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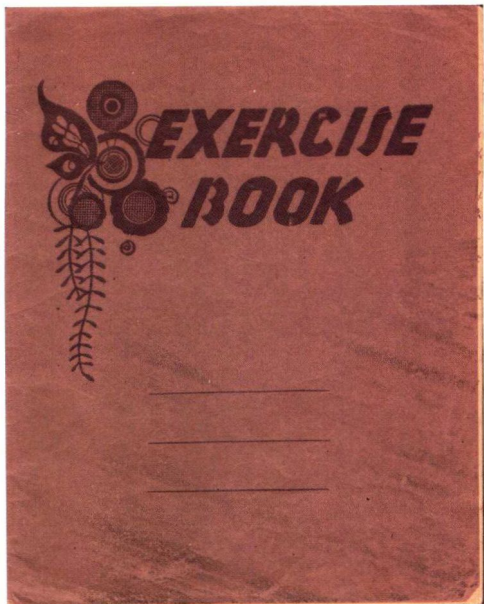
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● 第三十一本 封面  
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of Amos. "Hypocrites & Pharisees for Capital accounts": "I don't expect that they ever will come to no decisions, neither run the whole thing of responsibility, and that all our duty may be confined to establish new departments, for each & every man." "I have also accepted all this selection; expect that they may want to go along; that the way is to comply with regulations, rather than to make one plan; and that the baby when we can't do it, we should sit down." (p. 252)

have been attributed to drunk mental decay or vicious upbringing. The hazy innovations of conversational English have uprooted their way into literary prose. The habit of dictation to a typist has been responsible for a good deal of confusion. Business & official letters & reports were once drafted by the person responsible & then, after careful consideration, given to a junior clerk for copying. The typist is not only part of the price of output but an audience: the employer will wish to give an impression of fluency & infallibility rather than fumble & fop over words. The writer has an after-thought, & instead of recasting his sentence to include it, tags it on at the end. Dr Hugh Dalton, M.P., then Minister of Economic Warfare, at a Press Conference in 1940: "I have had as an emblem of the success of the blockade a portion of a cable which belonged to a German plane." The despatch is an emblem, so as a broken oak-leaf, a lily, an olive branch. This piece of cable has no such heroic character. If Dr Dalton's Publicity Officers had been doing his work properly, this is what the public would have read: "This piece of cable, taken from a wrecked German plane, is evidence of the success of our blockade."

28 Another cause of confusion is timidity. A fear of feeling "definitely" committed to any statement that might cause trouble or inconvenience. A fourth cause: dividedness of mind when people have to write from a point of view which is not really their own, they are apt to betray this by hedging, blushing, a syntactical looseness; e.g. Cabinet Ministers expel the votes of a Cabinet from which they have often considered resigning; priests, assailed by honest doubt, who must continue to enunciate Church dogma; British mediocrity; which leads to Missis.

29 Just as all practicing lawyers have ready access to a complete legal library, so all professional writers should possess (or have ready access to) O.E.D.

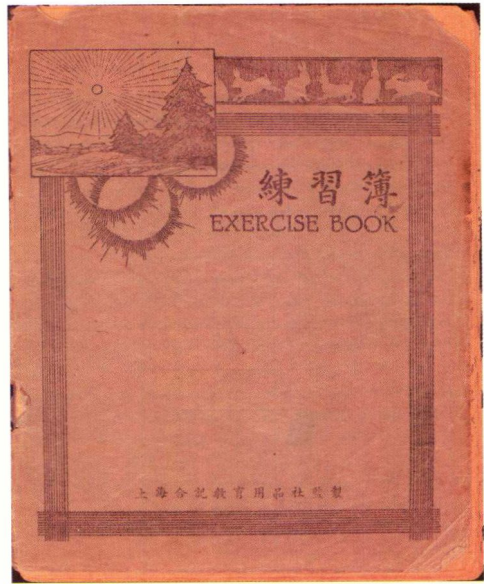
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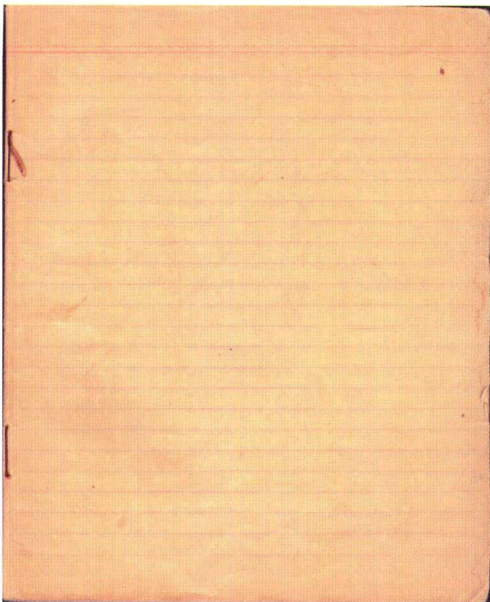
Troy Town, by ♡

Times, eh? Just what I expected. She always was a wasteful woman. Her arm dropped like a railway signal. a woman of no great standing, the old lady to her guests. "I'm at home, and I wish you all well." "You put me to shame." "You are as incapable of the feeling as I am of the action." He paid without turning a visible hair. Said Mrs James with pomposity a dry point. The American explorers of Europe what she was wearing was a matter between herself & the police of Berlin but as she refrained from appearing the question did not arise. The place was dull even beyond the measure ordinary to a night local. He's a rubbish-pig, a genuine *dricks-schwein*. "Live & let die." find himself at the fade-out the poor by it. "To be happy it is not enough, really, to have money." "No! One must have it in foreign currencies, & one must keep it in Switzerland." He was a man of principles, & one of them in business as well as in love was C. B. D. the faint forget-me-not savour of onion. She let her daughter loose with a quite appalling length of leash yet she never let go the end of it. She gives hearty, mechanical little kisses. He is a parrot & lives, it is said, from month to month (as a ladies' fancy man). New businesses had risen phoenix-like from the ashes of old ones (烽火险阻, 死而复生). He did not make the war, but the war made him. His English had been anchored while the speech of the West was blowing on.

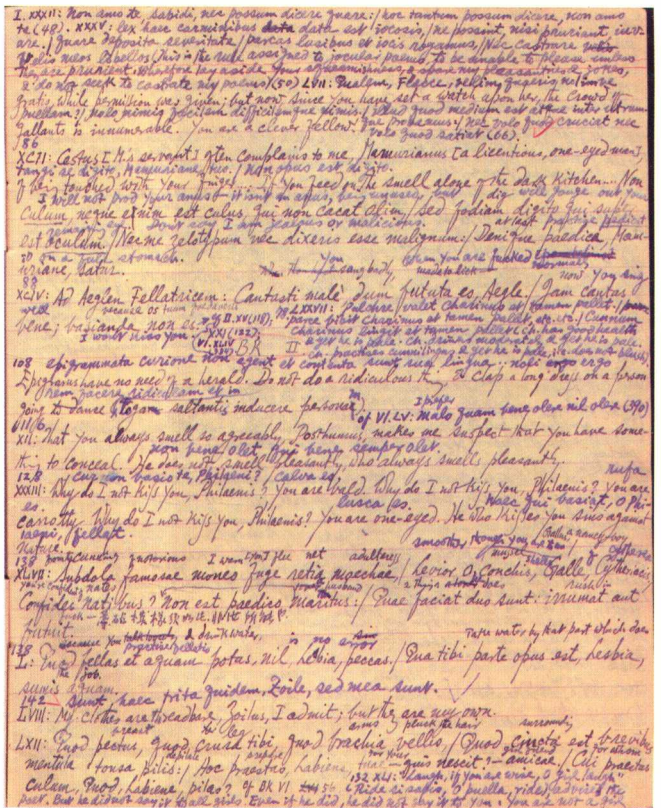
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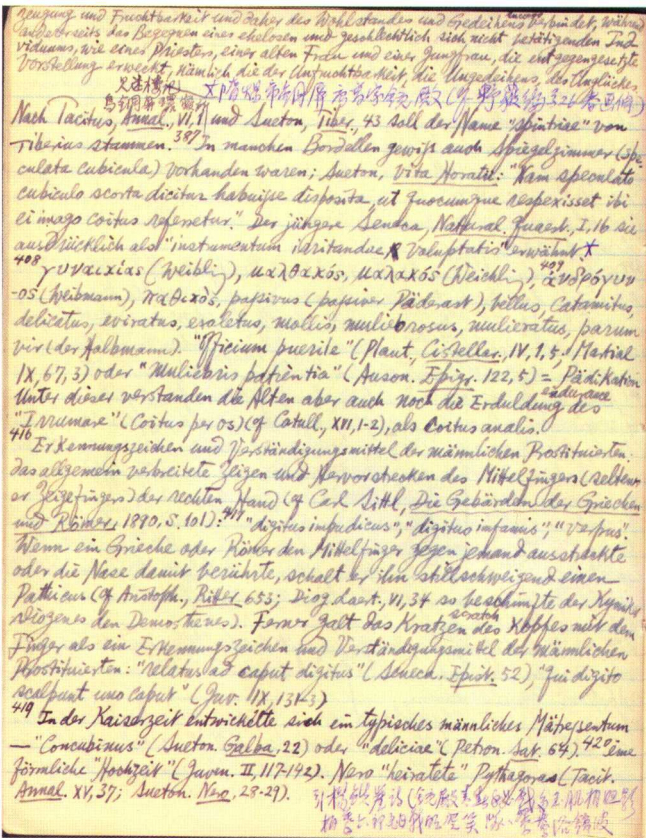




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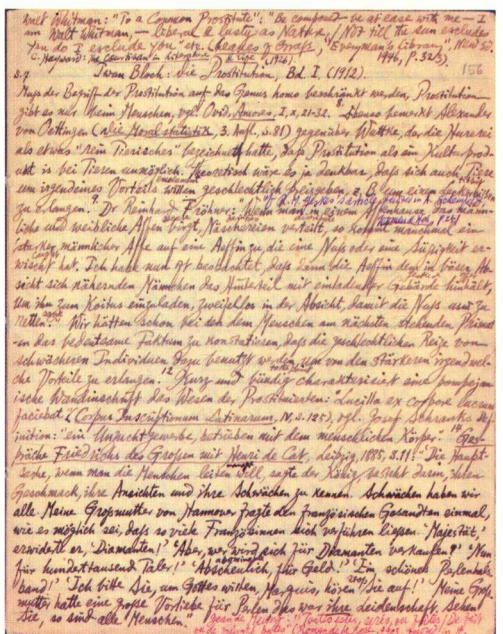


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● 第三十四本 内文  
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● 第三十四本 封面  
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● 第三十四本 封面  
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● 第三十五本 封面  
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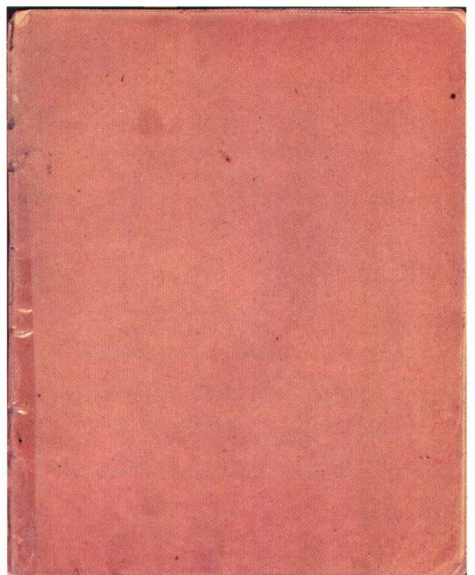
P.110 An admirer of Lord Byron wrote to Mrs Black (the Fair of Athens) after she had graciously, for her autograph & a lock of her tresses, with the motto of which requests she could possibly comply, as she had never learnt to write & had no hair left.  
An American diplomat on Fine Tuffand's war works: "It struck me as being very like an ordinary English party."  
Maybe was in Prince's Street & happened to come against a lady & immediately exclaimed, "Ah, there you are again you beast." A respectable but absent-minded gentleman was dining out where the dinner was anything but good, and fancying he was in his own house, he began to apologise for the wretched soup of the table.  
Samuel Rogers: "On rejoining Maltby I said, 'That was Mrs —; we had not met for so long that she had almost forgotten me, & asked me if my name was 'Rogers.' Maltby, still looking at the pictures, said, 'And was it?'"  
Scottish Metaphysics: Lady, Smith, said that he overheard a young lady of his acquaintance at a dance in Edinburgh, exclaim in a sudden pause of the music, "What you say my lord is most out of love in the abstract, but?" The fiddler began fiddling furiously, & the rest was lost.  
P.113-5 Bove: "His talk is as dull as ditch water, without the animalcule."  
Dickens: "Our Bove is admitted on all hands to be a good-hearted man, he may put 500 people out of temper, but he keeps his own." "Anon: "A tedious person is one of whom you would leap a sheep's back."  
P.114 The judge of music by the eye & by the ear (see p.114) Frame: L. 114  
P.141 The judge of music by the eye & by the ear (see p.114) Frame: L. 114  
P.141 The judge of music by the eye & by the ear (see p.114) Frame: L. 114

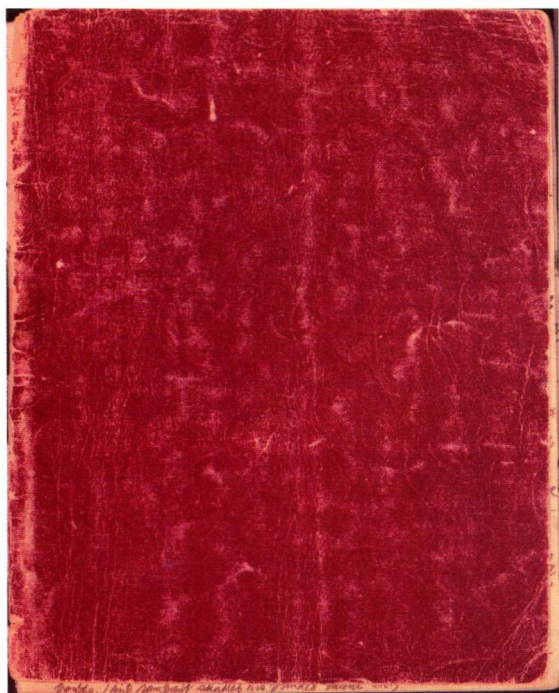
● 第三十五本 内文  
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The old man sat upright to listen, with the breaking spines & a brown discomfort in a region generally considered nameless. Through a slight to catch a worm, a salmon to catch a whale. Rhetoric bathed coaxed into the necessary gesture of respect. Fiddle out like a damp squib. The glory is on the capital and often - so much for paper. To a Frenchman all women are women, turning up again like a bed penny. He had the odd impression of seeing the landscape thru a woman's tears.  
The History of Materialism, by F. R. Lange, Eng. tr. by, E. C. Thomas.  
Historically, we may regard materialism as a system of dogma set up to combat dogma. The materialist's view in the position of men who raise dogmas to dispute places.  
Taylor in Primitive Culture, Ch. VIII "The Art of Counting" also shows that men counted on their fingers. He uses the unaltered words for the Numpas, a Niasan Indian tribe on the island of the 5,000 (a whole hand), & by a term which means "one of the other hand", 10 by both hands. Then comes the toes, so that "a whole foot" means 15, "one to the other foot" 16, "one Indian" 20; "one to the hands of the other Indian" 21, etc. A translation of the Bible into the Melanesian language renders the number 38 (John v. 5) by "one man & both sides five & three". How easily the signs & expressions thus arising fuse with the idea of the thing counted is shown by a striking grammatical construction in the Zulu language. Here the word "fox-finger" or "point" (of the 2nd hand in which counting begins) with the thumb's marks 7, thus "the horses have pointed" = "there were 7 horses." When later numerals were invented independently of finger-counting the number was expressed by the objects from which the name was borrowed; e.g. "Horn" for 1; "eye" "arm"; "finger" for 2, etc. the common origin of numbers.  
It can be no longer doubted that Natak proceeds in a way which has no similarity with human performances. If a man, in order to shoot a hare, were to discharge thousands of guns on a great moor in all possible directions; if, in order to get into a locked-up room he were to buy ten thousand casual keys, & try them all; if, in order to have

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● 第三十六本 封面  
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● 第三十七本 封面  
( cover of no.37 )

\* of my poem on tears  
 Erasmus Darwin 作者讚者而謝於 Billborough

There are many men, especially at the outset of life, who in their too eager desire for the good, overlook the difficulties in the way: there is another class, who see with ease. The 1st class may sometimes fail; the latter rarely succeed. I was told by longmans that the greater part of the Lyrical Ballads had been sold to seafaring men, who having heard of the Ancient Mariners, concluded that it was a naval song-book.

The most happy marriage I can picture or image to myself would be the union of a Deaf man to a blind woman. 1748

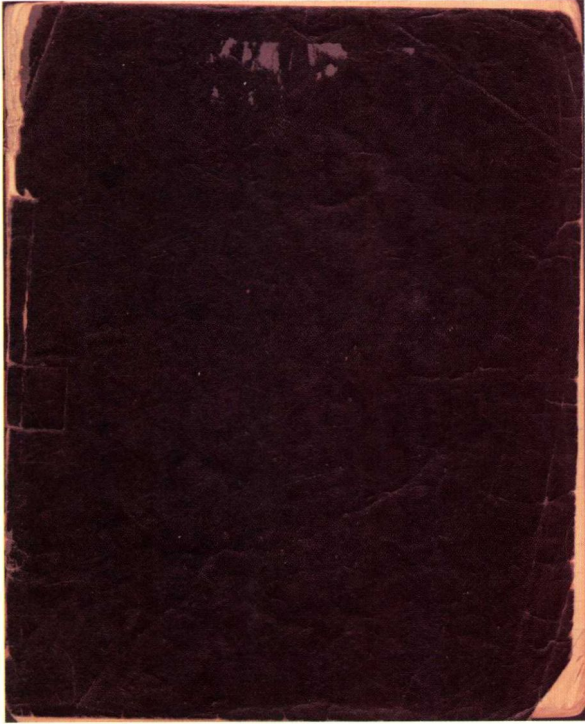
Quenells of anger, ending in tears are favorable to love in its spring tide as plants are found to grow very rapidly after a thunderstorm with rain. The heart in its physical sense is not sufficient for a Wife's dinner; yet the whole world is not sufficient for it.

A man who admits himself to be deceived, must be conscious that there is something upon, or respecting which, he cannot be deceived.

I was told by one idea was with Shelley shortly before his death, that he had in those moments, when his spirit was left to prey inwardly, expressed a wish amounting to a wish, to commune with me, as the one only being who could resolve or allay the doubt or anxiety that peeped upon his mind.

In a book the mind of the writer is before you, & you can decipher it in case of doubt. Whilst in conversation or talk once said is irrevocable. Sir Richard Phillips (London) 南 C. 伊 伊, 伊) have given 9 guineas a sheet for his conversation during the last hour & half?


● 第三十七本 内文  
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● 第三十八本 封面  
(cover of no.39)

Le livre des Masques, par René de Courmont

Préface: Nous eûmes, en ces dernières années, un essai très sérieux de littérature basée sur le mépris de l'idée et le dédain du symbole. On en connaît la théorie qui semble culinaire: Prenez une tranche de vie, etc. M. Jola, ayant inventé la recette, oublia de s'en servir. Mais une vérité nouvelle est entrée récemment dans la littérature. Cette vérité libératrice et régénératrice, c'est le principe de l'idéalité du monde.

Maurice Maeterlinck : "Que tu n'embrases gravement... Ne ferme pas les yeux quand je t'embrase ainsi. Je veux voir les baisers qui tremblent dans ton cœur; et toute la rosée qui monte de ton âme." Les Misérabilistes pardonnent avec hardiesse s'il y a un précédent, mais regardent en défiance le génie, qui est la hardiesse perpétuelle.

Emile Verhaeren : De tous les poètes d'aujourd'hui, narcisses peuchés le long de la rivière, M. Verhaeren est le moins complaisant, à se laisser admirer. Le bilame "s'assoit immensément du côté de la nuit."

Henri de Régnier : Un poète mélancolique et somptueux: les deux mots qui éclatent le plus souvent dans ses vers sont les mots or et mont. Un amour avoué pour une couleur particulièrement riche et d'une tristesse triste comme celle d'un coucher de soleil. "L'An qui passe a jauni ses jours en feuilles sèches." "L'eau était dure à l'œil comme du Verbe."

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● 第三十九本 封面  
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Old Jespersen: A Modern English Grammar  
Part II

Ch. I.  
Instead of being, to have, to have, to have, it is usual to say "he came here", "where did he go?" Instead of the latter, it is possible to say "Where did he go to?" "He married in the = his hat place".  
This rule: "I'm going now & then", "How long does the doctor give him?" & all these cases the adverbs are used as substantives (pronouns) & take an adjective (adjective) in adverbial form. Sometimes they are qualified with a post-positive, meaning "either to some place": "There on one no royal roads to anywhere worth going to"; "He's going anywhere particular"; "Go to France or somewhere coming".  
Preposition plus object as prepositional phrase: "Will you allow me tell this?" "It would have been as well like the New Year's to do it"; "He had spent from 11 to 1 at his club"; "From infancy to manhood is rather a tedious process"; "Between 2 o'clock & 3 o'clock, after the usual time".  
Cases in which a combination of a preposition & its object is itself the object of another preposition: from behind the table ("from a place situated behind the table"), "advised him from across the table"; "Chosen from among his sons"; "Born around the corner"; "in five a month"; "in a corner, an hour"; "Till after his speaking"; "Play him to within an inch of his life"; "Saunter to within a yard or two of the ball net"; "Get about noon"; "Scamper through the country; stop from 10 o'clock to 12 o'clock at home"; "The cat jumped on to the table"; "He is kind on the table"; "All the rest of the year, on the hotel steps"; "I would see to it that I should not be in the room"; "Create the difference from the combination of the ordinary adverbs in & on + the preposition to: He came in to dinner; they drove on to the Mansion House; he pulled the remark on to me; they've been in to father's room.  
About is now the only preposition which can take a to-phrase. He was about to take you to; in any other sense it requires the ing-form. He spoke about retiring.  
After the 2 combinations of said to go & of said to go. The to-infinitive as a primary is often found in extrapolposition while its equivalent is in the ordinary position. It is impossible to love her; he thought it best to account himself.  
15. An old friend of Tom's "had none of his" is considered illogical; even Mr. Toole perhaps is saying "sturdy" in reference to his. This belief rests on the assumption that

● 第三十九本 内文  
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of the unfashionable sort: "When a rovers meets a horse-dealer, break is meet; break"; "In so doing, he is defending his own position"; "If I said that, I should not be telling the truth"; "Which man, who spends his money thoughtfully, is serving his country as nobly as anybody".  
In clauses commencing with "While" or "as" to phrase, as is used, the expanded tenses as well as the simple tenses are used: "As we were going along, he asked me what she said"; "All the same that I was trying to get his love I was only poisoning my own"; "While he considered, his companion stopped ashore"; "He was reading and as he read he watched his companion"; "You can tell me the story while we eat" implies that both the telling & the eating are to go on in the future; "You can tell... Date we are eating" would imply the present. The fact that two things always happen at the same time may be expressed by means of the expanded tenses of both verbs: "When children are doing nothing, they are doing mischief"; "Every morning when he was low; his breakfast his dog was staring at him"; "But if one of the two habitual facts is regarded as the frame of the other, only one of the verbs is put in the expanded tense: "He is both growing old. I realize it more & more when I'm playing golf"; "Miss Jackson's only alive, really, when she's typing. She types with her whole soul"; "Whenever I looked up he was looking"; "Browning knew what he was talking about when he talked of poetry".  
Subjunctives like "always", "ever", "constantly", "all day long" etc. are very often combined with expanded tenses. It is worth pointing out that in these combinations "always" does not mean "at all times" in the history of the world (as in "The sun always rises in the east"), but "at all the times we are just now concerned with": "Until some time turns up (which I am hourly expecting) (David Copperfield); "Their climate makes them so dirty that they have to be perpetually washing themselves"; "It's that way every day, load more & more of its ancient blackness: But simple tubes may also be used with these subjunctives: "When you're doing one thing, you always want to do another"; "He's always always asking my advice about things - he doesn't take it, of course, but still he asks it". Sometimes a distinction may be made: "She always reads of rum water" = "Whenever she is in pain, it is of rum water"; "When she is in Paris, she always reads le Temps" = "the only paper she reads is le Temps". She is always dreaming, that, etc. would mean that she was always occupied in dreaming & reading, respectively. "She's always always drinking" = all functions are dimmed; "She's always always drinking" would imply that the work constantly, so occupied. "He always sleeps in the afternoon", i.e. part of the afternoon; "he is always sleeping in the afternoon" i.e. the whole of the afternoon. The combination of and



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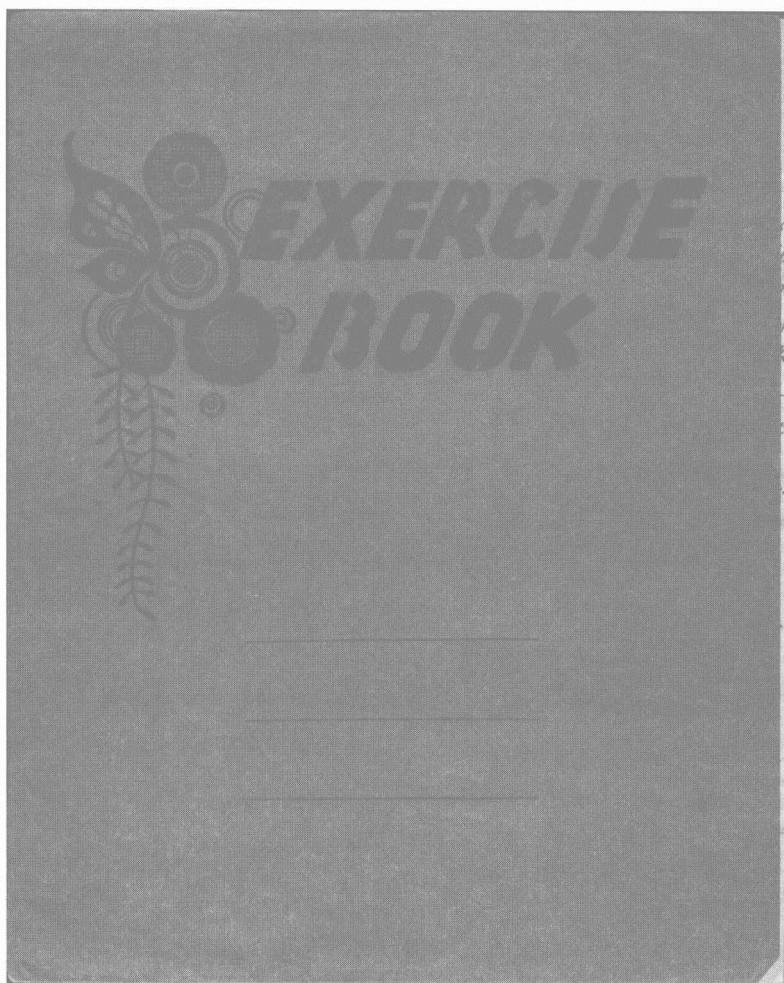
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錢鍾書手稿集



No.31

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*The Reader Over Your Shoulder* (1943), by Robert Graves & Alan Hodge.

English has never crystallized in the way that Italian, French & Spanish have done. No other European language admits of such shoddy treatment. Yet, on the other hand, none other admits of such poetic exquisiteness, so often the apparent chaos is only the untidings of a workshop in which a great deal of repair & other work is in progress. The English method tends to ambiguity & obscurity, in any but the most careful writing, the French to limitation of thought. The late Sir Henry Head was once preparing an address on neurology for a learned society in Paris. "He wrote it in what he hoped was French, but took the precaution of asking a French professor to see that it was correctly phrased. The ms. was returned marked: "pas français, pas français", with suggested alterations, but almost every "pas français" could be matched with a "pas vrai".

Logical languages are also rhetorical languages, rhetoric being the emotionally persuasive use of labels, with little concern for the things to which they are tied. English has always tended to be a language of "conceits". The French are not plagued by their metaphors tending to get out of hand & hamper the argument.

<sup>12</sup> "Fixed" English compares well enough with other languages, but is often more mechanically, & therefore more correctly employed by foreigners. Englishmen are always inclined to slip back into free English. Of free English no ~~wise~~ <sup>wise</sup> person will ever claim mastery — there is no discovered end. "Fixed" English is never more than momentarily fixed. The conventional, hotel-manager English that foreigners learn is always a little stilted & a little out of date.

<sup>13</sup> The extreme subtlety of English. James Clarence Mangan: *My Bogle & How I Blow It* (1830): "I and the Man in the Cloak. By no manner of means the Man of the cloak or the Man under the cloak. The Germans say: Der Mensch mit dem Mantel. But my cloak is not part & parcel of myself. You may say, 'The



such words as "blitz" etc. show the ease with which Germany can invade our language, if not our shores.

"Man with the Greasy Countenance" or (vide 'Tristram Shandy') 'The Stranger with the nose'. An opposite objection to the French "l'homme à la redingote", whose greater emphasis is laid on the cloak than on the man.

the word 'defeatism' is from défaitisme, current in 1915, which is not officially French in the early '20's. Marshal Foch, as a member of the Académie, vetoed its adoption into the Dictionary. English dictionaries are collections of precedents, rather than official Code-books of meaning.

<sup>21</sup> A speaker reinforces his meaning with gestures & vocal inflexions, & if the people he addresses still do not understand he can ask for further explanation; whereas a writer, not enjoying either of these advantages, must observe certain literary principles if he wishes to be completely understood. <sup>22</sup> Whenever anyone sits down to write he should imagine a crowd of his prospective readers (rather than a grammarian in cap & gown) looking over his shoulder.

<sup>23</sup> Being busier, modern people are less careful. They must learn to take short cuts, skimming through the columns of a newspaper, flicking over the pages of a book. Usually, the reader takes a sentence in either with a single comprehensive glance as he would a stream or a field of cows. <sup>24</sup> We only suggest that sentences & paragraphs should follow one another so easily & inevitably, & with such economy of phrase, that a reader will have no encouragement to skip. This is a hasty way of writing which is a counterpart to the hasty way of reading. It is becoming common every year & raising less & less protest.

<sup>25</sup> Not only single words & phrases are used as stand-ins, but also stand-in paragraphs such as a rhetorical introduction or conclusion vamped out. People in important positions use a ragged conversational style that in the leisured 80's would