual authority outside the individual; that is also the principle of Classicism in literature." Within the orbit within which Mr Murry's discussion moves, this seems to me an unimpeachable definition, though it is of course not all that there is to be said about either Catholicism or Classicism. Those of us who find ourselves supporting what Mr Murry calls Classicism believe that men cannot get on without giving allegiance to something outside themselves. I am aware that "outside" and "inside" are terms which provide unlimited opportunity for quibbling, and that no psychologist would tolerate a discussion which shuffled such base coinage; but I will presume that Mr Murry and myself can agree that for our purpose these counters are adequate, and concur in disregarding the admonitions of our psychological

① 默里大力扶持战后文学,在自己的刊物上发表了许多现代主义作家,如T·S·艾略特、弗吉尼亚·伍尔夫等人的作品。后来,他转向了神秘主义,其影响力也随之减弱了。

② 贞德(Jeanne d'Arc 1412--1431);法国女民族英雄。

friends. If you find that you have to imagine it as outside, then it is outside. If, then, a man's interest is political, he must, I presume, profess an allegiance to principles, or to a form of government, or to a monarch; and if he is interested in religion, and has one, to a Church; and if he happens to be interested in literature, he must acknowledge, it seems to me, just that sort of allegiance which I endeavoured to put forth in the preceding section. There is, nevertheless, an alternative, which Mr Murry has expressed. "The English writer, the English divine, the English statesman inherit no rules from their forebears; they inherit only this: a sense that in the last resort they must depend upon the inner voice." This statement does, I admit, appear to cover certain cases; it throws a flood of light upon Mr Lloyd George^①. But why "*in the last resort*"? Do they, then, avoid the dictates of the inner voice up to the last extremity? My belief is that those who possess this inner voice are ready enough to hearken to it, and will hear no other. The inner voice, in fact, sounds remarkably like an old principle which has been formulated by an elder critic^② in the now familiar phrase of "doing as one likes". The possessors of the inner voice ride ten in a compartment to a football match at Swansea, listening to the inner voice, which breathes the eternal message of vanity, fear, and lust.

Mr Murry will say, with some show of justice, that this is a wilful misrepresentation. He says: "If they (the English writer, divine, statesman) dig *deep enough* in their pursuit of self-knowledge — a piece of mining done not with the intellect alone, but with the whole man — they will come upon a self that is universal" — an exercise far beyond the strength of our football enthusiasts. It is an exercise, however, which I believe was of enough interest to Catholicism for several handbooks to be written on its practice. But the Catholic practitioners were, I believe, with the possible exception of certain heretics, not palpitating Narcissi; the Catholic did not believe that God and

① 劳埃德·乔治(Lloyd George, 1863—1945):英国政治家,曾出任英国下院议员、战时国务秘书、首相等要职。主要著作有《战争回忆录》(*War Memoirs*, 1933—1936)和《和平条约的真相》(*The Truth about the Peace Treaty*, 1938)。

② "批评界的元老",指马修·阿诺德对"想怎么干就怎么干"的批判。见《文化与无政府状态》(*Culture and Anarchy*, 1869)第二章。

himself were identical. "The man who truly interrogates himself will ultimately hear the voice of God," Mr Murry says. In theory, this leads to a form of pantheism which I maintain is not European — just as Mr Murry maintains that "Classicism" is not English. For its practical results, one may refer to the verses of *Hudibras*①.

I did not realize that Mr Murry was the spokesman for a considerable sect, until I read in the editorial columns of a dignified daily that "magnificent as the representatives of the classical genius have been in England, they are not the sole expressions of the English character, which remains at bottom obstinately 'humorous' and nonconformist". This writer is moderate in using the qualification *sole*, and brutally frank in attributing this "humorousness" to "the unreclaimed Teutonic element in us". But it strikes me that Mr Murry, and this other voice, are either too obstinate or too tolerant. The question is, the first question, *not* what comes natural or what comes *easy* to us, but what is right? Either one attitude is better than the other, or else it is indifferent. But how can such a choice be indifferent? Surely the reference to racial origins, or the mere statement that the French are thus, and the English otherwise, is not expected to settle the question; which, of two antithetical views, is *right*? And I cannot understand why the opposition between Classicism and Romanticism should be profound enough in Latin countries (Mr Murry says it is) and yet of no significance among ourselves. For if the French are *naturally* classical, why should there be any "opposition" in France, any more than there is here? And if Classicism is not natural to them, but something acquired, why not acquire it here? Were the French in the year 1600 classical, and the English in the same year romantic? A more important difference, to my mind, is that the French in the year 1600 *had already a more mature prose*.

III

This discussion may seem to have led us a long way from the subject of this

① 《修堤布拉斯》(*Hudibras*, 1663, 1664, 1678)是17世纪英国诗人塞缪尔·巴特勒(Samuel Butler, 1613—1680)的讽刺长诗。这首长诗主要讽刺了英国清教徒和共和时期的专制统治。他在诗中所使用的八个音节的双行诗,与嘲弄地模仿英雄风格的写法被称之为“修堤布拉斯体”。

paper. But it was worth my while to follow Mr Murry's comparison of Outside Authority with the Inner Voice. For to those who obey the inner voice (perhaps "obey" is not the word) nothing that I can say about criticism will have the slightest value. For they will not be interested in the attempt to find any common principles for the pursuit of criticism. Why have principles, when one has the inner voice? If I like a thing, that is all I want; and if enough of us, shouting all together, like it, that should be all that *you* (who don't like it) ought to want. The law of art, said Mr Clutton Brock^①, is all case law. And we can not only like whatever we like to like but we can like it for any reason we choose. We are not, in fact, concerned with literary *perfection* at all — the search for perfection is a sign of pettiness, for it shows that the writer has admitted the existence of an unquestioned spiritual authority outside himself, to which he has attempted to *conform*. We are not in fact interested in art. We will not worship Baal. "The principle of classical leadership is that obeisance is made to the office or to the tradition, never to the man." And we want, not principles, but men.

Thus speaks the Inner Voice. It is a voice to which, for convenience, we may give a name: and the name I suggest is Whiggery^②.

IV

Leaving, then, those whose calling and election are sure^③ and returning to those who shamefully depend upon tradition and the accumulated wisdom of time, and restricting the discussion to those who sympathize with each other in this frailty, we may comment for a moment upon the use of the terms "critical" and "creative" by one whose place, on the whole, is with the weaker brethren.

① 阿瑟·克拉顿-布洛克(Arthur Clutton-Brock, 1868—1924):英国批评家。

② 辉格党原则(Whiggery):“辉格党”是英国自由党的前身,大约在1868年,“辉格党”更名为自由党。“辉格党”原指苏格兰语中的偷马贼,后来指苏格兰长老会教友。1679年,该党反对托利党(Tory,英国保守党前身),主张驱逐信仰罗马天主教的约克公爵(后来的詹姆士二世),不让他继承王位。艾略特曾说,他在诗歌上忠于古典主义,在政治上忠于君主主义,在宗教上忠于英国天主教。这也就是说,无论是在政治上还是在宗教上,艾略特都是站在托利党(保守党)一边的。

③ 此句是对加尔文教有关救赎教义的嘲讽。

Matthew Arnold distinguishes far too bluntly, it seems to me, between the two activities; he overlooks the capital importance of criticism in the work of creation itself. Probably, indeed, the larger part of the labour of an author in composing his work is critical labour; the labour of sifting, combining, constructing, expunging, correcting, testing; this frightful toil is as much critical as creative. I maintain even that the criticism employed by a trained and skilled writer on his own work is the most vital, the highest kind of criticism; and (as I think I have said before) that some creative writers are superior to others solely because their critical faculty is superior. There is a tendency, and I think it is a whiggery tendency, to decry this critical toil of the artist; to propound the thesis that the great artist is an unconscious artist, unconsciously inscribing on his banner the words Muddle Through. Those of us who are Inner Deaf Mutes are, however, sometimes compensated by a humble conscience, which, though without oracular expertness, counsels us to do the best we can, reminds us that our compositions ought to be as free from defects as possible (to atone for their lack of inspiration), and, in short, makes us waste a good deal of time. We are aware, too, that the critical discrimination which comes so hardly to us has in more fortunate men flashed in the very heat of creation; and we do not assume that because works have been composed without apparent critical labour, no critical labour has been done. We do not know what previous labours have prepared, or what goes on, in the way of criticism, all the time in the minds of the creators.

But this affirmation recoils upon us. If so large a part of creation is really criticism, is not a large part of what is called "critical writing" really creative? If so, is there not creative criticism in the ordinary sense? The answer seems to be, that there is no equation. I have assumed as axiomatic that a creation, a work of art, is autotelic; and that criticism, by definition, is *about* something other than itself. Hence you cannot fuse creation with criticism as you can fuse criticism with creation. The critical activity finds its highest, its true fulfilment in a kind of union with creation in the labour of the artist.

But no writer is completely self-sufficient, and many creative writers have a critical activity which is not all discharged into their work. Some seem to require to keep their critical powers in condition for the real work by exercising

them miscellaneous; others, on completing a work, need to continue the critical activity by commenting on it. There is no general rule. And as men can learn from each other, so some of these treatises have been useful to other writers. And some of them have been useful to those who were not writers.

At one time I was inclined to take the extreme position that the *only* critics worth reading were the critics who practised, and practised well, the art of which they wrote. But I had to stretch this frame to make some important inclusions; and I have since been in search of a formula which should cover everything I wished to include, even if it included more than I wanted. And the most important qualification which I have been able to find, which accounts for the peculiar importance of the criticism of practitioners, is that a critic must have a very highly developed sense of fact. This is by no means a trifling or frequent gift. And it is not one which easily wins popular commendations. The sense of fact is something very slow to develop, and its complete development means perhaps the very pinnacle of civilization. For there are so many spheres of fact to be mastered, and our outermost sphere of fact, of knowledge, of control, will be ringed with narcotic fancies in the sphere beyond. To the member of the Browning^① Study Circle, the discussion of poets about poetry may seem arid, technical, and limited. It is merely that the practitioners have clarified and reduced to a state of fact all the feelings that the member can only enjoy in the most nebulous form; the dry technique implies, for those who have mastered it, all that the member thrills to; only that has been made into something precise, tractable, under control. That, at all events, is one reason for the value of the practitioner's criticism — he is dealing with his facts, and he can help us to do the same.

And at every level of criticism I find the same necessity regnant. There is a large part of critical writing which consists in “interpreting” an author, a work. This is not on the level of the Study Circle either; it occasionally happens that one person obtains an understanding of another, or a creative writer, which he can partially communicate, and which we feel to be true and illuminating. It is difficult to confirm the “interpretation” by external

① 此处指英国诗人罗伯特·布朗宁(Robert Browning, 1812—1889)。

evidence. To anyone who is skilled in fact on this level there will be evidence enough. But who is to prove his own skill? And for every success in this type of writing there are thousands of impostures. Instead of insight, you get a fiction. Your test is to apply it again and again to the original, with your view of the original to guide you. But there is no one to guarantee your competence, and once again we find ourselves in a dilemma.

We must ourselves decide what is useful to us and what is not; and it is quite likely that we are not competent to decide. But it is fairly certain that "interpretation" (I am not touching upon the acrostic element in literature) is only legitimate when it is not interpretation at all, but merely putting the reader in possession of facts which he would otherwise have missed. I have had some experience of Extension lecturing^①, and I have found only two ways of leading any pupils to like anything with the right liking: to present them with a selection of the simpler kind of facts about a work — its conditions, its setting, its genesis — or else to spring the work on them in such a way that they were not prepared to be prejudiced against it. There were many facts to help them with Elizabethan drama^②; the poems of T. E. Hulme^③ only needed to be read aloud to have immediate effect.

Comparison and analysis, I have said before, and Remy de Gourmont^④ has said before me (a real master of fact — sometimes, I am afraid, when he moved outside of literature, a master illusionist of fact), are the chief tools of the critic. It is obvious indeed that they *are* tools, to be handled with care, and not employed in an inquiry into the number of times giraffes are mentioned in the English novel. They are not used with conspicuous success by many contemporary writers. You must know what to compare and what to analyse.

① 此处指由大学组织的给成人夜校班的授课。

② 伊丽莎白时代的戏剧,一般指1588年至1600年间的英国戏剧,包括莎士比亚的早期剧作和他的先驱们的戏剧作品。

③ 托马斯·厄内斯特·休姆(Thomas Ernest Hulme, 1883—1917):英国诗人、散文家、哲学家。英国意象主义创始人之一。他的一些主要作品如《沉思集》(*Speculations*, 1924)、《关于语言和文体的笔记》(*Notes on Language and Style*, 1929)等,在其去世后编辑出版。

④ 雷米·德·古尔蒙(Remy de Gourmont, 1858—1915):法国作家。其主要长篇小说有《一个女人的梦》(*Le Songe d'une femme*, 1899),主要批评著作有《法语的美学》(*Esthétique de la langue française*, 1899)、《观念的培养》(*Culture des idées*, 1901)、《文体问题》(*Le Problème du style*, 1902)等。

The late Professor (W. P.) Ker^① had skill in the use of these tools. Comparison and analysis need only the cadavers on the table; but interpretation is always producing parts of the body from its pockets, and fixing them in place. And any book, any essay, any note in *Notes and Queries*^②, which produces a fact even of the lowest order about a work of art is a better piece of work than nine-tenths of the most pretentious critical journalism, in journals or in books. We assume, of course, that we are masters and not servants of facts, and that we know that the discovery of Shakespeare's laundry bills would not be of much use to us; but we must always reserve final judgment as to the futility of the research which has discovered them, in the possibility that some genius will appear who will know of a use to which to put them. Scholarship, even in its humblest forms, has its rights; we assume that we know how to use it, and how to neglect it. Of course the multiplication of critical books and essays may create, and I have seen it create, a vicious taste for reading about works of art instead of reading the works themselves, it may supply opinion instead of educating taste. But *fact* cannot corrupt taste; it can at worst gratify one taste — a taste for history, let us say, or antiquities, or biography — under the illusion that it is assisting another. The real corrupters are those who supply opinion or fancy; and Goethe and Coleridge are not guiltless — for what is Coleridge's *Hamlet*: is it an honest inquiry as far as the data permit, or is it an attempt to present Coleridge in an attractive costume?

We have not succeeded in finding such a test as anyone can apply; we have been forced to allow ingress to innumerable dull and tedious books; but we have, I think, found a test which, for those who are able to apply it, will dispose of the really vicious ones. And with this test we may return to the preliminary statement of the policy of literature and of criticism. For the kinds of critical work which we have admitted, there is the possibility of cooperative activity, with the further possibility of arriving at something outside of

① 威廉·佩顿·卡尔(William Paton Ker, 1855—1923):英国著名学者。曾先后被聘为伦敦大学和牛津大学教授。其主要作品有《诗史与传奇》(*Epic and Romance*, 1897)、《黑暗时代》(*The Dark Ages*, 1904)以及《中世纪文学论文集》(*Essays on Medieval Literature*, 1905)。

② 《笔记和质疑》(*Notes and Queries*),英国一家期刊名称。