



SELECTED READINGS IN  
THE HUMANITIES

# 英语人文读本（英国篇）

（第二版）

封一函 主编



北京大学出版社  
PEKING UNIVERSITY PRESS

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叶丽贤 于江霞 于中华 马 爽 编注  
朱瑞党 田 聪 李 晋



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举报电话:010-62752024 电子信箱: [fd@pup.pku.edu.cn](mailto:fd@pup.pku.edu.cn)

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# 前言

汉语中的“人文”意指人类社会的各种文化现象，语出《易·贲》：“文明以止，人文也。观乎天文，以察时变；观乎人文，以化成天下。”在拉丁语中 humanities (humanitas) 主要指人性和教养，但随着人类文明史的延绵，“人文”在广义上不仅涉指社会现象和文化艺术，而且生成了包括哲学、经济学、政治学、史学、法学、文艺学、伦理学、语言学、文学等相对于自然科学的学科领域，称为人文学科 (humanities)。《英语人文读本 (英国篇)》并不收录人文学科的研究著述，也不是罗列或展示当今社会中的万千气象。该书旨在引领读者避开当下喧嚣和浮躁的氛围，进入一种冷静的人文思考。

本书收录的文章主题重经典意义和收藏价值。内容涉及伦理道德、宗教习俗、婚姻家庭、人际关系、大众文化、人文修养、心理健康、语言文学、经济政治、哲学美学等。写作体裁不限，包括议论文、散文、短篇自传、随笔、短篇小说等。每篇选文读来或是温馨甜蜜，或是发人深省，或是深情隽永，或是诙谐幽默，具有驱恶趋善、规谏或激励人生的精神作用。

本书还特别推荐那一篇篇培育哲学思辨、引发历史思考和操练形而上思维的“宝文”。世界已经是一个血脉相连的“地球村”，不同文化和宗教的人群被麇集到一起，但当人们都走进这个星球大社区时，不禁感到迷惘，越是众心忧惶的时代，人们越愿意回顾往昔，窥知现世的去向和未来的确定性，希望得到精神慰藉和智慧启迪，同时又不避讳视野的交叉甚至纷争。本书所收入的文章，有助于我们获取英国传统中与宇宙观、文化价值体系及文化精神相关联的部分，有助于我们了解西方文化传统及其独特的精神内涵，但文字的表述不求晦涩，皆具可读性和欣赏性。

当然，编者在强调精神渴求的同时没有忘记这本书的首要任务是帮助读者提高英语阅读水平，所以每篇文章都配以导读，以吸引读者的视线，并对个别生词、难词及语言点加以注释，以扫除阅读中的语言和文化障碍。为了保证读者能欣赏到纯正的英语，所选的文章大多数都出自半个世纪以前的英国作家和思想家之手。文字难度设为中级以上，可作为大学英语阅读教材和个人阅读收藏品。

编者

# 目 录

1. The Beauty Industry .....	Aldous L. Huxley ( 1 )
2. Meditation on the Moon .....	Aldous L. Huxley ( 7 )
3. Punishment Never Cures Anything .....	Alexander Southerland Neil ( 12 )
4. Universities and Their Function .....	Alfred North Whitehead ( 22 )
5. In July .....	Alice Meynell ( 26 )
6. On Book-Buying .....	Augustine Birrell ( 30 )
7. What I Have Lived For .....	Bertrand Russell ( 37 )
8. August .....	Charles Dickens ( 39 )
9. The Child Angel; A Dream .....	Charles Lamb ( 42 )
10. Insouciance .....	D. H. Lawrence ( 48 )
11. Of the Dignity or Meanness of Human Nature .....	David Hume ( 54 )
12. Journey Through a Tunnel .....	David Storey ( 62 )
13. Unworldliness of the Early Christians .....	Edward Gibbon ( 72 )
14. Take Your Home into Your Own Hands .....	Evelyn Waugh ( 75 )
15. Of Boldness .....	Francis Bacon ( 79 )
16. Of Studies .....	Francis Bacon ( 83 )
17. Of Youth and Age .....	Francis Bacon ( 87 )
18. Of Wisdom for a Man's Self .....	Francis Bacon ( 90 )
19. My Life Is Over .....	George Gissing ( 93 )
20. Politics and the English Language .....	George Orwell ( 96 )
21. Getting up on Cold Mornings .....	James H. L. Hunt ( 116 )
22. A Passion for Cities .....	Jan Morris ( 124 )

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23. First Snow ..... John Boynton Priestley ( 130 )
24. The Definition of a Gentleman ..... John Henry Newman ( 134 )
25. The Tapestry of Human Life ..... John Henry Newman ( 138 )
26. The Importance of One's Own Language ..... John Locke ( 140 )
27. Good and Evil ..... John Milton ( 143 )
28. About Books ..... John Ruskin ( 146 )
29. A Treatise on Good Manners and Good Breeding ... Jonathan Swift ( 151 )
30. Thoughts in Westminster Abbey ..... Joseph Addison ( 157 )
31. The Artist and the World ..... Joyce Cary ( 162 )
32. Upon Affectation ..... Lord Chesterfield ( 169 )
33. Heine and the Philistines ..... Matthew Arnold ( 175 )
34. National Prejudices ..... Oliver Goldsmith ( 183 )
35. Conversation ..... Samuel Johnson ( 189 )
36. On Idleness ..... Samuel Johnson ( 194 )
37. Preface to His Dictionary ..... Samuel Johnson ( 199 )
38. Companionship of Books ..... Samuel Smiles ( 208 )
39. On Recollections of Childhood ..... Sir Richard Steele ( 211 )
40. The Romance of History ..... Thomas Babington Macaulay ( 218 )
41. On the Knocking at the Gate in *Macbeth* ..... Thomas De Quincey ( 223 )
42. Thoughts on the Present State of American Affairs ... Thomas Paine ( 232 )
43. Her Own Village ..... W. H. Hudson ( 239 )
44. The Faces of Buddha ..... William Empson ( 245 )
45. An Afternoon Walk in October ..... William Hale White ( 253 )
46. On a Landscape of Nicholas Poussin ..... William Hazlitt ( 257 )
47. On Going a Journey ..... William Hazlitt ( 270 )
48. Lucidity, Simplicity, Euphony ..... William Somerset Maugham ( 288 )
49. Of Beauty, Fame, Longevity, etc. ... William Somerset Maugham ( 300 )
50. The Philosopher ..... William Somerset Maugham ( 308 )
51. The Joys of Writing ..... Winston Churchill ( 317 )

# 1. The Beauty Industry

Aldous L. Huxley \*

*Real beauty is as much an affair of the inner as of the outer self.*

真正的美既是内在的也是外在的。

*The surface of the human vessel is affected by the nature of its spiritual contents.*

人的外表会因存贮其中的灵魂而改变。

*All the deadly sins, indeed, have their own peculiar negation of beauty.*

种种罪恶其实对美都会有特定的削弱作用。

The one American industry unaffected by the general depression of trade<sup>①</sup> is the beauty industry. American women continue to spend on their faces and bodies as much as they spent before the coming of the slump<sup>②</sup>—about three million pounds a week. These facts and figures are “official”, and can be accepted as being substantially true. Reading them, I was only surprised by the comparative smallness of the sums expended. From the prodigious<sup>③</sup> number of advertisements of aids to beauty contained in the American magazines, I had imagined that the personal appearance business must stand high up among the champions of American industry—the equal, or only just less than the equal, of bootlegging<sup>④</sup> and racketeering<sup>⑤</sup>, movies and automobiles. Still, one hundred and fifty-six million pounds a year is a tidy sum<sup>⑥</sup>. Rather more than twice the revenue of India, if I

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\* Aldous L. Huxley: 奥尔德斯·伦·赫胥黎 (1894—1963), 英国小说家、散文家, 后移居美国。曾著有小说《针锋相对》(Point Counter Point)、《美丽新世界》(Brave New World), 哲学文集《目的与手段》(Ends and Means) 等。

① general depression of trade: 普遍的贸易大萧条, 指的是 1929—1934 年间英、美等国出现的经济大萧条。

② slump: 作名词, 指 (价格、价值、数量等上) 大幅度的突降或持续走低。

③ prodigious: 特别大的, 极多的, 极好的

④ bootleg: 非法私自制造, 运贩, 尤指酒或电脑软件、音像制品等。

⑤ racketeer: 敲诈勒索

⑥ tidy sum: 一大笔钱。tidy: 非正式用法, 尤指钱的数量极大的。

remember rightly.

I do not know what the European figures are. Much smaller undoubtedly. Europe is poor, and a face can cost as much in upkeep as a Rolls-Royce<sup>①</sup>. The most that the majority of European women can do is just to wash and hope for the best<sup>②</sup>. Perhaps the soap will produce its loudly advertised effects; perhaps it will transform them into the likeness of those ravishing<sup>③</sup> creatures who smile so rosily and creamily, so peachily and pearly, from every hoarding<sup>④</sup>. Perhaps, on the other hand, it may not. In any case, the more costly experiments in beautification are still as much beyond more European means<sup>⑤</sup> as are high-powered motor-cars and electric refrigerators. Even in Europe, however, much more is now spent on beauty than was ever spent in the past. Not quite so much more as in America, that is all. But, everywhere, the increase has been undoubtedly enormous.

The fact is significant. To what is it due? In part, I supposed, to a general increase in prosperity. The rich have always cultivated their personal appearance. The diffusion of wealth—such as it is—now permits those of the poor who are less badly off than their fathers to do the same.

But this is, clearly, not the whole story. The modern cult of beauty is not exclusively a function (in the mathematical sense) of wealth.<sup>⑥</sup> If it were, then the personal appearance industries would have been as hardly hit by the trade depression as any other business. But, as we have seen, they have not suffered. Women are retrenching<sup>⑦</sup> on other things than their faces. The cult of beauty must therefore be symptomatic of changes than have taken place outside the economic sphere. Of what changes? Of the changes, I suggest, in the status of women; of the changes in our attitude towards “the merely physical”<sup>⑧</sup>.

Women, it is obvious, are freer than in the past. Freer not only to perform the generally unenviable social functions hitherto<sup>⑨</sup> reserved to the male, but also freer to exercise the more pleasing, feminine privilege of being attractive. They have the right, if

① Rolls-Royce: 劳斯莱斯, 英国著名豪华轿车品牌, 于1904年创建, 产量低, 造价高, 一般被视为财富、地位的象征。

② hope for the best: 尤指在自身努力已无用的情况下盼望好结果。

③ ravishing: 令人愉悦的, 令人迷醉的

④ hoarding: (尤英) 立于公共场所的大广告牌

⑤ beyond... European means: 超出欧洲能力所及的

⑥ 当代的爱美风潮并非只是财富的“函数”, 意即并非随着财富的多少而改变。function 的数学意义指函数、相关变量。cult: (对人、事物、思想、主义等的) 狂热崇拜, 迷信

⑦ retrench: (后常跟 on), (在某些方面) 削减开支, 节约

⑧ the merely physical: 肉体而已。暗指女性。

⑨ hitherto: 至今, 迄今



not to be less virtuous than their grandmothers, at any rate<sup>①</sup> to look less virtuous. The British Matron<sup>②</sup> not long since a creature of austere and even terrifying aspect, now does her best to achieve and perennially preserve the appearance of what her predecessor would have described as a Lost Woman<sup>③</sup>. She often succeeds. But we are not shocked—at any rate, not morally shocked. Aesthetically shocked—yes; we may sometimes be that. But morally, no. We concede<sup>④</sup> that the Matron is morally justified in being preoccupied with her personal appearance. This concession depends on another of a more general nature—a concession to the Body, with a large B, to the Manichaeian principle of evil.<sup>⑤</sup> For we have now come to admit that body has its rights. And not only rights—duties, actually duties. It has, for example, a duty to do the best it can for itself in the way of strength and beauty. Christian-ascetic ideas<sup>⑥</sup> no longer trouble us. We demand justice for the body as well as for the soul. Hence, among other things, the fortunes made by facecream manufacturers and beauty-specialists, by the vendors of rubber reducing-belts<sup>⑦</sup> and massage machines, by the patentees of hair-lotions<sup>⑧</sup> and the authors of books on the culture of the abdomen<sup>⑨</sup>.

What are the practical results of this modern cult of beauty? The exercises and the massage, the health motors and the skin foods<sup>⑩</sup>—to what have they led? Are women more beautiful than they were? Do they get something for the enormous expenditure of energy, time, and money demanded of them by the beauty-cult? These are questions which it is difficult to answer. For the facts seem to contradict themselves. The campaign for more physical beauty seems to be both a tremendous success and a lamentable<sup>⑪</sup> failure. It depends how you look at the results.

It is a success in so far as more women retain their youthful appearance to a greater age than in the past. “Old ladies”<sup>⑫</sup> are already becoming rare. In a few years, we may well believe, they will be extinct. White hair and wrinkles, a bent back and hollow cheeks

① at any rate: 无论如何……, 不管怎么说……

② the British Matron: 英国太太。作者借用美国小说家纳桑尼尔·霍桑(Nathaniel Hawthorne, 1804—1864)一篇描述英国妇女的诙谐散文的题目, 意即如旧式英国老妇一般古板、严肃的女性。

③ Lost Woman: 荡妇

④ concede: 承认, 认为属实; 让步

⑤ Manichaeian principle of evil: 摩尼教义认为世界本身存在极善与极恶之分, 只要是物质存在, 便是罪恶的。

⑥ Christian-ascetic ideas: (早期) 基督教的苦行主义的; 禁欲主义的

⑦ reducing-belt: 用于去除腰腹部赘肉的宽条绷带

⑧ patentee of hair-lotions: 护发乳的专利所有者

⑨ books on the culture of the abdomen: 肚腹文化, 指关于调理肚腹(吸收、减脂等)的一系列相关出版物。

⑩ skin food: 护肤、养颜类的药品或化妆品

⑪ lamentable: (事件、命运、情况、性格等) 悲惨的; 令人痛惜的

⑫ old lady: 五十多岁的老妇女, 口语中多指母亲或妻子。

will come to be regarded as mediievally old-fashioned<sup>①</sup>. The crone of the future will be golden, curly and cherry-lipped, neat-ankled and slender. The Portrait of the Artist's Mother<sup>②</sup> will come to be almost indistinguishable, at future picture shows, from the Portrait of the Artist's Daughter. This desirable consummation<sup>③</sup> will be due in part to skin foods and injections of paraffin-wax<sup>④</sup>, facial surgery, mud baths, and paint, in part to improved health, due in its turn to a more rational mode of life. Ugliness is one of the symptoms of disease, beauty of health. In so far as the campaign for more beauty is also a campaign for more health, it is admirable and, up to a point, genuinely successful. Beauty that is merely the artificial shadow of these symptoms of health is intrinsically of poorer quality than the genuine article. Still, it is a sufficiently good imitation to be sometimes mistakable for the real thing. The apparatus for mimicking the symptoms of health is now within the reach of every moderately prosperous person; the knowledge of the way in which real health can be achieved is growing, and will in time, no doubt, be universally acted upon. When that happy moment comes, will every woman be beautiful—as beautiful, at any rate, as the natural shape of her features, with or without surgical and chemical aid permits<sup>⑤</sup>?

The answer is emphatically: No. For real beauty is as much an affair of the inner as of the outer self. The beauty of a porcelain jar is a matter of shape, of colour, of surface texture. The jar may be empty or tenanted by spiders, full of honey or stinking slime—it makes no difference to its beauty or ugliness. But a woman is alive, and her beauty is therefore not skin deep<sup>⑥</sup>. The surface of the human vessel<sup>⑦</sup> is affected by the nature of its spiritual contents. I have seen women who, by the standards of a connoisseur<sup>⑧</sup> of porcelain, were ravishingly lovely. Their shape, their colour, their surface texture were perfect. And yet they were not beautiful. For the lovely vase was either empty or filled with

① mediievally old-fashioned: 落伍得就仿佛回到了中世纪

② *The Portrait of the Artist's Mother*: 《画家母亲的肖像》。西方画家常以母亲为肖像画中的人物, 包括伦勃朗 (Rembrandt van Rijn, 1606—1669)、梵高 (Vincent van Gogh, 1853—1890)、毕加索 (Pablo Picasso, 1881—1973) 等名家均创作过同名画作, 其中最负盛名的是美国油画家惠斯勒 (James McNeill Whistler, 1834—1903) 于 1871 年创作的布上油画, 在 20 世纪被誉为最伟大的肖像画之一。作者此处可能是借此作品泛指年龄较大的妇女形象。

③ consummation: 最终目标, 结局

④ injection of paraffin wax: 石蜡注射, 用于如垫高鼻梁等美容整形手术。

⑤ as the natural shape... permits: 五官天生模样……所能容许的。permits: permit 作 the natural shape 的谓语。

⑥ 借用名句 “Beauty is but skin deep.” (美丽不过外表而已), 此句被认为出自英国诗人约翰·戴维斯 (John Davis of Hereford, 1565—1618) 于 1616 年创作的一首短小的道德诗歌, 题为《鳏夫》(*A Select Second Husband for Sir Thomas Overburie's Wife, Now a Widow*)。

⑦ vessel: (尤指盛液体的) 容器 (如桶、壶、瓶等)。human vessel: 将人比作容器, 类似于中文形容人为 “皮囊”, 但没有贬义。

⑧ connoisseur: (后常跟 of 或 in, 尤指艺术品、酒类等的) 鉴赏家, 鉴定家, 行家

some corruption. Spiritual emptiness or ugliness shows through. And conversely, there is an interior light that can transfigure forms that the pure aesthete would regard as imperfect or downright<sup>①</sup> ugly.

There are numerous forms of psychological ugliness. There is an ugliness of stupidity, for example, or unawareness (distressingly common among pretty women). An ugliness also of greed, of lasciviousness<sup>②</sup>, of avarice. All the deadly sins, indeed, have their own peculiar negation of beauty.<sup>③</sup> On the pretty faces of those especially who are trying to have a continuous “good time”, one sees very often a kind of bored sullenness that ruins all their charm. I remember in particular two young American girls I once met in North Africa. But the sullen boredom of which I have spoken was so deeply stamped into their fresh faces, their gait<sup>④</sup> and gestures expressed so weary a listlessness<sup>⑤</sup>, that it was unbearable to look at them. These exquisite creatures were positively<sup>⑥</sup> repulsive.

Still commoner and no less repellent is the hardness<sup>⑦</sup> which spoils so many pretty faces. Often, it is true, this air of hardness is due not to psychological causes, but to the contemporary habit of over-painting. In Paris, where this over-painting is most pronounced<sup>⑧</sup>, many women have ceased to look human at all. Whitewashed and ruddled,<sup>⑨</sup> they seem to be wearing masks. One must look closely to discover the soft and living face beneath. But often the face is not soft, often it turns out to be imperfectly alive. The hardness and deadness are from within. They are the outward and visible signs of some emotional or instinctive disharmony, accepted as a chronic condition of being. We do not need a Freudian<sup>⑩</sup> to tell us that this disharmony is often of a sexual nature.

So long as such disharmonies continue to exist, so long as there is good reason for

① downright: 完全的, 彻头彻尾的

② lascivious: 好色的, 淫荡的

③ deadly sins: 天主教中的“七宗死罪”(the seven deadly sins)。分别是: 骄傲 (pride)、嫉妒 (envy)、愤怒 (wrath)、懒惰 (sloth)、贪婪 (greed)、暴食 (gluttony)、淫欲 (lust)。

④ gait: (书面语) 步态

⑤ listless: 无精打采的, 冷漠倦怠的

⑥ positively: 用于强调后文内容的真实性 (尤当内容出人意料或与前文所表达的含义相左), 例如: The instructions were not just confusing, they were *positively* misleading. 这些说明不只是迷糊人, 简直是误导人。

⑦ hardness: 冷漠、僵硬感

⑧ pronounced: 非常明显的, 明确表现出来的

⑨ whitewashed and ruddled: (脸上) 抹着白粉、涂着胭脂。whitewash: 涂以石灰水、白涂料。ruddle: 涂以 (作标记用的) 代赭石。作者用这两种颜色浓烈的涂料代指化妆品, 以讽刺夸张的浓妆。

⑩ Freudian: 弗洛伊德精神分析学说的追随者。弗洛伊德 (1856—1939) 为奥地利心理学家, 提出了精神分析法。

sullen boredom, so long as human beings allow themselves to be possessed and hag-ridden<sup>①</sup> by monomaniacal<sup>②</sup> vices, the cult of beauty is destined to be ineffectual. Successful in prolonging the appearance of youth, or realizing or simulating the symptoms of health, the campaign inspired by this cult remains fundamentally a failure. Its operations do not touch the deepest source of beauty—the experiencing soul. It is not by improving skin foods and point rollers<sup>③</sup>, by cheapening health motors and electrical hair removers, that the human race will be made beautiful; it is not even by improving health. All men and women will be beautiful only when the social arrangements give to every one of them an opportunity to live completely and harmoniously, when there is no environmental incentive and no hereditary tendency towards monomaniacal vice. In other words, all men and women will never be beautiful. But there might easily be fewer ugly human beings in the world than there are at present. We must be content with moderate hopes.

(马 爽 编注)

① hag-ridden: (受噩梦、焦虑等) 困扰的

② monomaniacal: 为(单一兴趣、思考方式等)所着迷、困扰的, 偏执狂的

③ point roller: 带针卷发器



## 2. Meditation on the Moon<sup>\*</sup>

Aldous L. Huxley

*There floats the stone, the nearest and most familiar symbol of all the astronomical horrors; but the astronomers who discovered those horrors of space and time were men.*

那块石头飘浮在天际，它是那些可怕的天体中离我们最近、最为我们熟悉的象征；然而发现空间、时间里隐藏着可怕之处的，却是我们人类的天文学家。

*The universe throws down a challenge to the human spirit; in spite of his insignificance and abjection, man has taken it up.*

宇宙为人类的心灵带来挑战，人类尽管渺小、卑微，却接受了它。

Materialism and mentalism — the philosophies of “nothing but”<sup>①</sup>. How wearily familiar we have become with that “nothing but space, time, matter and motion”, that “nothing but sex”, that “nothing but economics”! And the no less intolerant “nothing but spirit”, “nothing but consciousness”, “nothing but psychology” — how boring and tiresome they also are! “Nothing but” is mean as well as stupid. It lacks generosity. Enough of “nothing but”. It is time to say again, with primitive common sense (but for better reasons), “not only, but also”.

Outside my window the night is struggling to wake; in the moonlight, the blinded garden dreams so vividly of its lost colours that the black roses are almost crimson, the trees stand expectantly on the verge of living greenness. The white-washed parapet<sup>②</sup> of the terrace is brilliant against the dark-blue sky. (Does the oasis lie there below, and, beyond the last of the palm trees, is that the desert?) The white walls of the house coldly

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\* 本文作于1931年，选自文集《夜间音乐及其他》(Music at Night and Other Essays)。

① 可理解为：唯物论和精神第一性论可谓“唯一不二”的哲学。

② parapet: (屋顶、阳台或桥梁等边上的)低矮护墙

reverberate the lunar radiance. (Shall I turn to look at the Dolomites<sup>①</sup> rising naked out of the long slopes of snow?) The moon is full. And not only full, but also beautiful. And not only beautiful, but also...

Socrates was accused by his enemies of having affirmed, heretically, that the moon was a stone<sup>②</sup>. He denied the accusation. All men, said he, know that the moon is a god, and he agreed with all men. As an answer to the materialistic philosophy of “nothing but” his retort was sensible and even scientific. More sensible and scientific, for instance, than the retort invented by D. H. Lawrence<sup>③</sup> in that strange book, so true in its psychological substance, so preposterous, very often, in its pseudo-scientific form, *Fantasia of the Unconscious*. “The moon,” writes Lawrence “certainly isn’t a snowy cold world, like a world of our own gone cold. Nonsense. It is a globe of dynamic substance, like radium, or phosphorus, coagulated upon a vivid pole of energy.” The defect of this statement is that it happens to be demonstrably untrue. The moon is quite certainly not made of radium or phosphorus. The moon is, materially, “a stone”. Lawrence was angry (and he did well to be angry) with the nothing-but philosophers who insist that the moon is only a stone. He knew that it was something more; he had the empirical certainty of its deep significance and importance. But he tried to explain this empirically established fact of its significance in the wrong terms in terms of matter and not of spirit. To say that the moon is made of radium is nonsense. But to say, with Socrates, that it is made of god-stuff is strictly accurate. For there is nothing, of course, to prevent the moon from being both a stone and a god. The evidence for its stoniness and against its radiuminess may be found in any children’s encyclopaedia. It carries an absolute conviction. No less convincing, however, is the evidence for the moon’s divinity<sup>④</sup>. It may be extracted from our own experiences, from the writings of the poets, and, in fragments, even from certain textbooks of physiology and medicine.

① Dolomites: 白云岩山, 位于意大利阿尔卑斯山脉北部东段的群山。山名源自法国矿物学家多罗米厄 (Déodat Gratet de Dolomieu, 1750—1801) 在当地发现的白云质大理岩 (dolomite)。

② Socrates: 苏格拉底 (469/470 BC—399 BC), 古希腊哲学家, 他和他的学生柏拉图 (Plato, 427 BC—347 BC) 及柏拉图的学生亚里士多德 (Aristotle, 384 BC—322 BC) 被并称为“希腊三贤”, 被后人广泛认为是西方哲学的奠基者。他的行为和学说, 主要是通过他的学生柏拉图的笔记流传下来。

③ David Herbert Lawrence: 戴维·赫伯特·劳伦斯 (1885—1930), 20 世纪英国最独特和最有争议的作家, 其创作受弗洛伊德精神分析法的影响, 对家庭、婚姻和性进行了细致入微的探索。其中对于情爱的深入描写, 一度引发极大的轰动与争议, 对 20 世纪的小说写作产生了重要影响。名作包括《儿子与情人》(*Sons and Lovers*)、《虹》(*The Rainbow*)、《恋爱中的女人》(*The Women in Love*)、《查泰莱夫人的情人》(*Lady Chatterley’s Lover*) 等。本段提到的《无意识幻想曲》(*Fantasia of the Unconscious*) 是其一篇心理学论文。

④ divinity: 神性, 神力

But what is this “divinity”? How shall we define a “god”? Expressed in psychological terms (which are primary—there is no getting behind them), a god is something that gives us the peculiar kind of feeling which Professor Otto<sup>①</sup> has called “numinous” (from the Latin *numen*, a supernatural being). Numinous feelings are the original god-stuff, from which the theory-making mind extracts the individualized gods of the pantheons<sup>②</sup>, the various attributes of the One<sup>③</sup>. Once formulated, a theology evokes in its turn numinous feelings. Thus, men’s terrors in face of the enigmatically dangerous universe led them to postulate<sup>④</sup> the existence of angry gods; and, later, thinking about angry gods made them feel terror, even when the universe was giving them, for the moment, no cause of alarm. Emotion, rationalization<sup>⑤</sup>, emotion — the process is circular and continuous. Man’s religious life works on the principle of a hot-water system.

The moon is a stone; but it is a highly numinous stone. Or, to be more precise, it is a stone about which and because of which men and women have numinous feelings. Thus, there is a soft moonlight that can give us the peace that passes<sup>⑥</sup> understanding. There is a moonlight that inspires a kind of awe<sup>⑦</sup>. There is a cold and austere<sup>⑧</sup> moonlight that tells the soul of its loneliness and desperate isolation, its insignificance or its uncleanness. There is an amorous<sup>⑨</sup> moonlight prompting to love—to love not only for an individual but sometimes even for the whole universe. But the moon shines on the body as well as, through the windows of the eyes<sup>⑩</sup>, within the mind. It affects the soul directly; but it can affect it also by obscure and circuitous ways — through the blood. Half the human race lives in manifest<sup>⑪</sup> obedience to the lunar rhythm; and there is evidence to show that the physiological and therefore the spiritual life, not only of women, but of men too, mysteriously ebbs and flows<sup>⑫</sup> with the changes of the moon. There are unreasoned joys, inexplicable miseries, laughter and remorse without a cause. Their sudden and fantastic

① Rudolf Otto: 鲁道夫·奥托 (1869—1937), 德国著名的路德教派 (Lutheran) 神学家、比较宗教学者。他的代表作《论神圣》(*The Idea of the Holy*) 出版后在西方社会广为流传。

② pantheon: 源自希腊语 pantheon, 字面意指“众神之庙”, 此指众神。

③ the One: 那一位, 即指独一真神。

④ postulate: 假设, 假定

⑤ rationalize: (常指在事后不自觉地) 就……作自我辩解, 为(行为等)自圆其说, 文饰

⑥ pass: 超越

⑦ awe: 敬畏之情

⑧ austere: (外表) 朴实无华的

⑨ amorous: 爱情的, 多情的

⑩ the windows of the eyes: 此处将双眼比作窗户。

⑪ manifest: 明显的, 易于发现、理解的

⑫ ebb and flow: (尤指潮水等) 退潮、涨潮。这里指人生理、心理上随月亮圆缺而产生的变化。

alternations constitute the ordinary weather of our minds<sup>①</sup>. These moods, of which the more gravely numinous may be hypostasized as gods, the lighter, if we will, as hobgoblins and fairies, are the children of the blood and humours.<sup>②</sup> But the blood and humours obey, among many other masters, the changing moon. Touching the soul directly through the eyes and, indirectly, along the dark channels of the blood, the moon is doubly a divinity. Even dogs and wolves, to judge at least by their nocturnal howlings, seem to feel in some dim bestial fashion<sup>③</sup> a kind of numinous emotion about the full moon. Artemis, the goddess of wild things, is identified in the later mythology with Selene.<sup>④</sup>

Even if we think of the moon as only a stone, we shall find its very stoniness potentially a *numen*. A stone gone cold. An airless, waterless stone and the prophetic image of our own earth when, some few million years from now, the senescent sun shall have lost its present fostering power<sup>⑤</sup> ... And so on. This passage could easily be prolonged—a Study in Purple<sup>⑥</sup>. But I forbear. Let every reader lay on as much of the royal rhetorical colour as he finds to his taste. Anyhow, purple or no purple, there the stone is—stony. You cannot think about it for long without finding, yourself invaded by

① the ordinary weather of our minds: 此处将人的心情比作天气，阴晴交替。

② 可理解为：当我们情绪庄严的时候，有神性的东西即被看作神明，情绪轻松的时候，如若有心，我们就把它们看作精灵、小鬼，可见情绪皆由人体气血所化。hypostasize: (尤英) 将某种事物视为实体，将其具体化、实体化、物化；hobgoblin: 西方民间传说中面貌丑陋、身材矮小、爱恶作剧的小妖精；fairy: 西方民间传说中的小精灵，关于其种类及起源的信仰多种多样。hobgoblin 和 fairy 在民间传说、儿童文学、奇幻文学中多扮演轻松幽默、略带顽劣色彩的角色。humour: (史义) 体液。古希腊医学家、西方医学的奠基人希波克拉底 (Hippocrates, 460 BC—377 BC) 提出“体液学说 (Humourism)”，认为复杂的人体是由四种基本物质组成的：血液 (blood, 性暖湿)、黏汁 (phlegm, 性冷湿)、黄胆汁 (yellow bile, 性暖干)、黑胆汁 (black bile, 性冷干)——这四种体液的升降、平衡被认为可以决定人的体质、情绪、性格、潜质等。现在看来，希波克拉底对人体气质成因的解释并不正确，但他提出的气质类型的名称及划分，却一直沿用至今。本文中 blood 和 humour 连用，泛指人本身的气质、血象。

③ in some dim bestial fashion: 通过其蒙昧的兽性的方式。dim: (视线、理解等) 模糊不清的；bestial: 野兽般的，野蛮的

④ 阿尔忒弥斯 (Artemis)，希腊神话中的狩猎女神，后被认为是月神，与希腊神话中的月神塞勒涅 (Selene) 并为一谈。罗马人称月神为“路娜” (Luna)，后改称“狄安娜” (Diana)。月神在古希腊罗马的艺术作品中，以多情闻名，常以骑马或赶马车的形象出现。

⑤ the prophetic image of our own earth when, ... lost its present fostering power: (一块石头) 预示了几百万年之后，当衰老的太阳已不再具有如今养育万物的能力时地球的形象。

⑥ a Study in Purple: 一篇华而不实的研究。作者此处有可能仿照苏格兰作家柯南·道尔 (Sir Arthur Conan Doyle, 1859—1930) 于 1887 年出版的首部以福尔摩斯 (Sherlock Holmes) 为主人公的侦探小说《血字的研究》(A Study in Scarlet) 的题目，将颜色词“红色” (scarlet) 换为“紫色” (purple)。本文前文说道，文章的篇幅有可能被无限拉长，而《血字的研究》也是柯南·道尔所有福尔摩斯小说中篇幅最长的一部。purple: 含义多与皇室、显贵有关 (源于其所穿着的用以显示身份的紫袍)；用于形容文字、文章时，指辞藻华丽的，华而不实的，如 purple passage: (平庸文章中) 辞藻华丽、矫饰的章节。



one or other of several essentially numinous sentiments<sup>①</sup>. These sentiments belong to one or other of two contrasted and complementary groups. The name of the first family is Sentiments of Human Insignificance, of the second, Sentiments of Human Greatness. Meditating on that derelict<sup>②</sup> stone afloat there in the abyss, you may feel most numinously a worm, abject and futile in the face of wholly incomprehensible immensities. “The silence of those infinite spaces frightens me.”<sup>③</sup> You may feel as Pascal felt. Or, alternatively, you may feel as M. Paul Valéry<sup>④</sup> has said that he feels. “The silence of those infinite spaces does *not* frighten me.” For the spectacle of that stony astronomical moon need not necessarily make you feel like a worm. It may, on the contrary, cause you to rejoice exultantly in your manhood. There floats the stone, the nearest and most familiar symbol of all the astronomical horrors; but the astronomers who discovered those horrors of space and time were men. The universe throws down a challenge to the human spirit; in spite of his insignificance and abjection, man has taken it up. The stone glares down at us out of the black boundlessness, a memento mori<sup>⑤</sup>. But the fact that we know it for a memento mori justifies us in feeling a certain human pride. We have a right to our moods of sober exultation<sup>⑥</sup>.

(马 爽 编注)

① sentiment: (尤指脆弱的或伤感的) 情思或感受

② derelict: (尤指海上船只) 被抛弃的。这里形容月亮形单影只的模样。

③ 此句出自 17 世纪法国数学家、物理学家、宗教哲学家布莱士·帕斯卡尔 (Blaise Pascal, 1623—1662) 遗作。后人曾多次尝试将其一生作品编辑成册, 题为《思想录》(*Pensées*), 20 世纪整编后出版了《全集》(*Œuvres Complètes*)。此句原文为: *Le silence éternel de ces espaces infinis m'effraie.* 出自《思想录》中的一篇《深渊》(*On the Abysses*)。

④ Paul Valéry: 即 Ambroise-Paul-Toussaint-Jules Valéry (保罗·瓦莱里, 1871—1945), 法国诗人、散文家、哲学家。曾于 1923 年在布莱士·帕斯卡尔三百年诞辰纪念周刊 (*Revue Hebdomadaire*, July 14, 1923) 上发表文章, 向其发起公开批判, 题为《思想的变化》(*Variation sur une Pensée*), 主要就上一注释中提到的帕斯卡尔的说法 (“*Le silence éternel de ces espaces infinis m'effraie.*”) 表示怀疑。

⑤ memento mori: 拉丁语, 即 remember you must die, 死的象征 (如骷髅等), 使人联想到死亡的事物。

⑥ mood of sober exultation: 一种平静的喜悦之情。sober: 有节制的, 适度的, 平和的; exultation: (尤指胜利后的) 狂喜, 欢欣鼓舞