



錢鍾書 著

MANUSCRIPTS OF QIAN ZHONGSHU
錢鍾書手稿集

外文筆記 17



外文筆記
The Commercial Press

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（第三輯）
外文筆記

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第三輯

(全十五冊)

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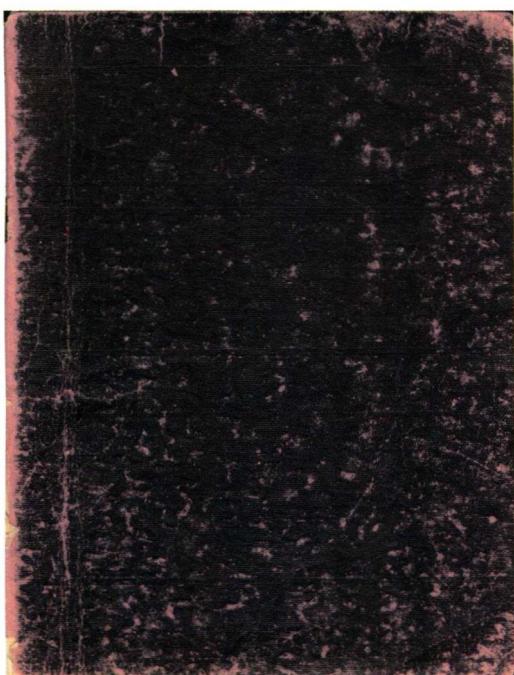
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● 第九十本 封面
(cover of no. 91)

● 第九十本 内文
(a selected page of no. 91)

¹²⁸ he had the deep-set eyes of a tired old monkey. It sprang out at one as if from an ambush.

Dorothy L. Sayers, *Coral Short Stories & Detection Mystery & Horror*, 3rd series

¹²⁹ The novel assumes such varied stakes that you might almost say it had no shape at all. One is reminded of Mr. Pantalini: "The Vice Committee had no outline at all, & the Donaghys' was a denuded outline."

¹³⁰ Not to a mushroom of today nor a fungus of yesterday but a sound business concern. ¹³¹ He took the sally-like unarmored car taking a snow-ball. ¹³² He spent the week-end watching his golden-haired wife fight a bumper crop of freckles with cold cream & hot towels.

¹³³ An evolutionary error, a human misstep. ¹³⁴ Sometimes he kept inside. The law, & now & then he strayed over the ledge. ¹³⁵ Restored him to such friends & relations as he happened to possess.

¹³⁶ I have several reasons, & I give you the best ones first — then the rest, as are not worth the words to say them in.

¹³⁷ Show the visitor in! No place for the wicked!

¹³⁸ His face flushed to the same crimson as his lips so that his mouth appears bloodless.

¹³⁹ With the rest excuses the facts or their imagination could suggest.

¹⁴⁰ Just behind him a passing bell of wind lifted a single leaf, looked at it, then laid it gently down again as it went disturbed the rest of the canopy.

¹⁴¹ The shade over a hundred trees shifted their places quickly as he appeared with the lantern.

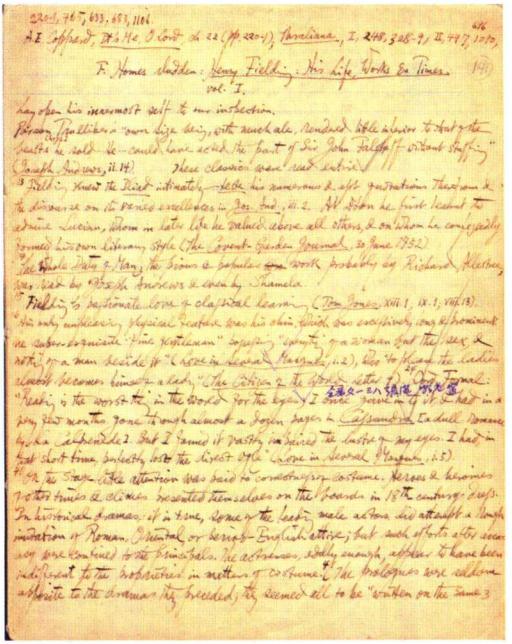
¹⁴² The unmarried daughter at home is generally left with a good deal of surplus of one sort or another — sometimes fine, frequently interesting, always diversion. All the spaces left vacant by her music & her fancy for

* The quotation is from Metastasio's *Giovanna d'Arco*, act I (G. Turmazza, cit. 17a, date? 94 ed., p. 37), but with many words omitted which make it almost incomprehensible. The correct form is: "Se a ciascun l'intimo affanno ha bisogno in fronte scritte, / faccio / ogni giorno la stessa cosa, / e faccio più pietà." (Cattaneo, *Metastasio*, p. 160) with however added necessary here to a little personal deformity.... He had not even the faintest of making his pleasure subordinate to his happiness — not any notion of enjoyment; all with him was not, & debauchery, & rage & despair.... When he walks around his fierce vituperation of bitter subjection, he is only cleaving the chains which, with all his pride, & defiance, & contempt, he is unable to break off. Then he despises pretenders & charlatans of all sorts, while he is himself a pretender, as all then are who assume a character which does not belong to them.... ²³⁰ But "to assume a posture if you have it not" is more allowable than to assume a rick which you have not.... The more one reads & hears of great men the more reconciled one becomes to one's own mediocrity. "Say then, Ricca, thought at with some repine, / shall Byron's fame with Byron's fate be torn?"... ²³¹ His celebrity is dearly purchased. "Se a ciascun l'intimo affanno / si legge in fronte scritte, / Guanti & fasci oh inviolata jeans / ci faranno pietà." // Feb. 16th. ²³² Last night the English Opera House was sumptuously — a magnificient feast.... I trust the Marquess, etc. of the Beefsteak Club perished with the rest, for the enmity I bear that society for the dinner they gave me last year. March 5th. ²³³ I found Brummell in his old lodgin, dressing; some pretty pieces of old furniture in the room, an entire toilet & silver, & a large green macaw perched on the far back of a battered gilt chair with faded gilding; full of society impudence & misery. // ²³⁴ The Duke of Orleans probably feels like Macbeth before the murder of Duncan: "If chance will have me King, why let chance grow me / to th'out my wit." // ²³⁵ I never shall forget the first impression she left upon me by the mountain scene in *The Hugos*.... I went on, however, all night, very unhappy at the idea of losing a great deal of this scenery, but consoled by the reflection that there was plenty left. April 3rd. ²³⁶ Michael Angelo's famous Moses... may be very fine, but to my

● 第九十二本 内文
(a selected page of no. 92)

● 第九十二本 封面
(cover of no. 92)





● 第九十三本 封面
(cover of no.93)

● 第九十三本 内文
(a selected page of no.93)

Erich Auerbach, Minnes, tr. by H. R. Frank (Princeton Univ. Press, 1953, #450).
written in Italian
with the title
"Cézanne & Van Gogh".
Example of Cézanne's
"phenomenological" style
followed up in his later
works, e.g., "The Card Players".

an account of what the war feels like to a woman.
bitterly determined to survive, she was driven to prostitution.
The "medical assassination" of Goethe.

Read explains Cézanne's art by the principle of "Good Gestalt" & "absolute purity" (p.12).
Roger Fry has similarly described Cézanne's achievement as "The acceptance of mal
etimologie of appearance" (Cézanne, N.Y., p.77). Pölke argues in "unconscious objectivity,"
which declines to interfere in any other sphere ("Letters, 1872-1910, to M. D.H. Norton, I, p.514). Phenomenology's original impetus was outgoing, away from the infinite
a priori constructions toward the immediate objects given to consciousness. The problem
consists in this outward or "intentional" orientation. Zu den Sachen selbst! But
Hauswald was thinking primarily of the objective givenness of mathematical & logical
objects, e.g., numbers & propositions. Such objects are "given in flesh & blood." Thus
he was forced to recognize the primacy of the hermeneutical vision from which the rectify
of "flesh & blood" is derived. Malraux-Ponty, L'essai du Non-Sens (Paris, 1947): "Le
Doute de Cézanne" (pp.7-31); Phénoménologie de la Perception (Paris, 1945) ch.3.
The bulky top figures with heavy & round bottoms stand up after every
few lines. What the Russians call Vnukovskaya & the Germans call Schweinchen.
不列颠美術評論及詩集，該書稿及手稿是英國康德詩歌全集（1947）的一部分
Irving Lang, Architects of Art for Art's Sake (XII, 3, pp.343 ff.): 4 major thesis:
1. The artist is different from other men in having a predominance of generous intuition
or creative imagination. 2. An artist is a specialist in the techniques of his own art,
& insofar as a man is a philosopher, scientist, Moralist, etc. He is not an artist.
3. Great art is not created by men of high moral character. 4. Artistic creation
is the highest end of life. Pölke: "Je suis l'artiste mais je ne fais pas les
vers, et plus rudes vers personnels, plus durs vers gribouillis" (Corr. II, p.82).
James Joyce: "The artist, like the God of the Creation, remains without or beyond
or above his handiwork, invisible, refined out of existence, indifferent, taking his
measure" (A Portrait of the Artist as a Young Man, in the Irreconcilable James
Joyce, N.Y., 1949, p.482). Goethe: "To demand a moral aim of the artist is
to limit his work" (Dichtung und Wirklichkeit, Wärtt. Wk., Stuttgart, XXIV, T. III,
B.12, S.112). Baudelaire:

He was the most variously accomplished of that group.
It should be added to the tally of his accomplishments that he was a reporter.
364
Mont Puritans Bio. Gil describes the holiness of all natural things, against sensualists, the
priests of the Spiritual, against emotionalists, the propagators of the intellect. Walter
Shewsbury.
365
the year 1902 was a year of civil scenes & pinups, "Way to the White & Cork," within
the liberal ranks — G. K. Bevelyan.
366
In Astley's London No Lights At Party and Burns.
367
With his first Stoer strip that day in the Night (1873), Beatrice Harraden had
What to constantly must remain an insurmountable success. Through her later novels there
was an almost mystical insistence on the significance of a fleshly contact between
two strangers, one woman, Excelsior fashion, "before on" — Michael Angelo.
368
Frank Harris' chance throughout like a systematic anarchist. He tried, Divinity
for a third effect upon London. His lectures on finance as a talker. His
fantastic liaison of Cecilia. He succeeded to know them in Divinity days — Frank
Garrison.
369
Ralph Fleming Johnson had a small library, the "Cherry Slim" deep in the
country, to the north of Peterborough, where he built a shrine to the poet Shelley & where
the local women came to pray for children. — R. Joanne Garrison.
370
Laffy had made a rule for himself: "Never follow up a success — G. M. Young.
371
We had done. T. E. Lawrence retired. Never outshines a older. Was his last
self-dramatism. Words set wider wide time they are deliberately used, but very
then deliberately used — Ronald St. John.
372
E. J. Fawcett who, although probably more in the dark, appealed to L. S. Mac-
Cormac as he helps him to release to the Crown — J. W. Scott.
373
As a classical scholar D. S. Margoliouth was too far removed from his pupils' stand
— and. He might be inspiring but he was not encouraging. His lectures were often
set the test undergraduate who followed them of in pursuing abstract problems,
read of scholars (& "preaching in parades for unenlightened Greeks"). Although some
well

● 第九十四本 内文
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● 第九十四本 封面
(cover of no.94)

142
Anatole France: Gothic Illustrations à la Gazette Francaise (Paris, 1873).
Sous le titre est-il trop tôt pour donner l'Historie de cette période; bien des volumes
devront longer encore. Toute la famille des arts se trouvent en représentation.
Et même les meilleures œuvres françaises qui étaient dédaignées devant l'expansion
allemande y ont leur place pour peu que leur œuvre soit forte. L'artiste
des îles de St. Louis. Nos églises romanes, l'église forte à nous. L'artiste
attenant la naissance de l'artillerie, inventeur pour Die Brune, explosif à fond
par Albert Thibault, comédien recommandé par M. Henry Regnier. Black devient
la même ère — ce qui n'est pas sans importance pour le même ouvrage. M. de Neuville et
M. Jacob sont nos meilleurs en 1876. Grimaud fait un avance, il a écrit un
roman sur les temps passés. Pour le meilleur des François, jusqu'à chaque détail.
Correspondance aux temps français, l'Amour (qui fut l'œuvre de l'artiste), la guerre
d'Indochine de 1873, la Guerre de 1870, la guérison de feu; la guérison
de la seconde guerre mondiale, "la guérison de magie";
M. de Goncourt écrit ses 3 importants Comptes; Félix Rémond, Valéry qui répète
long le succès de l'Amour, la guérison de l'artillerie de la partie de Crimée. Ainsi
que de cette œuvre, la langue française, l'Amour (qui fut l'œuvre de l'artiste), la guérison
de la guerre d'Indochine, la guérison de feu; la guérison de magie;
M. de Goncourt écrit ses 3 importants Comptes; Félix Rémond, Valéry qui répète
long le succès de l'Amour, la guérison de l'artillerie de la partie de Crimée. Ainsi
que de cette œuvre, la langue française, l'Amour (qui fut l'œuvre de l'artiste), la guérison
de la guerre d'Indochine, la guérison de feu; la guérison de magie;
Paul Poiret, P.-P. Poullet etc.
Anatole France répond fin à la place qu'il occupe; l'cellent Charles Baudelaire
de Scout 2.A.F. (1872). A l'échange, Anatole France, Scout et Baudelaire.
Venant de continuer à débrouiller l'œuvre, Jeanne d'Arc, France, Noir le roman de
Maurice de Vlaminck.
25 Ces trois écrivains: Georges Sautier, René Bazaine, Pierre Loti, Honoré
Dauvillier.

* "Language as gesture".
 ** Cardinal de Retz. "Quand le pape est venu à la Cour pour faire la paix
 avec les armées de l'empereur, il fit faire une partie de la messe en latin,
 mais il fut arrêté et empêché d'achever la messe." (Source, IV, p. 193)

The composition based on Jules, L'Amour et le Châtiment, 1850, came to Adolphe
 from his father, M. de Retz. I am grateful to Countess de Retz for her
 permission to publish this fragment.

ACT IV. SC. II.¹⁵⁹ Evadne: ... 'Tis so many sins, / An acre cannot cover you;
 ... / yet I must not thus tamely do it, as he sleeps; that ^{that} to ^{to} ^{the} ^{the}
 rock him to another world. My vengeance / shall take him with me, &
 then say before him the number of his wrongs & punishments. ... / Thus,
 thus, that foul man / thus I begin my vengeance! I stab him! Kig.
 Hold, Evadne! ... Evadne: ... You well must change / More of those
 love-tricks yet. ... / Thou heldst at me trithe at Court, & sholdst
 me, Kig.; Then married me to a young noble gentleman, / And sholdst
 me still. Kig.: Evadne, pitiful me. Evadne: Hell before me then! This
 for my lord Amintor! / this for my noble brother! and this ^{mention} stroke for
 the Monk wrong'd of women! ... Gentlemen of the Bed-chamber: Come, now,
 she's gone, let's enter; ... How quickly he has done with her! I see, Kig.,
 can do no more, but may hate them they mortal people.

ACT V. SC. IV: Calianix: My daughter died here too! And you have all
 fine new tricks to grieve; but I relish none any but direct laying.

A X. & No K. g.

ACT I. SC. I: Hardonius: And yet thou art valiant enough upon a set
 seat: I think thou wouldst kill any man that stabb'd thee, another
 couldst... ¹⁶⁰ Bessus: But come not I up when the day was gone,
 & redeem'd all? Hardonius: Now knowest, & so do I, thou meant
 it to fly, & thy fear met thy mistake, thou ranst upon the enemy
 & a host & there thou wast lost; as, I'll do thee right, the art furious
 in running away; & I think, we owe thy fear, and victory to Arbo-

● 第九十七本 封面
 (cover of no. 97)

● 第九十七本 内文
 (a selected page of no. 97)

* 斯拉夫民族传说。Same story in Brüder Grimm, Hans- und Kuntermärchen. "Das Kleinkätzchen" (c. 442). (No going there is according to the text to
 change into "ein kleiner Herrscher" and goes into the Princess's "Schafft" (即
 变成猫/小王子) when no one sees her by her appearance as the failure of gods
 magic fails / 2. Kindheit, auch mir sei schlecht). ¹⁵⁷

Rücken und lief davon wie der Wind; hinter dem kleinen Berg hielt er
 an, versteckte den jungen in einer Höhlung und stellte sich selbst hoch
 davor. Das Mädchen schaute wieder mit ihrem Spiegel, suchte und suchte
 und fand ihn endlich nicht traurig ¹⁵⁸ und Not. Der Kaninch rannte
 ihm auf den Rücken und hob zum Himmel empor, wo er im Verborgen und
 unter ihm schwebte als selbst. Das Mädchen nahm ihren Spiegel vor
 und suchte, suchte in allen Himmelsrichtungen und fandt nicht ⁽ⁱⁿ⁾ ihn
 finden. Schlaglos schaute sie in die Höhe und sah den Jungen, wie
 er am Himmel stand. "Hab keine Angst," sagte der Fuchs. Dieser
 gräb die Erde unter dem Berge aus, daß Lam des Mädchens Schläp-
 stand und führte den Gang ¹⁵⁹ gerade unter den Dornen, auf dem sie
 saß. Durch verborg er den Jungen. ... bald schaute sie nach Osten,
 bald suchte sie im Westen, bald im Süden, bald im Norden, dann
 suchte sie den Himmel ab und das Meer, aber umsonst — niemand
 fand sie ihm. "Wo bist du denn, du Hexenmeister?" rief sie endlich
 ... Unter dem Dornen aber kam der Jungen Stimme herbei, und gleich
 hier darauf sprang er selber heraus. ¹⁶⁰

Kehrt und kige (Ukrainisches Märchen): Es waren einmal zwei Brüder,
 ein Reichsland ein armer ... der Arme sagt: "Wie findet es auch auf der
 Welt sein aus, so lebt es sich doch, nach der Wahrheit zu leben." "Wo
 findet der dann hört Wahrheit?" rief der Reiche. "Es gibt keine Wahrheit
 auf der Welt. Überall herrscht nur Lug und Trug ... So lebt uns doch eine
 Wette einzahlen: Wir wollen hören, was die anderen Menschen darüber denken.
 Die ersten drei, denen wir begegnen, wollen wir fragen. Wenn sie für dich
 "Du querst & hast sonst da noch, / Es steht noch zu vie" etc.

● 第九十八本 内文
 (a selected page of no. 98)

● 第九十八本 封面
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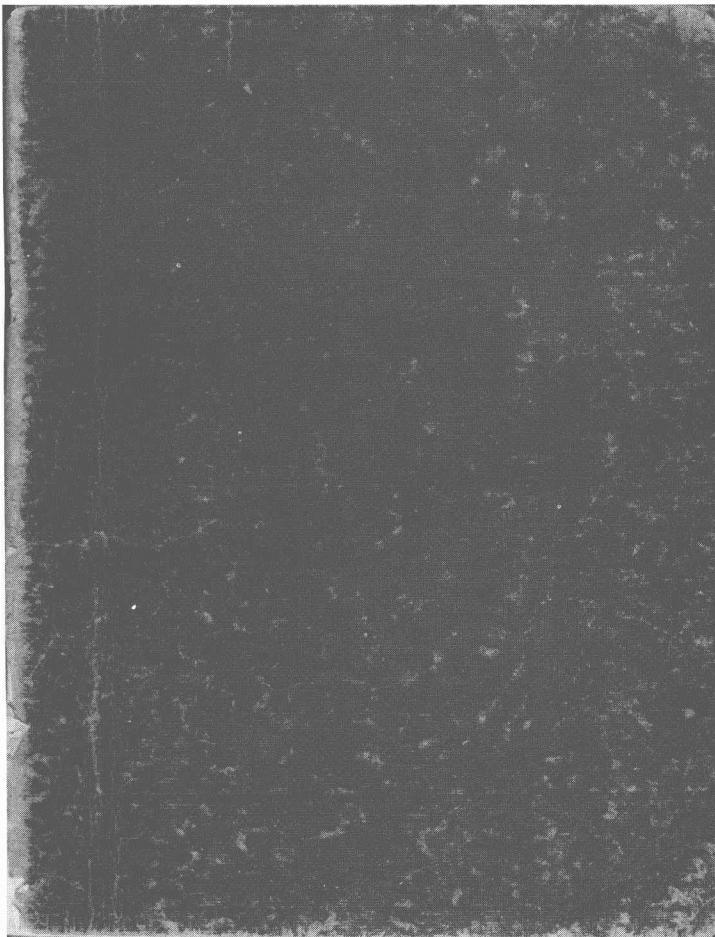
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No.91



original size: 161 × 209 mm

Frank O'Connor: Domestic Relations.

Some kids are ciphers by nature but I was a cipher by conviction... I didn't like being called a 'cipher' but I preferred it to 'fightin'. "So far our town hadn't a proper genius & I intended to supply the deficiency."¹⁴ When, of course, John object to geniuses half as much as men do. "Keep your innocence while you can, child. Soon enough the world will rob you of it." But whatever the world wanted to rob me of it, it was welcome to it from my point of view.¹⁵ At last I managed to detach the fact that mammy had an engine in their tummies & daddies had a start - handle that made it work, & once it started it went on until it made a baby...¹⁶ That theory might have been all right when Morty was a girl but it was definitely out of fashion.¹⁷ The baby grinned at her & then gave him her fingers to suck. He waved his fists & snorted like mad, & she went off into giggles again. "I suppose that was another engine?" she said.¹⁸

The fortune was to see what Cleopatra's nose was to Pascal; the ultimate proof that things might have been different. My heart was full of pity for poor Mr Riordan who had tried to be my father...¹⁹ "Now let's talk about the ladies Daddy nearly married," I would say; & he would give a great guffaw.²⁰ Through Morty I might have been a rich boy called Lawrence Riordan. Through Father I might, while still remaining a Delaney, have been one of the six children of the mysterious & beautiful Mrs Cadogan. I was fascinated by the problem of who I would have been if I hadn't been me.²¹ I conceived of Mr Riordan as a really nice man; sent him the countenance & manner of an old gentleman who always spoke to me when he met me on the road.²² Don't you fat & ugly enough without making a pig of yourself?²³ Harder the doof we call her,²⁴

"Then why did she marry him?" — "Echo answers why."²⁵