



国家出版基金项目
National Publishing Foundation

錢鍾書
著

外文筆記 43

MANUSCRIPTS OF QIANZHONGSHU
錢鍾書手稿集



創于 1897

商務印書館
The Commercial Press

錢
鍾
書
著

錢鍾書手稿集

(第六輯)
外文筆記

43

商務印書館

二〇一五年·北京

圖書在版編目 (CIP) 數據

錢鍾書手稿集. 第6輯: 全6冊, 外文筆記/錢鍾書著. —北京:
商務印書館, 2015

ISBN 978-7-100-11591-9

I . ①錢… II . ①錢… III . ①錢鍾書 (1910 ~ 1998) —
手稿—選集 IV . ① C52

中國版本圖書館 CIP 數據核字 (2015) 第 222842 號

所有權利保留。

未經許可，不得以任何方式使用。

錢鍾書手稿集 · 外文筆記

第六輯

(全六冊)

錢鍾書 著

商務印書館出版

(北京王府井大街 36 號 郵政編碼 100710)

商務印書館發行

北京冠中印刷廠印刷

ISBN 978-7-100-11591-9

2015 年 12 月第 1 版 開本 787 × 1092 1/16

2015 年 12 月北京第 1 次印刷 印張 302 插頁 14

定價：2700.00 圓

The ugly habit of savagery, scarcely people know one another.
Oscar Wilde "Red hands like a patches" (P. Harcourt-Ross, in *La Vie des Hommes*,
V. 1900, p. 207. Oscar Wilde, Robert, Jack, Dumas, No. 115). In year 1895
he returned to public rehabilitation & Oscar Wilde - the ceremony that took place was celebrated
in Paris & Dublin; in London & places upon two hours of life that was extremely
uninvited. While Oscar Wilde was undergoing trial, his brother was leading
his battle out of England. In May 1895, his elder brother Cyril had found some rays
upon certain documents of the trial & time at the age of 7, he had kept and, found
an great surprise, when he looked his small brother down, he said, "The truth."
In 1944 M. de Planchat edited the complete works of his father, De Planchat, in
the same year the late Lord Beauchamp, in the noble memoirs of his friend
fellow Believers by collaboration with Mr. Percy Colman, in the book "Ode to
the Black Douglas," which he dedicated "in sincere friendship" to "M. de Planchat".
Recently, his son Jean de Planchat was attacked by M. St John Bowes, Earl Russell, O.S., with
a violent poem addressed (1951) to "Paris n'est pas France".

第一八九本 封面 (cover of no.189)

第一八九本 内文 (a selected page of no.189)

David Garnett, *The Golden Echo, The Flowers of the Forest*, 2½ each (Chatto & Windus)
John Betjeman, *The Nimbly Rabbit*, 13s 6d (Chatto & Windus)
F. L. Lucas, *Style 1822 (Capell)*, Zetter, Grose & Rose's Style, Modern Types (Capell)
G. C. S. Callier, *Lockwood Baby's Book* (Sackler Publishing) 8/-
With nimble steps I run about the forest, but climb each Venus as
she glides along." This train satisfies nothing but experience, which is
simply transferred the problem from the body to the heart & we are left asking what
does Julian Sean's speech does with the arms, necks, persons & so
forth in his fine meadow. And even though they're not certain individual
timers or features, which seem to us so real, beautiful experience shows us he
cannot return to combine them. He is right in this setting, organically, & to
ascend then is to descend then. That's why it's worth it. Such an hour, he
wishes to meet this beauty in the classic elements of art presented that he called
"the Middle Form." His early train nation of Aristotle's definition of nature
& the state's currency & his Joshua Reynolds' Discourses. It seems to carry
some zoning. But what does it amount to, translated into Paris speech?
Simple, that the ideal is composed of the savage & the habitual. Perfect Beau
is inferior, rare & precious. If the beginning in the third book, *De Natura*
shows a statement that man's body is a model of proportion because with
hands or less extended, it fits into three perfect geometrical forms, the square
& the circle. To the man *the Renaissance* has simple birth, proportion &
the foundation of a noble philosophy (§ 244) it's man who receives his
most modest education in Leonardo's famous drawing in Venice. It's
not one of Leonardo's most attractive drawings, & we must admit that
the Vitruvian formula does not provide any guarantee of a pleasant-looking
body. He most carefully worked out illustration & all in the *De Natura*
(§ 21) shows an anatomical figure with head too small & legs & feet too big. We
see that from the point of view of geometry a son in a night robe to be more
attractive than a man (§ 26). Then abandoned the ideal, replacing
geometrical scheme in the body. (§ 27) "Therefore we have to endeavor
to express his sense of the relationship between an ideal scheme & Faustian
idealism." ^{but believe}
Now in the 1st. ^{but believe} *Worship* nakedness & Aphrodite part & his diversity, there was evidently an
old tradition & what he takes that Aphrodite must be created in Aphrodite. Naked Venus
was an eastern custom (§ 28). ^{but believe}

Sir Alexander Harcourt-Smith, *The Heart of a Rose*, Constable, 15s. 1952.
Eric Harsch, *Under the Net* (Chatto & Windus, 15s.)

80. *Samuel Daniel, Defense of Ryme* (printed in Walter Raleigh, *Some Authors*, 1595)
system, etc. A coarse Delano's contumacious saw in the base skin & bones of an
old system the most perfect bluntness & rotundity. The in the 157 days of the
Quarrel, the objective problem - were the writings of the ancients better than the
modern? - who often confused with the subjective problem - were the moderns
by nature inferior to the ancients? Perrault & Fontenelle in France & Weston
in England did much to disentangle the questions. Against the apostles
of delusion like Xerxes who solemnly declared that since "la conqueur du
monde n'est plus la chose de sa hauteur, comme elle étoit
du temps de l'Itrapez... tout est à bout, que la nature des esprits n'a pas suivi
celle des corps" - against such as these, Perrault & Fontenelle posted
the *Constance* & *Nature's Forces*. Perrault's real distinction between
the vulgar & savants. Dutens in his defense reaffirms the constancy of Nature
for the French, admits the objective superiority of the moderns in the domain
& science. He wishes enough to reward his contemporaries that greatness is still
ages. But his purpose was grossly misconstrued. Belpac in his *Prologue* (*Hymn*)
reminds: "la Vénit' forciale come la femme. Putes deux elles étoient
perdue quelqu' chose à l'école & à l'amour accordées à autre." Such
was the reaction of the *thiethoires* to the *Recherches*. Voltaire, Condorcet,
& others unfairly, if not dishonestly attacked "a jalouson d'uler" (§ 15)
Hawthorne. Delmerber alone in the progressive group Councils moderation
with regards to the ancients: "C'est leur ignorance ou biseautage
de croire que tout soit va de soi que que natiue que ce laisse être &
que nous n'avons plus aucun avantage à tirer de l'étude de la
lecture des anciens" (*Encyclopédie*, "Discours préliminaire"), "L'étude
des sciences doit tirer plusieurs de lumières de la lecture des
anciens" (ibid, art. "Tradition").

225. Shelley to Thomas Hockham on 17 Dec. 1812: "that record of crimes &
miseries, History, & Gibson Decline & Fall, ch. 3: "History is... little more
than noise unless it can advantage to either of the study & the
lectures of the ancients" (*Encyclopédie*, "Discours préliminaire"), "L'étude
des sciences doit tirer plusieurs de lumières de la lecture des
anciens" (ibid, art. "Tradition").

第一九〇本 内文 (a selected page of no.190)

第一九〇本 封面 (cover of no.190)

T.S.B.A. *The True Price + Duty*, C.U.P. 3s 6d. John Cumming, *The Fabriker*,
Review of *Letters from a Native & a Foreigner*. Samuel Ricord, *Play, Poetry, Prose*,
Dr. Ender's *Bogomiles*: 4 vols. of 1615, Adam Nicol. (1922)
The *Royal & English Studies*, Oct. 1935 (1936) 100/-
James H. Dobson: *Pope, the Bergonius & Webster's Disc.* Critics have
astounded the highest consciousness on the conclusion: *Virgil's Eclogues & the Eclogues to
the Satyrus*, the description of the *Eclogues* & *the Satyrus* can be seen in the *satyrus*
... I bear in black Thubar to the Land problem. That 'tis to be corrupted & the sheep
... All all up with a scorpion fine! (A Girasole) & ends so roughly as the sheep
... Yet can the sheep fit such a poor Master? Now the man in the old & is dead.
In the *Illustration* of Pope's *Eclogues*, Richardson says that his subject refers to a very
extraordinary story told by Porphyry in his *Book of the Dead*. Gibbs uses the same
similely. Weston, Richardson's original telecast, I would much prefer in the *year*
& *friendship* give any formal allusion to *Mesopotamia*, Decline & Fall, & Corp.
& Corp. on the *idea* & *poetry*. The *Combination* & *Velatibus* are a brother
from the *idea* & *poetry*. That the author of *Porphyry's Legend* in 400 A.D. *descri-*
ption & *interpretation* of *Eclogues* in *Book of the Dead*. The story recommended to Caesar's
Historia de Constantino (402-4) in the 2nd vol. which appears to translation of
Porphyry & confirmation of Pope's link with the *Eclogues* describes Mesopotamia
in Jesus II. 19-20. It's very parallel to Constantine & Mesopotamia & more
that Richardson hints that he was talking about. The *newspaper* on a *Commo-*
sition of Pope in 1936, *Since record of the Battle of Britain* in 1940, *The
20-20 war* & the *fall* of Hitler. Richardson has added the information: The
20-20 war Johnson & Johnson went at her - by Leonora is near *London*
& course. In *Constantine*, the general *Lord* - *Diego* always all "Battle of Britain"
(1937), *These Comets* "battle to fought" 25th Dec. On 25th 1938, Sir Robert
Walpole publicly married announced his marriage to Holly, his number young
new standard, never to wear. From him the election ticket to record death
the 1st lady Walpole. Sir John Betjeman's legacy transferred some words:
"I can't conceive why in decline of life Sir Robert should return a second
wife! Can you suppose he feels an amorous urge?" Misswell, 19th July, 2. Two
years later by age 91...

● 第一九一本 封面
(cover of no.191)

The New Statesman and Nation

March 15, 1959

More of a sedative than a stimulant(May). To take counter-measure against this, "most Americans have more," they live in the best part of the country where the lack could last(329). No you're not in first class story, however, he will tell; he has been telling it in whispers and carrying it from room to room in his book for years(330). The housing shortage is going to be solved by a jolly game of general post(331), Pillars of the Metal-lism(334).

J.H.Westerman, THE HOUSE OF MILLION PRINCES, London & Stratford, 1958.

Commenting on the line "Marcella is tempest" in Ezra Pound's *Haiku*(117) Donald Davie writes: "Marcella is a real name, rare and archaic word for 'month' with the beautiful hint of 'year-old,' 'Marcella' is a common Italian word for common-butterfly, and this line means simply 'Butterfly in storm.' One's ignorance and idiosyncrasy about English literature proportion is a little shaken when the 'tempest' is seen to be a fantasy attached to an elementary mistake." Stephen Spender (346) in *Laundry*, referring to the French musical sounds, wrote that they were "the most disagreeable and disgusting of sounds, being produced by the same means as stink is rejected, and thus reminding us of one of the congenital缺点 of Hugo trying to be the Alsatian equivalent in art of Jean Macpherson's excellent Introduction to *La poésie française* (1890). Macpherson's *Introduction à la poésie française* (1890), *Mondeilles*: *Ma Prostitution et l'allure dans la poésie* (344).

The burlesque thoughtful people read *The Manchester Guardian*, "Marcella, the cheesecake, G.P. Scott's famous nickname: 'Marcella, the fruits are sacred,' Mr. Scott said to his girlfriend. 'There are occasions when I feel the need to be reminded,' Remonstrant truth can distort just as much as seduction can do it"(347).

Jack Lindsay, MUSICAL BOXES 1937-1956, in *Today's Headlines*. Glittering star world, how Dukes are two things: "The cheerleaders 'I want less than I have got, I want to be left alone'"(348), Edmund Wilson, FIGHTS OF MY MIND, W.W. Allen, 1956.

Albert Murray, NEW LIFE IN A HALL OF GLASS, W.W. Allen, 1956.

J.M. Murry, "Our demands on marriage have become so great because in

the world in which we live all other social relations are becoming so impersonal and dehumanized"(349).

June 1, 1957.

The *Times* people feel the will of the mainland(350).

This M.P. is too good to be true, because he always sniffs the bushes with his infernal pipe, and the bushes are potentially bad, as you know(351). He is a refined character, though(352).

Jorrocks might have said: *Auges wiile waren*; his important remark about minors: "I like to chew my own meat"(353).

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 Banquo 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 man-regards, or "the drowsy synopsis of the world"(27). Caroline Spurgeon notices that the quality "which overpoweringly attracts him" is movement (Shakespeare's Imagery, p.30). "And there is nothing left remarkable/Beneath the visiting moon" (*Ant and Sleep. IV.xiii.67*)(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 herba 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 "Emmelled o'er with beauties white and red." Peete'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 sete thy 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 flock, swain, etc. (53). There are lines in Drayton's *Endymion* and *Theseus* which seem to bear the very stamp of Keats's earlier style, such as (51-2): "And tasting once the nectar of his breath, / Surfeited with sweet, and languish unto death" (58); his "patient palm"(53) anticipates Keats's willow which "keeps a patient watch over the stream" (*Endymion*, I.46-7)(59). On the other hand, he also speaks of "watery pavin", "scaly creatures" and "war"(is the sense of troops) (*The Baron's Wars*, IV.10, lli.43, IV.vi.1)(60).

"Tomme's avoidance of words felt at once to be 'poetic' is almost without parallel in English poets" (H.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" (62). The synonymous Crashaw uses to express the smoothness of the nightingale's song illustrate his resources in language: "a clear unrinkled song", "the pliant series of her slippery song", "her lubricke throat", "liquid melody" (63).

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*, "printless feet" (Comus) from *The Merchant*, V.i.34(73). Sater mentions the "apple" by name (X.487); in the lofty invocation (I.1-2) it is called "the fruit of that forbidden tree"; it cannot be so named again and is called "that defended fruit" (XI.88)(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

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

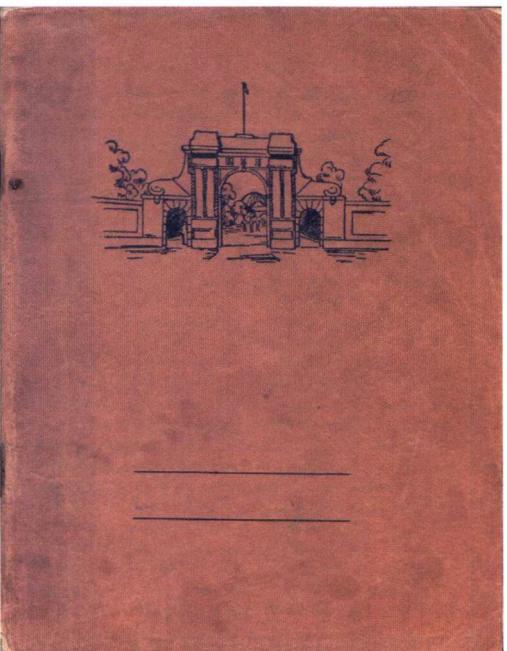
● 第一九二本 封面
(cover of no.192)

● 第一九二本 内文
(a selected page of no.192)

* * * * *
从这第二章开始，我将更多地关注于探讨莎士比亚如何通过他的作品来表达对自然的热爱。在这一章中，我将分析他如何通过自己的创作来表达对自然的热爱，以及他在创作过程中所遇到的困难和挑战。
Room upon greenbank as you room. The large-magnitude of the long & in Dante's "Nel mezzo del cammin de nostra fata / Mi trovai per una selva oscura / che la dritta via era smarrita" — a blonetic counterpoint to the vastness of the dark wood & the great distance midway from the antipodal points of existence? T.R.P. Fletcher.
... any word or congeries of words can be pushed to the condition of gesture either by simple repetition or by a combination of repetition & varied separation. Macbeth's "Tomorrow & tomorrow & tomorrow" or Lear's "Never never never never never" would seem good examples ("Language as Gesture", p.13; or p.15 Hamlet: "I humbly thank you well, well well").
Athenaeus Kircher insisted on the identity of light & sound & even advanced a set of verbal equivalents for colors. Christian Huygen in his *Barbie de la lumiere* (1690) developed the wave theory of light & showed that an analogy could be maintained between light & sound. In his *Opticks* (1704), Newton gave a definite scientific statement of theophysical relationship between color & musical scale. Erasmus Darwin in *The Botanic Garden* (1795) Part II, Interlude III, expounded Newton's views.¹⁰² J.-B. Castel developed his theory in the last 6 vols. of the *Journal de Trévoux* of 1753, under the title "Nouvelles expériences d'optique et d'acoustique"; in his posthumous *Esprit, saillies et singularités du P. Castel* (1763) there is a long section entitled "Clairvoyance pour les yeux".¹⁰³ Lidegot referred flippantly to Castel's invention in *Les Bijoux indiscrets* & made a serious appraisal of it in *Lettre sur les sons et leurs rapports*, Essai pour l'origine des langues, ch. 16: "Faute analogie entre les couleurs et les sons".

● 第一九三本 内文
(a selected page of no.193)

● 第一九三本 封面
(cover of no.193)



"Cela est une fonction première de la vie" (G. Bachelard), la Terre et les dévers du temps, p.127. "On ne connaît que l'amour aux autres qui nous oriente vers le secret sans jamais pourvoir être objectivement dévoilé; le secret n'a jamais une telle objectivité" (Bachelard), La Psychologie de l'égo, p.31.

Confidential (in surrealism, art abstract); the universal (Hamlet, Faust) (Traité d'Esthétique, p.77-8). Seuls les deux premiers se rattachent au secret, le 3^e est un art ouvert.¹⁰⁴ de sec, et aboutit aux deux pôles de l'hermétisme et du narratif, le secret par exercice de technique et le secret¹⁰⁵ fait est appris à la transcendance.

SECRET NATUREL	CREATION ESTHÉTIQUE	OBJET D'ART	Le Symbolisme-mystique
Caché, longtemps, secret	profond, rétention, pudique	femme, élément intime, etc.	vs L'hermétisme-légitime

R.E.S., Nov. 1961
E.D. Hirsch, Jr.: "The Two Blakes":¹⁰⁶ many of his opinions never changed. But the significance of his doctrines changed more radically than any commentator I have consulted has been willing to admit.¹⁰⁷ Blake never falls into contradiction (S.F. Damon, W.B., p.90); "Conscience, then, foolish or otherwise, is one of B's chief pre-occupations just as 'self-contamination' is already one of his most central issues, comments" (W.Fox, *Peaceful Symmetry*, p.14).¹⁰⁸ It was not until quite recently that Bronowski (W.B., 1944), H. Schorer (W.B., 1946) & D.V. Erdman (B. Babb) against Embree (1954) began to emphasize that B's better works were those which were directed towards his own times, but the tendency upon which two different reactions to say that B had always been basically concerned with two worlds.¹⁰⁹ The 2 distinct worlds can be grouped, with some precision. To the central this world lies along all the works written between The French Revolution & Yale, & to the other-worldly these all the works from Milton to the end of B's life. Between the two shades there was a series of transition, works like Night the 6th of the Four Years. He did believe in the contrary dominions of two world & the world beyond, but that inclusive faith belonged to his central period.

● 第一九四本 封面
(cover of no.194)

*49 Balzac's "Le Père Goriot": "Wählen lassen sieht die Kerle vor den Klüft'n / F. Leclercque".
"In der Stadt wird es so ruhig, so Frieden, so sicher, so ein Glück, so unbeweglich, so wohlfühlend.
Scheint die Feier überall stattzufinden. Das Gefühl des Friedens ist unverkennbar." [P. F. P. H. 177]
Herrin kann's nicht. Ihr Andenken geht verloren, ihr Körper und Geist sind verschwunden. Aber! —
der Kerzen tanzen wieder allein zum Klang vom eigenen Herzen. „Wie war Harmonie
und Schön die Menschen! Tunnt ein neuer Schatz und Frieden; Peifz! —
Heute schläft mir der unsichtbare Gott und kann kein End finden.
Woher kommt all das jenseits Wieder und Vorher geht der Raum? Schäkeit!
(Gesam. Werk. 2. Robert Ritter, 1843 III, 160).
The collection of fruit stones
Am Kamin shows a fascination with both its own beauty: "Hier ein Teil eines Geschöpfes steht eben auf dem Knie der Natur um uns herum und drängt uns, den Dingen nachzuschauen, die, wenn gleich selber lebend
verzweigt, noch solche Schatten aus dem Leben Regen fallen lassen (I, 14); Wenn wir uns nicht besinnen, so läßt doch die Menschenreiche, jede für sich, in Kirchhofliches Einwanderung, ein so lassendes Feste in dem unerschöpflichen und unerstehbaren Raum (II, 163)." In the room Gaspar in Gesten
dumpt, a sort of official sprawl is followed by "the stool from which he
keeps his pipe" endeblickt hier abweichen with his pipe. "Wenn der Korb auch
waggetht, es glebt doch immer noch ein Sammelraum" (V, 2).
Selbst "Cantus von Morris, non est medicament in mortis" (H. Francis K.
Kurt, Classical & Foreign, P. 49).

Nietzsche, Tom Jungen und Abschnitt der Historie für das Leben: Betrachte
die Hand, die an den vier Tiefen zieht: die erste nicht am Guten, was Gott
ist, spricht umbr, Freiheit, nicht, was durch Arbeit wieder, und so vom
Mensch bis zur Nacht und von Tage zu Tage, kaum angewandten mit Herz,
Lust und Unlust, lärmlich an den Block des Ausgebliebenen, und der
Sohn wieder schwarzmälerisch übersteigt.... Der Mensch fragt wohl
einalmal das Tier: warum ledert du mich nicht von diesem Fleische aus?
Richtet mich mir an? Aber Sie will auch antworten und sagen: das kann
dein, das ich muss! Bleib zufrieden, was ich seien wollte. Da sagst du
noch besser hörst und ich überzeugt und sag' dir sie gesellt; da
willen, wo sie nun beschützt werden.

*4 Caudleire: "Aileen": "J'ai plus de souvenirs que tu n'as mai vécu"; Ader
Hadarige on Wordsworth's expressive precision. Of Giorgio Goggiano: "Le dit...placé
** & Giorgio Goggiano, like 315 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
Carlo S. Galvano, Conte di Bonito
Italian poet, p. 2). #1 10 10 10

aber auch schon diese Antwort und schwieg: so lebt der Mensch sich durch
verwandte" (Werke in drei Bänden, ed. Karl Schlechte, I, 211). Walter Sok-
el regards this passage as a thematic epigraph for much of modern German lit-
erature (Die Wehrts in Extremis, p. 102). Bern 1: "Dass wir unsere Vorfahren
waren. Ein Klümppchen Schleim in einem warmen Moos. Leben und
Tod, Erfüchten und Gebären glitt aus unseren stummen Lippen vor"
(Gesam. Werk. in vier Bänden, ed. Dieter Nölle, 1968, III, 25). *197 Schmitz's
Anatol in the play of the same name says to his mother Biance: "Während
ich den warmen Hauch ihres Mundes auf meine Hand fühlte, erlebte
ich das Ganze schon in der Erinnerung. Es war eigentlich schon vorüber"
(Meisterdrinnen, Frankfurt am Main, 1955, p. 36). #1 so transient & hard to
capture is the present moment.

New Statesman, 27 April 1962

581 The game of collecting adherents to each camp is played out: it is as bankrupt as
the continuing accumulation of nuclear overkill. #197 None of the titles went
up by Foreign Office have long remained airborne. #195 Mr X, who celebrated his 68th
birthday last week, has consulted the mortality tables & knows that he must move
inevitably if he is to achieve anything. #197 Hard news plus entertainment in a newspaper
602 He is occupied with his self, which is quite different from being obsessed with
himself. #196

New Statesman, 25 May 1962

741 we no longer accept map unemployment as an inescapable fact of life.
743 The Sylva trial was pushed out of the headlines. The weight of the Algerian tragedy
was neatly planted on De Gaulle, the public wash of blood-stained linen.
Kruschewski said that Stalin was a bad general whose shells fell on the
heads of his own men. #197 Izrenburg's friends died only because they were doctors.

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志。）

這一輯包含 58 種西方報刊雜志，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*。這些雜志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 年才開始佔據最重要的地位，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
(唐嶠 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 dienten 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 Lesefrüchten 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

CONTENTS

VI . Magazine

No. 189

1. Stray Notes	5
2. <i>The London Magazine</i> Vol. II	
No. 1 14 /No. 2 15 /No. 3 16 /	
No. 4 17 /No. 5 18	
3. <i>MLR*</i> (1955)	
Jan. 19 /Apr. 21 /July 23	
4. <i>The Journal of Aesthetics and Art Criticism</i> (Sept. 1955)	25
5. <i>Partisan Review</i> (1954)	
Jan.—Feb. 27 /Mar.—Apr. 30 /May—June 31 /	
July—Aug. 32 /Sept.—Oct. 32 /Nov.—Dec. 34	
6. <i>Partisan Review</i> (1955)	
Winter 35 /Summer 35	
7. Kenneth Clark, <i>The Nude</i> (1956)	39
8. <i>Revue d'Histoire Littéraire de la France</i> (1955)	
jan.—mars 42 /avril—juin 42 /juillet—sept. 45	
9. <i>Modern Language Review</i> (July 1954)	46
10. <i>Modern Language Review</i> (Oct. 1955).....	47
11. <i>The Listener</i> (1956)	
Jan. 19 48 /Mar. 22 49	

No. 190

1. <i>The Review of English Studies</i> (Oct. 1955).....	55
2. <i>The Review of English Studies</i> (July 1954).....	56
3. <i>The Listener</i> (5 Jan. 1956)	57
4. <i>RES</i> (Jan. 1956)	57
5. <i>PMLA</i> (Mar. 1956)	58
6. <i>MLR</i> (1956)	
Jan. 62 /Apr. 65	
7. <i>Revue de Littérature Comparée</i> (jan. —mars 1956)	69
8. <i>Revue d'Histoire Littéraire de la France</i> (oct—déc 1955).....	70
9. <i>The Listener</i> (5 July 1956)	71
10. <i>PMLA</i> (Apr. 1956)	72

11. <i>Revue de Littérature Comparée</i> (avril—juin 1956)	73
12. <i>PMLA</i> (1956)	
June 73 /Sept. 75	
13. <i>MLR</i> (July 1956)	75
14. <i>The Review of English Studies</i> (Apr. 1956)	76
15. <i>PMLA</i> (Sept. 1956)	76
16. <i>RES</i> (Oct. 1956)	79
17. <i>MLR</i> (Apr. 1957)	81
18. <i>The Journal of Aesthetics and Art Criticism</i> (Mar. 1957).....	83
19. <i>French Studies</i> (Jan. 1957)	84
20. <i>Revue d'Histoire Littéraire de la France</i> (1956)	
jan.—mars 85 /avril—juin 87 /juillet—sept. 87	
21. <i>Modern Language Quarterly</i> (Mar. 1957)	88
22. <i>ELH</i> (Mar. 1957)	89
23. <i>Modern Language Quarterly</i> (June 1957)	91
24. <i>Revue de Philologie</i> (Tome XXXI Fasc. 1 1957)	91
25. <i>Modern Philology</i> (Feb. 1957)	94
26. <i>Revue de Littérature Comparée</i> (jan. —mars 1957).....	96
27. <i>Revue d'Histoire Littéraire de la France</i> (1957)	
avril—juin 98 /juillet—sept. 99	
28. <i>French Studies</i> (1957)	
Apr. 100 /July 100	
29. <i>PMLA</i> (Sept. 1957)	102
30. <i>French Studies</i> (Oct. 1957)	102

No. 191

1. <i>The New Statesman and Nation</i> (1957)	
Mar.16 105 /June 1 105 /May 18 106 /	
May 25 106	
2. <i>Encounter</i>	
No. 41 106 /No. 42 108 /No. 43 109	
3. <i>New Statesman</i> (1957)	
June 8 110 /June 15 110 /June 22 111 /	
June 29 111 /July 6 111	
4. <i>The London Magazine</i> Vol. IV No. 7	113
5. <i>PMLA</i> (Dec. 1956)	113
6. <i>PMLA</i> (Mar. 1957)	116
7. <i>Modern Language Notes</i> (June 1957).....	116

8. <i>New Statesman</i> (1957)						
July 20	117	/July 27	117			
9. <i>The London Magazine</i> Vol. IV No. 8	118				
10. <i>Encounter</i> No. 45	119				
11. <i>The New Statesman and Nation</i> (10 Aug. 1957)	120				
12. <i>The London Magazine</i> Vol. IV No. 9	121				
13. <i>New Statesman</i> (1957)						
Aug. 3	122	/Aug. 17	123			
14. <i>Encounter</i>						
No. 46	123	/No. 47	125	/No. 48	126	
15. <i>The New Statesman and Nation</i> (1957)						
July 13	127	/Aug. 24	128	/Sept. 7	128	/
Aug. 31	129	/Sept. 14	129			
16. <i>The London Magazine</i> (Oct. 1957)	130				
17. <i>The New Statesman and Nation</i> (1957)						
Sept. 21	132	/Sept. 28	132			
18. <i>Encounter</i> No. 49	132				
19. <i>New Statesman</i> (1957)						
Oct. 12	133	/Oct. 5	134	/Oct. 19	135	
20. <i>The London Magazine</i> (Nov. 1957)	135				
21. <i>New Statesman</i> (1957)						
Oct. 26	136	/Nov. 2	137	/Nov. 9	137	/
Nov. 16	138	/Nov. 23	138			
22. <i>Encounter</i>						
No. 50	139	/No. 51	140	/No. 52	140	
23. <i>New Statesman</i> (1957)						
Nov. 30	140	/Dec. 7	141	/Dec. 14	141	/
Dec. 21	141	/Dec. 28	141			
24. <i>New Statesman</i> (1958)						
Jan. 4	142	/Jan. 11	142	/Jan. 18	143	/
Jan. 25	143	/Feb. 1	143			
25. <i>The London Magazine</i> (1958)						
Jan.	143	/Apr.	143			
26. <i>New Statesman</i> (8 Feb. 1958)	144				
27. <i>Encounter</i>						
No. 53	145	/No. 54	145			
28. <i>New Statesman</i> (1958)						
Feb. 15	146	/Feb. 22	146			

29. <i>Encounter</i> No. 55	147
30. <i>New Statesman</i> (1958)	
Mar. 8 147 /Mar. 1 147 /Mar. 15 147 /	
Mar. 22 148 /Mar. 29 148 /Apr. 5 149 /	
Apr. 12 149	
31. <i>Encounter</i> No. 56	150
32. <i>The London Magazine</i> (Feb. 1958)	150
33. <i>The London Magazine</i> (Jan. 1959)	151
34. <i>New Statesman</i> (1958)	
Nov. 22 151 /Nov. 29 151	
35. <i>New Statesman</i> (17 Jan. 1959)	152
36. <i>New Statesman</i>	152
37. <i>New Statesman</i> (19 Apr. 1958)	153
38. <i>The London Magazine</i> (May 1958)	153
39. <i>New Statesman</i> (1958)	
Apr. 26 154 /May 3 154 /May 10 155	
40. <i>The London Magazine</i> (June 1958)	155
41. <i>New Statesman</i> (1958)	
May 17 156 /May 24 157 /June 7 157	
42. <i>Encounter</i> No. 57	158
43. <i>New Statesman</i> (1958)	
May 31 158 /June 14 159 /June 21 159 /	
June 28 159	
44. <i>The London Magazine</i> (July 1958)	160
45. <i>Encounter</i> No. 58	161
46. <i>New Statesman</i> (1958)	
July 5 161 /July 12 162	
47. <i>The London Magazine</i> (Aug. 1958)	162
48. <i>New Statesman</i> (1958)	
July 19 162 /July 26 163 /Aug. 2 163	
49. <i>Encounter</i> No. 59	163
50. <i>New Statesman</i> (1958)	
Aug. 9 164 /Aug. 16 164	
51. <i>The London Magazine</i> (Sept. 1958)	165
52. <i>New Statesman</i> (1958)	
Oct. 18 165 /Oct. 25 165 /Nov. 1 166 /	
Nov. 8 167 /Nov. 15 167 /Dec. 6 168 /	
Dec. 13 168 /Dec. 20 168 /Dec. 27 169	

53. *New Statesman* (1959)

Jan. 3	169	/Jan. 10	169	/Jan. 31	170	/
Feb. 7	171	/Feb. 14	171	/Feb. 21	172	/
Feb. 28	172	/Mar. 7	173	/Mar. 14	173	/
Mar. 21	174	/Mar. 28	174	/Apr. 4	175	/
Apr. 11	175	/Apr. 18	176	/Apr. 25	176	/
May 2	176	/May 30	177	/June 6	177	/
May 16	178	/May 9	178	/May 23	179	

54. Bernard Groom, <i>The Diction of Poetry from Spencer to Bridges</i>	180
---	-----

55. B. A. Botkin, <i>A Treasury of American Anecdotes</i>	184
---	-----

56. Gordon N. Ray

<i>Thackeray, The Uses of Adversity</i>	187
---	-----

<i>Thackeray, The Age of Wisdom</i>	195
---	-----

57. William Plomer, <i>At Home</i>	200
--	-----

58. Daniel Cory, <i>The Letters of George Santayana</i>	206
---	-----

59. Stephen Ullmann

<i>The Principles of Semantics</i>	219
--	-----

<i>Semantics, An Introduction to the Science of Meaning</i>	222
---	-----

No. 192

1. <i>RES</i> (Aug. 1958).....	253
--------------------------------	-----

2. <i>Revue d'Histoire Littéraire de la France</i> (juillet—sept. 1958)	254
---	-----

3. <i>MLR</i> (Apr. 1958).....	257
--------------------------------	-----

4. <i>Encounter</i> No. 60	259
----------------------------------	-----

5. <i>MLR</i> (July 1958)	259
---------------------------------	-----

6. *New Statesman* (1958)

Aug. 23	260	/Aug. 30	260	/Sept. 6	260
---------	-----	----------	-----	----------	-----

7. <i>French Studies</i> (July 1958)	262
--	-----

8. <i>The London Magazine</i> (Dec. 1958)	263
---	-----

9. *Encounter*

No. 61	264	/No. 63	265
--------	-----	---------	-----

10. <i>Comparative Literature Studies</i> (Spring 1958).....	267
--	-----

11. <i>PMLA</i> (Sept. 1958)	268
------------------------------------	-----

12. *The London Magazine* (1959)

Feb.	269	/Mar.	271	/Apr.	272
------	-----	-------	-----	-------	-----

13. <i>Encounter</i> No. 67	273
-----------------------------------	-----

14. <i>RES</i> (Feb. 1959)	275
----------------------------------	-----

15. <i>Philosophy</i> (Jan. 1959)	277
---	-----

16. <i>German Life and Letters</i> (Jan. 1959)	279
17. <i>Modern Language Notes</i> 1959	
Feb. 281 /Mar. 282	
18. <i>The Journal of Aesthetics and Art Criticism</i> (Mar. 1959).....	282
19. <i>MLR</i> (1959)	
Jan. 287 /Apr. 289	
20. <i>French Studies</i> (Apr. 1959)	290
21. <i>JEGP</i>	290
22. <i>The London Magazine</i> (May 1959)	292
23. <i>Encounter</i>	
No. 64 292 /No. 65 294	
24. <i>German Life and Letters</i> (Apr. 1959)	299
25. <i>RES</i> (May 1959)	302
26. <i>The London Magazine</i> (June 1959)	305
27. <i>The Journal of Aesthetics and Art Criticism</i> (Sept. 1958)	307
28. <i>PMLA</i> (Mar. 1959)	310
29. <i>Études Anglaises</i> (jan.—mars 1959).....	312
30. <i>Modern Language Notes</i> (Apr. 1959)	313
31. <i>The London Magazine</i> (July 1959)	314
32. <i>Revue de Littérature Comparée</i> (jan. —mars 1959).....	315
33. <i>Revue d'Histoire Littéraire de la France</i> (avril—juin 1959)	317
34. <i>Archiv für das Studium der Neueren Sprachen und Literaturen</i> (Juli 1959) ...	318
35. <i>Encounter</i> No. 66	319
36. <i>Études Anglaises</i> (avril—juin 1959).....	320
37. <i>Revue de Littérature Comparée</i> (avril—juin 1959)	321
38. <i>Encounter</i>	
No. 68 322 /No. 69 323 /No. 70 326	
39. <i>Essays in Criticism</i> (July 1959)	327
40. <i>The London Magazine</i> (Sept. 1959)	328
41. <i>Encounter</i> No. 71	328
42. <i>German Life and Letters</i> (July 1959)	330
43. <i>French Studies</i> (July 1959)	333
44. <i>Encounter</i> No. 72	334
45. <i>MLR</i> (July 1959)	335
46. <i>The London Magazine</i> (Oct. 1959)	336
47. <i>The Journal of Aesthetics and Art Criticism</i> (Sept. 1959)	337
48. <i>Philosophy</i> (Oct. 1959)	338
49. <i>The London Magazine</i> (Nov. 1959)	339