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● 第一九一本 封面
(cover of no.191)

The New Statesman and Nation
March 16, 1959

More of a sedative than a stimulant(266), to take counter-measures, "More Americans have flown, they live in the best part of an impossible world, and the luck could not last(269). So you've got in first with that story? Now America will not be too far behind in its whippers and savings, it up for some six or seven years(270). The hospital situation is going to be solved by a jolly game of General Post(271). Pillars of the Republic(274). T.C. Macfarlane, THE GASS OF THE FOUR SPRINGS, Polder & Stoughton, 1975.

Commenting on the line "Paradise is tomorrow" in Sara Proude's "No Rock-Well" Donald Davis writes: "Paradise is a real though rare and remote word for 'earth' with its beautiful hint of 'paradise' and 'Paradise' is a common English word for 'unearthly'; and the line means simply 'Paradise is earth.' One's immediate response in reading analytical critical exposition is a little shaken when the 'Paradise' line appears to be pure fantasy attached to an elementary mistake (see, for example, (240)). The word 'Paradise' referring to the French sexual sounds, words that they were the most disagreeable and disgusting of sounds, being produced by the nose means as a cliché in selected, and this meaning is of one's. The thoughtlessly empty history of Hugo trying to be the Alchemist's speaking tube. Henry Maulsby's excellent Introduction to *John Galsworthy's France* (1950). *Bandoleros: A Prosecution of the Spanish Revolution* (1937). The Saracens thought the People read the Manchester Guardian. "For Lavinia with the chessboard, G.P. Scott's famous *Victims of the Night* is a collection of short stories should be recommended. Economiser with Jack Liddell, *RUSSIAN POWER 1917-1926*, The Bodley Head, 1964. Different stage world, whose Dukes are two a penny. John Galsworthy, *My Cousin Rachel*, 1930, I want to be left alone(242). Edmund Wilson, *A BITCH OF MY FIVE*, J. Allen, 1954. Peter de Vries, *THE GLASS OF SILVER THUNDER*, J. Allen, 1954. Albert Gelpi, *THE LIFE OF A MAN OF LETTERS*, J. Allen, 1954. "The Whirlwind" more demand on marriage is become so great because in the world in which we live all other social relations are become so impersonal and dehumanized(266). June 1, 1959.

The Pompeians feel the wall of the underworld(266). This H.P. was known as the household because he always carried his chamber with his interminable speeches. They are potentially bad security risks(263). He is a peripheral character in the story (264). Pompeians might have said: *Amor nobilem* (266). He doesn't remark about himself: "I like to show my own teeth(266)".

● 第一九一本 内文
(a selected page of no.191)

Shakespeare has solved the problem of charging the speeches of his characters with splendid and (26) powerful poetry, without making us feel that the speakers themselves are necessarily poetic. No one is misled as to the true character of persons like Laertes, Gertrude or Iago because they utter certain lines and expressions of great beauty, and Iago is not to be deemed a poet at heart, because he speaks of poppy or mandragora, or "the drowsy symptoms of the world"(27). Caroline Spurgeon notices that the quality, "which overpoweringly attracts him" is movement (*Shakespeare's Imagery*, p.50). "And there is nothing left remarkable, Beneath the visiting moon" (*Ant. and Cleop.* IV.xiii.07)(28).

Drayton, wishing to say in an iambic line of seven "To beat back the winds and calm the waters", extends it into: "To beat the stormy winds back and calm the raging waters". The words for "poetic" description were mostly adjectives, which slipped easily into the place of significant words: "O shady vales, O fair enriched meads, O sacred woods, sweet fields and rising mountains, O painted flowers, green herbs where Flora treads, Refreshed by wanton winds and watery fountains" (Thomas Lodge)(50). *Crystal* became an epithet for anything that shines, whether a fountain or an eye; *sable* was applied to hair, night, clouds, etc.(51). "Thou art not fair for all thy red and white," writes Campion. Lord Brooke's mistress is "Enamelled o'er with boaties white and red." Peele's is a "fair maiden, white and red." Lord Oxford sings of "This pleasant lily white, this taint of roseate red." Earl of Surrey: "And on thy red decayed, thy whiteness dead, / Shall set a white more white, a red more red"(52). *Silly* in the sense of innocent and harmless occurs several times in Spenser, and reappears as a specific epithet for flocks, swains, etc.(53). There are lines in Drayton's *Endimion* and *Phoebe* which seem to bear the very stamp of Keats's earlier style, such as (91-2): "And tasting once the nectar of his breath, / Surfeit with sweet, and languish unto death" (58); his "patient palm"(53) anticipates Keats's willow which "keeps a patient watch over the stream" (*Endymion*, l.44-7)(59). On the other hand, he also speaks of "watery pavin", "scaly creatures" and "war" (in the sense of troops) (*The Barons' Wars*, IV.18, III.43, IV.13)(60).

"Donne's avoidance of words felt at once to be 'poetic' is almost without parallel in English poets" (R.J.C. Grierson & J.C. Smith, *A Critical History of English Poetry*, p.150). One wonders how often Vaughan uses *spice* and *spicy*: "spicy cloud", "spicy mornings", "The Sun doth spice the day", "spicy whisper" (63). The synonym *Crashaw* uses to express the smoothness of the nightingale's song illustrate his resources in language: "a clear uncrinkled song", "the plying series of her alippery song", "her lubricke throat", "liquid melody" (69).

It was noticed by Swinburne that the phrase in *Lycidas* "the opening eyelids of the morn" occurs in Middleton; "numbers numberless" (*Par. E.*, III.310) came from Sir John Davis's *Orchestra*, "prattling feet" (*Comus*, From *The Tempest*, V.1 34)(70). Satan mentions the "apple" by name (l.187); in the lefty invocation (l.1-2) it is called "the fruit of that forbidden tree"; it cannot be so named again and is called "that defended fruit" (XI.36)(84). Dryden's lines "Poets like lovers, should be bold and dare, / They spoil their business with an over-cure" (*Tyrannic Love*, Prologue) are not the excuse of a

第六輯簡介

錢鍾書先生通過潛心研究學術期刊，掌握了他所處時代文學事件的獨特全貌。從1954年至1992年，他堅持從事這項工作近40年。他把自己的發現和思考記錄在21冊筆記裏，其間只有1967年至1971年四年時間是空白。

這一組，同樣是英文學術期刊占絕對重要部分。此外，還有法語、德語和意大利語期刊。第197本和198本也包括一系列書目。（就像我們在第五輯第169本和第170本中碰到的情形一樣，那也是系統摘錄的雜誌。）

這一輯包含58種西方報刊雜誌，但它們出現的次數有多有少。其中有英美學術刊物，如 *The London Magazine*, *The Journal of Aesthetics and Art Criticism*，有美國左翼刊物 *American Partisan Review* 和政治期刊 *New Statesman* 和 *Encounter*。這些雜誌長期以來先後陪伴着錢先生。著名周刊 *TLS* (*Times Literary Supplement*) 開始只是零星出現在筆記中，直到1975年才開始占據最重要的地位，直到最後。

這些筆記顯然也被錢先生用作考慮為圖書館購置圖書的書目卡片，他不僅記錄作者、篇名、出版地點和出版社，還記下相關作品的價格。他用這些信息和其他讀書中的心得填滿筆記本的邊邊角角和空白處，這可能使字迹顯得不那麼容易辨認。但對這些獨特的東西，用心的讀者很容易習以為常。

在筆記裏，錢先生的摘錄藝術給讀者帶來永久的享受。筆記引人入勝地融合了富於啓發的信息、風趣睿智的警句、文字遊戲和趣聞軼事，還有使人感動的精彩故事。

〔德〕莫律祺

（唐岫 譯）

A Brief Overview of Part VI

Through his intensive study of western magazines and literary periodicals, Qian gained a unique understanding of the literary world of his time. He maintained this interest in literary developments from 1954 until 1992, i.e. for almost four decades. His findings are documented in 21 handwritten notebooks. The only gap in his research occurred in the period between 1967 and 1971 during the Cultural Revolution and when he was sent to the country for re-education measures.

In this group of notebooks periodicals in English again constitute the majority of the materials studied, though they also include periodicals in French, German and Italian. However, just as we discovered that volumes 169 and 170 in Group 5 were devoted to excerpts from periodicals rather than to books, notebooks 197 and 198 in Group 6 deal with a number of books that Qian evaluated.

Qian has considered 58 western journals, though with very different frequency. He began with English and American learned periodicals such as *The London Magazine*, *The Journal of Aesthetics and Art Criticism* and the left-oriented *American Partisan Review*. These were soon joined by political periodicals like the *New Statesman* and the *Encounter*, which became Qian's constant companions. The renowned weekly periodical *TLS (Times Literary Supplement)* did not appear prominently until 1975, but played the most important role of all in Qian's writings from then on.

Apparently, the notebooks also served as a kind of index box for Qian's notes on books that might be ordered for the library, since he not only noted authors, titles, places published and publishers, but also prices for the respective works. Qian filled the margins of pages with these notes and other fruits of his reading – sometimes making the writing rather difficult to decipher. But the attentive reader quickly gets used to these idiosyncrasies.

Here, too, Qian's art of making excerpts is a constant source of pleasure to his readers. The excerpts are a very intriguing mixture, combining revealing information, witty insights, plays on words, anecdotes and touching human experiences and tragedies.

Richard Motsch
(Translated by Ann Beck)

Die Übersicht von Teil VI

Qian hat sich durch sein intensives Studium westlicher Fachzeitschriften einen einzigartigen Überblick über das aktuelle literarische Geschehen seiner Zeit verschafft. Er hat diese Beschäftigung von 1954 bis 1992, also fast 40 Jahre lang, aufrechterhalten. Seine Funde hat er in 21 Notebooks handschriftlich dokumentiert. Eine Lücke bilden die vier Jahre von 1967 bis 1971, also die Zeit der Kulturrevolution und der Umerziehung durch Verschickung auf das Land.

Auch in dieser Gruppe überwiegen die englischsprachigen Fachzeitschriften bei weitem. Hinzu kommen einige französische, deutsche und italienische Periodika. Die Notebooks 197 und 198 enthalten auch eine Reihe ausgewerteter Buchtitel (so wie wir in den Bänden 169 und 170 der Gruppe 5 auf systematische Zeitschriftenexzerpte gestoßen waren).

Qian hat insgesamt 58 verschiedene westliche Periodika berücksichtigt, allerdings in höchst unterschiedlicher Häufigkeit. Den Anfang machen englische und amerikanische Fachzeitschriften wie z. B. *The London Magazine*, *The Journal of Aesthetics and Art Criticism* und die linksorientierte Zeitschrift *Amerikanische Partisan Review*. Bald treten allgemein politische Periodika wie der *New Statesman* und der *Encounter* hinzu; sie begleiten Qian fortan ständig. Das berühmte, wöchentlich erscheinende *TLS (Times Literary Supplement)* tritt erst ab 1975 besonders prominent in Erscheinung, spielt dann aber bis zuletzt die größte Rolle.

Die Notebooks dienen Qian offenbar auch als eine Art Zettelkasten für diejenigen Buchtitel, die für eine Anschaffung seitens der Bibliothek in Frage kamen, denn er notierte sich nicht Autor, Titel, Erscheinungsort und Verlag sondern auch den Preis der betreffenden Werke. Mit solchen Angaben und weiteren Lese Früchten füllte Qian die Ränder der Heftseiten, was das Schriftbild unübersichtlich machen kann. Doch an solche Eigentümlichkeiten gewöhnt sich der aufmerksame Leser leicht.

Qians Kunst des Exzerpierens bereitet dem Leser auch hier einen immerwährenden Genuss. Es ist eine sehr reizvolle Mischung aus aufschlussreicher Information, geistreichen Aperçus und Sprachspielen sowie Anekdoten und berührenden menschlichen Begebenheiten und Schicksalen.

Richard Motsch

ABBREVIATIONS

Comparative Literature	Comparative Literature Studies
ELH	English Literature History
JEGP	Journal of English and Germanic Philology
MLN	Modern Language Notes
MLR	Modern Language Review
New Statesman	The New Statesman and Nation
PMLA	Publications of the Modern Language Association
RES	The Review of English Studies
TLS	Times Literary Supplement

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