



錢鍾書 著

MANUSCRIPTS OF QIAN ZHONGSHU
錢鍾書手稿集

外文筆記 4



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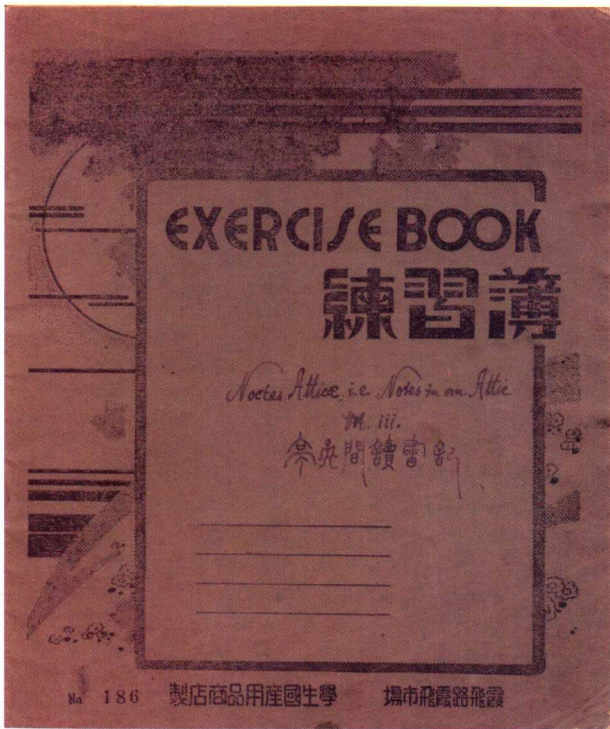
二〇一五年·北京

(第二輯)
外文筆記 4

錢鍾書手稿集

錢鍾書著

● 第十三本 封面
(cover of no.13)

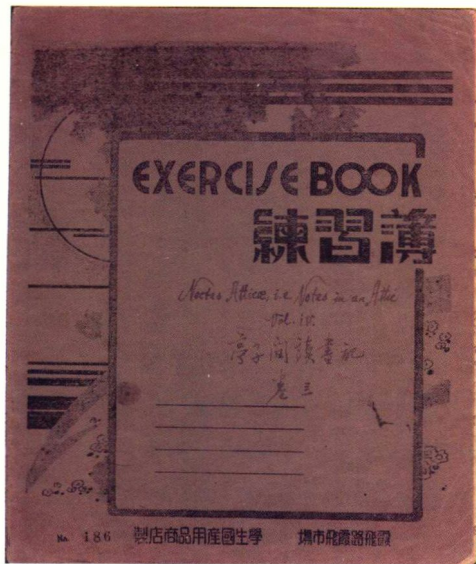


*大場三郎は外戦争
 ♪ of Goethe: "When I've enough of the girl, she'll play the boy for me, too!"
 Most helpless mortals, a gentleman's enforced leisure
 snore's bolters (shapely, filthy boots) It is swim or sink. He's not a brain, he's a voice.
 the world's full of Cadgers

After the messenger's description of the dismemberment of Hippolytus (1093 ff.), the form & bloody limbs of Hippolytus are brought on the stage. The Mad Hercules kills his children on plain view of the audience. Thyestes, Oedipus all aim at lashing the quivering nerves of his readers to a frenzy of excitement & to give the fullest satisfaction to their desire for thrills. In the midst of such horrors, long rhetorical set pieces in the spirit of the Stoa. His nephew Lucan in his grandiose poem of the Civil War Pharsalia depicts the horrors of war with a circumstantial vividness which positively rebells (iii, 635 ff; vi, 515 ff). Statius's Thebaid, a melodrama of crime & blood shed: scenes of sadistic cruelty in bk V: the murder of the Lemnians by their wives. Polyxo induces women to this act: "If you hate homes empty, you'll wait, take courage. Beasts & birds can couple freely!" (104 ff); The husbands return home, suspecting nothing: "Venus on this last night made the husbands kind" (186), the women turn from love to murder. "The wife stabbed Dymnus... Cor fused with eye, still adoring, he clasped her. Close in his embrace, she drove the dagger thru his back, to touch her own breast. His head fell back; his eyes looked lone still" etc (207 ff).

10. Martial: speaks of all possible varieties of sexual conduct, but "My page is wanton, but my life is pure" (1, 4). Cf. Keats's essay on Martial. "To spare the person, & to take the vice" (X, 33). Bisexual; love of the boy Dindymus (X, 42; xi, 6; xi, 8). In xi, 73, disappointed of D's rendezvous, "I have to find a substitute for you". A significant comparison in ix, 67: "For a whole night I have a woman whose lewd inventions have payed compare. Exhausted, I ask for something boyish; she gives it me before I'd said my say" *

● 第十三本 内文
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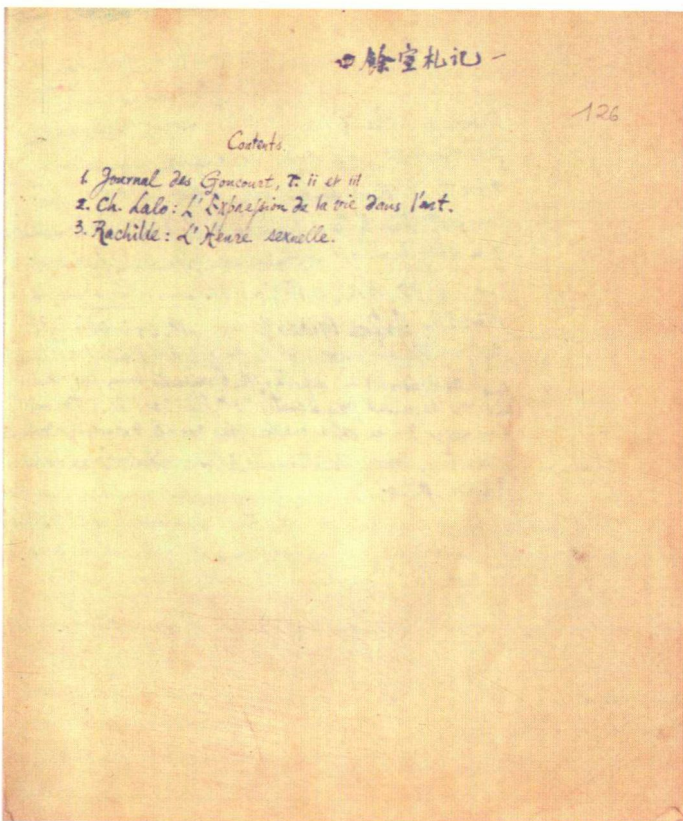


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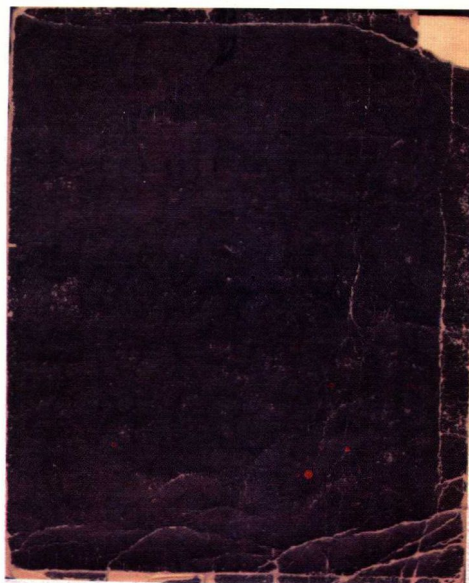
● 第十四本 内文
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John Dryden's son, author of a comedy, the Husband, his own Casualty.
 He seldom lives, usually dies, by chance.
 It is a misfortune, pleased the st. reader in written deems, only made popular, is to
long, learning, is the absence of some, which we have no to do, upon ourselves,
 as the dear appears to rise from the ground, which it represents.
 Johnson calls this open tattlers & poor notions. In a letter of 1748, upon the death of the Black and
Newcastle a poor man, the death of a man, he declares that he would give all his own condemns
Hume to have written them & his charges with the assistance of his education, examined:
"It is too much to be given that a man might be saved from the disgrace of such a poor
performance". Political decision cannot be of the place. Contingent of the place, a higher state
than such can conceive, cannot be political. The efficiency of poor is invention, which supplies
& deficits. Faith, invariably, uniform, cannot be invested by fancy with decoration, or
passion, trouble in the presence of the judge, is not at all for cadences & epithets. Suffice
ation to God can only confer it.
Dryden: His school patronage or his patronage, who died in the small box: poor rules com-
pared first to roses, then to the sun, at last scattered into stars: These conspire might be
a constellation". In the Antique Turbine, his horrid stanzas first in the case,
reach ridiculous. William is indeed an imitation, & so consequently, cannot improve; but
imitation (the real cannot be degraded, or possibly lost. No man scruples to say
that darkness hinders from his work or that cold check the plants.
"Early choice he appears never to have in possessed his suit of flattery, by his express
honour, laurel. He had all the forms of excellence, intellectual & moral combined in
himself, with endless variation. He may be properly considered as the father of English
Criticism. His greatest & amateur wrote his own rules. He first imported the met-
aphors & gave his country, what it wanted to have. He accounted it his business, to propose
models of economic criticism. The Criticism is of one who proves his right of judgment by
his power of argument. There is no dispute between the metaphoricians, which
can be settled or more, from them clearly the same. He feels the same as
the poet of Dryden in his poem & Pope in his discourse. His poetry is obvious, or
substantial, & monotonous. He scarcely ever appears to want both learning and genius.
He mentions poets — by what he means, he shows what he meant.

● 第十五本 内文
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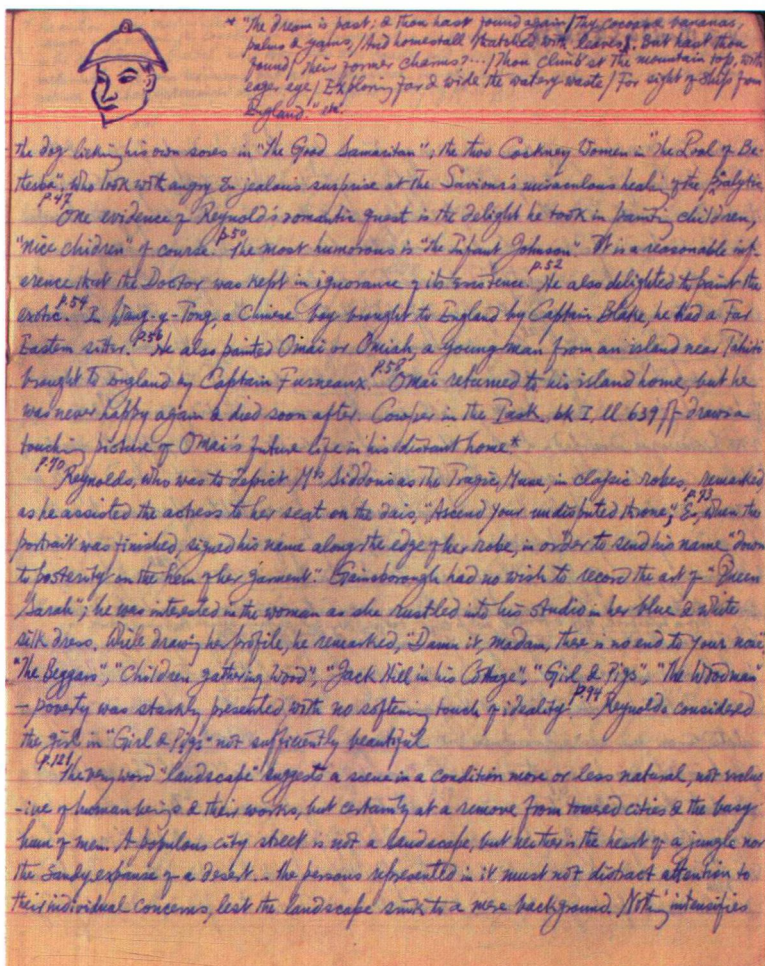


● 第十五本 封面
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● 第十六本 封面
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● 第十六本 内文
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第二輯簡介

這個時期（1938—1949）的筆記較之以前內容更加廣泛，而且有很詳細的編目信息。看得出，錢鍾書先生對他的筆記越來越重視。

有時，錢先生會把多本筆記彙總成一個系列，再為它們標上中文、英文或拉丁文的標題，例如“Rough Note Books”或“*Noctes Atticae*”。“*Noctes Atticae*”意為“阿提斯之夜”，是作家葛琉斯的拉丁語作品，錢先生本人也摘錄過該作品（見第三十七本第二篇）。錢先生幽默地把拉丁語標題“*Noctes Atticae*”轉譯成英語中讀音相似的“Notes in an Attic”（亭子間讀書記），用以暗示家在上海時窘破的住房。

這部分筆記，主要用英文摘錄，呈現出豐富多彩的內容：如費爾丁、斯摩萊特的作品，《白鯨記》、《天方夜譚》等經典，還有有關馬克思主義、英語語言學、心理學、比較文學等學科的內容以及偵探小說，甚至還有《髒話簡史》。

法語作品都是從原著摘錄的，如古克多、普羅斯特、斯湯達、維克多·雨果等人的著作和 *Journal des Goncourt* 等。德語著作錢先生也漸漸不再倚仗英語翻譯，而是直接閱讀原文。像歌德、海涅、格里爾帕策、尼采等人的作品都有過摘錄。有時錢先生還摘錄相關的參考文獻，如《藝術心理學》和宮多爾夫的《歌德》。

意大利語作品以摘錄有英語翻譯的作品為主，例如彼得羅·阿雷蒂諾、達·芬奇、貝內德托·克羅齊、卜伽丘等人的作品，但是不久錢先生就可以閱讀原文了。

拉丁語和希臘語作家作品摘抄的數量很大，大部分是雙語版的洛布經典作品：如亞里士多德、佩特里琉斯、普羅佩提烏斯、赫拉斯等人的著作。錢先生常常把拉丁語和英語版本相互對照放在一起抄錄。

〔德〕莫芝宜佳

（唐岫 譯）

A Brief Overview of Part II

The excerpts done in this period are more extensive than earlier ones and contain scientifically exact bibliographical information. It is clear that Qian's notes are becoming increasingly important to him.

Sometimes several notebooks are combined into a series with titles in Chinese, English or Latin, for example "Rough Note Books" or "Noctes Atticae". "Noctes Atticae" actually means "Attic Nights" — referring originally to the Attic peninsula on which the ancient city-state Athens was built — and is the title of a Latin work by the writer Aulus Gellius, which Qian also excerpted (s. No.37). Qian turned "Noctes Atticae" into a witty play on words when he gave his own notes the title "Notes in an Attic" — alluding to the family's cramped quarters in Shanghai.

The majority of the notes were written in English, providing a broad and colorful spectrum: from classics like the works of Fielding and Smollett, as well as *Moby Dick* and *Arabian Nights*, to such topics as Soviet Russia, English language and linguistics, psychology, diaries, comparative literature, sex and crime and even *A Cursory History of Swearing*.

The texts in French were consistently excerpted from the original, for example, from the *Journal des Goncourt*, or from Cocteau, Marcel Proust, Stendhal, and Victor Hugo. At this point Qian even read an increasing number of texts in the original German rather than in English translation, e.g. Goethe, Heinrich Heine, Grillparzer, Nietzsche, and even such secondary literature as *Psychologie der Kunst* by Müller Freienfels or Gundolf's *Goethe*.

In Italian, most of the works Qian read at the time were still English translations, among them, Pietro Aretino, Leonardo da Vinci, Benedetto Croce and Boccaccio. However, Qian was soon to read even these authors in the original.

Numerous Latin and Greek authors are also represented, usually in the bilingual editions of the Loeb classics: Aristotle, Petronius, Propertius, Horace and Martial. Here Qian often presents both the Latin and English versions for comparison.

Monika Motsch

Die Übersicht von Teil II

Die Exzerpte dieser Periode sind umfangreicher als früher und enthalten wissenschaftlich genaue bibliographische Angaben. Man erkennt die wachsende Bedeutung, die Qian seinen Notizen zumaß.

Manchmal sind mehrere Notizhefte zu einer Reihe zusammengefasst, unter chinesischen, englischen oder lateinischen Titeln, z.B. „Rough Note Books“ oder „Noctes Atticae“. „Noctes Atticae“ bedeutet „Attische Nächte“ und ist der Titel eines lateinischen Werkes des Schriftstellers Aulus Gellius, das Qian auch selbst exzerpiert hat (No. 37). Qian überträgt das lateinische „Noctes Atticae“ witzig durch das im Englischen ähnlich lautende „Notes in an Attic“ — in Anspielung auf die bedrängte Wohnsituation der Familie in Shanghai.

Der überwiegende Teil der Notizen ist in englischer Sprache abgefasst und bietet ein vielfarbig schillerndes Spektrum: Klassiker wie Fielding, Smollett, *Moby Dick*, *Arabian Nights*, aber auch Themen wie Sowjet Russia, englische Sprachwissenschaft, Psychologie, Tagebücher, Komparative Literature, „Sex and Crime“ und sogar *A Cursory History of Swearing*.

Die französischen Texte sind durchweg aus dem Original exzerpiert, so *Journal des Goncourt*, Cocteau, Marcel Proust, Stendhal, Victor Hugo. Auch das Deutsche liest Qian zunehmend nicht mehr in englischer Übersetzung, sondern im Original, z. B. Goethe, Heinrich Heine, Grillparzer, Nietzsche, aber auch Sekundärliteratur, z.B. Müller Freienfels, *Psychologie der Kunst* oder Gundolf, *Goethe*.

Im Italienischen überwiegen noch die englischen Übersetzungen, z.B. Pietro Aretino, Leonardo da Vinci, Benedetto Croce, Boccaccio. Alle diese Autoren sollte Qian bald im Original lesen.

Lateinische und griechische Autoren sind zahlreich vertreten, meist in den doppelsprachigen Editionen der Loeb Klassiker: Aristoteles, Petronius, Propertius, Horaz, Martial. Qian stellt dabei oft die lateinische und englische Version einander gegenüber.

Monika Motsch

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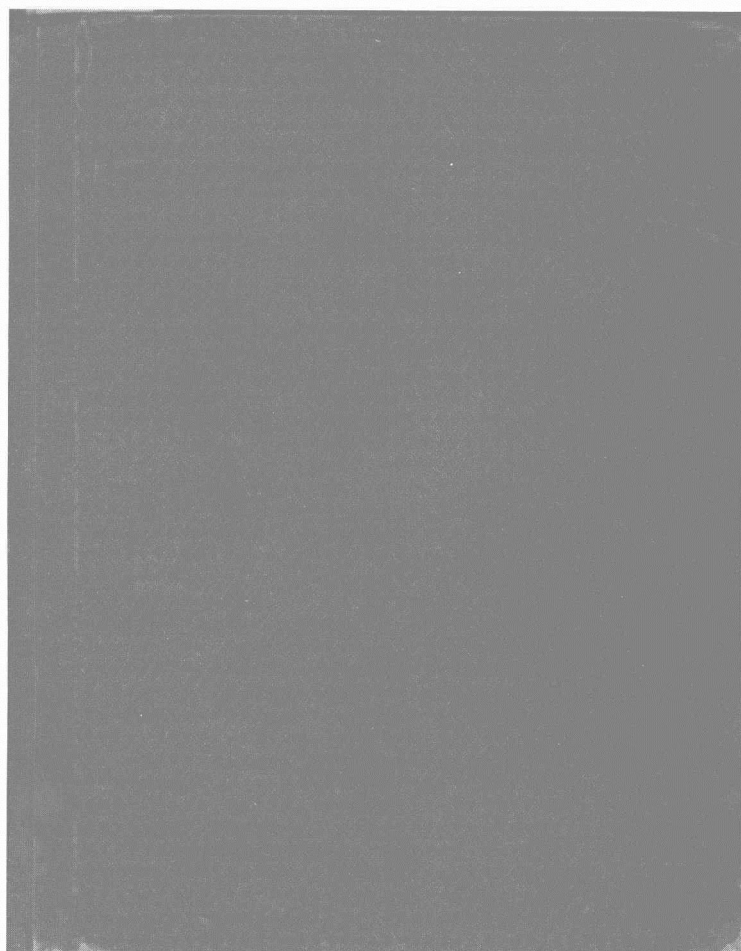
PART II

Young Writer and Scholar (1938 – 1949)

錢鍾書手稿集



No.11



original size: 164 × 207 mm