



錢鍾書 著

MANUSCRIPTS OF QIAN ZHONGSHU
錢鍾書手稿集

外文華記 22



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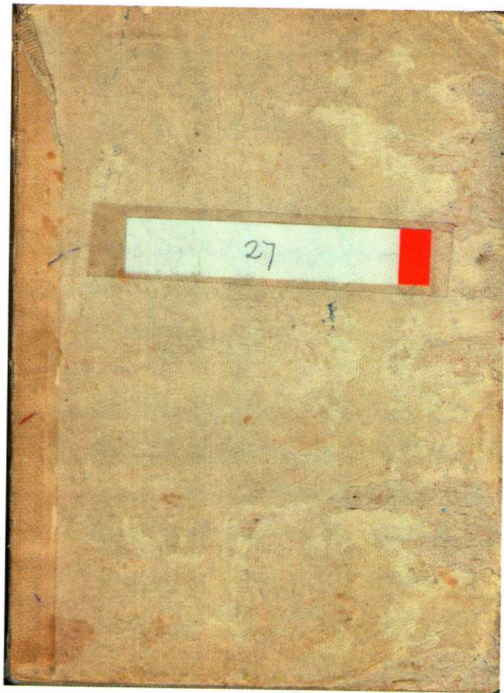
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● 第一二二本 封面
(cover of no.122)

● 第一二二本 内文
(a selected page of no.122)

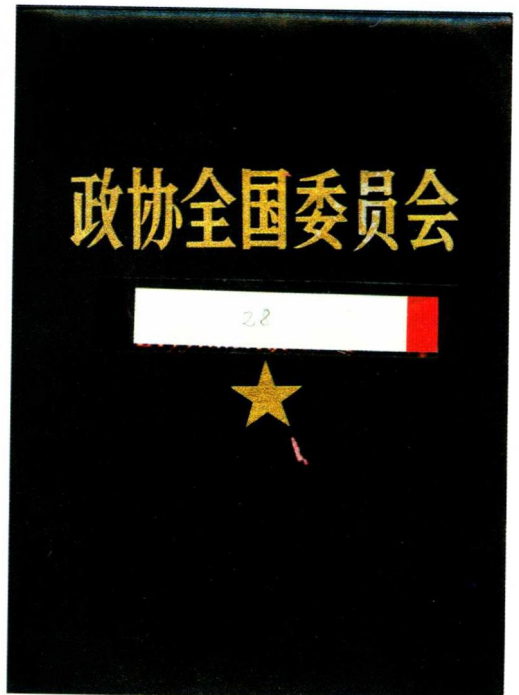
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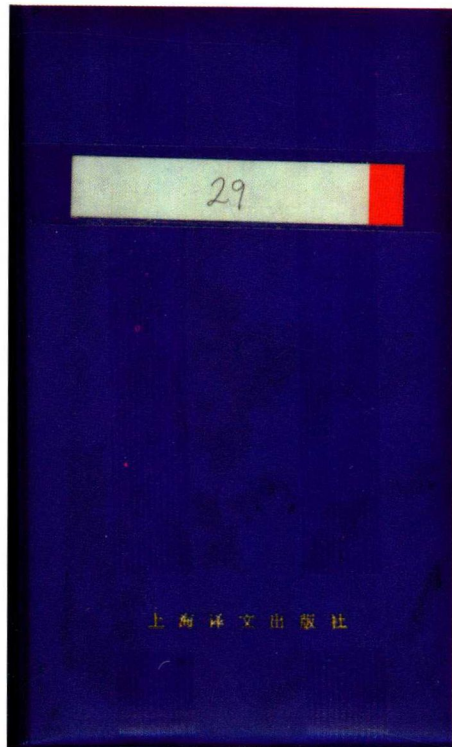
he had one girl whom he despised, at every second sentence, with the
impertinent title of "Miss Estlinwell".¹⁷⁴ "Mr. Pritchard lifted
his hands to Mr. Pott: "Oh you wicked old rascal," cried one
voice, "looking after the girls, are you?" "Oh you venerable
sinners," cried another.¹⁷⁵ Suddenly the crowd set up a great
cheering. "He [the honorable Samuel Slumhey] has come out,"
said little Mr. Parker, greatly excited by the noise so as their
position did not enable them to see what was going forward. Ano-
ther cheer, much louder. "He has shaken hands with the men,"
cried the little agent. Another cheer, far more vehement. "He
has patted the babies on the head," said Mr. Parker, trembling
with anxiety. A waving applause that rent the air. "He has
kissed one of them!" exclaimed the delighted little man. A
second roar. "He has kissed another!" gasped the excited
preacher.¹⁷⁶ A third roar. "He's kissed 'em all!" screamed the
enthusiastic little gentleman.
Ch. 15: "Does the person I Mr. de Hunter want me, Sam?" "He
wants you particular, & no one else'll do, as Devil's private
Secretary said when he fetched away Doctor Faustus."¹⁷⁷ "You
may have met with best odds to an Expanding Frog, sir."¹⁷⁸ Mr
Pritchard obeyed to Tipman's meaning a green velvet jacket with

● 第一二三本 内文
(a selected page of no.123)

● 第一二三本 封面
(cover of no.123)

Outlines (1893). However much, or little, Emma loved or hated
about the deeper levels of Hardy's emotional engagement in the
affair, she became disturbed & jealous, not least because of the
fact which Hardy's collaboration with another woman seemed to
cast upon his own literary pretensions. The open criticism of her
husband in Conversation & Letters began at this time.³⁵⁶ "His
interest in the Suffrage Cause is not, in spite of Topsy," she wrote to
Mary Harris, "at his opinions on the woman question not in her
favour — He understands only the women he invents — The
Others not at all — & he only writes for Art, though it is their
up." Hardy & Mrs Hemmiker exchanged copies of books which
interested them both, each making annotations for the other's
benefit.³⁵⁷ His comment on the remark that "Herb's conception
of woman is no reality: "a good real woman is abhorrent to man?"
"hence the perils of matrimony?" "It has never struck me that
the spider is invariably male & the fly invariably female."
365 Hardy was recruited by a succession of well-known actors
— from Mrs Patrick Campbell & Elizabeth Robins to Benhardt &
Dixie — who urged upon him by letter, in person, or through inter-
mediaries their claims to create the part of Topsy. 366 Mrs (later
Lady) Agnes Grove was in his city this time at this date beautiful, eleg-
ant, & intelligent & was to make Florence Hemmiker's vacated
place as Hardy's "live-in" pupil, accepting the role with more
complacency than her predecessor had generally displayed.
367 The weekend was reserved for Gifford, as he told his brother, by





● 第一二四本 封面
(cover of no.124)

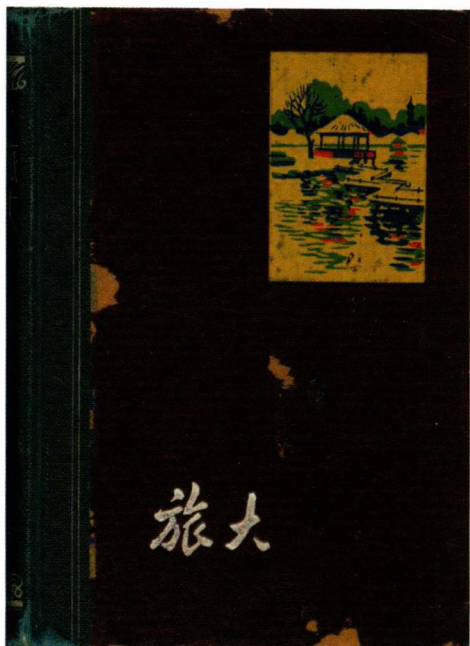
● 第一二四本 内文
(a selected page of no.124)

Tagebücher von F.K., 2 vols. Eng. tr. by Joseph Kresh & Martin Greenberg
 Max Brod, ed., The Diary of Franz Kafka
 Penguin books, 1971-1964.
 1910
 I wrote this very decidedly out of despair over my body & over a future with this body. When despair shows itself so definitely, is so tied to its object, so pent up, as in a soldier who covers a retreat & thus lets himself be torn to pieces, then it is not true despair. True despair overreaches its goal immediately & always, (as this comma it became clear that only the first sentence was correct).
 I² I passed by the brothel as though past the house of a beloved.
 Writers speak a ~~stetch~~ stetch.
 ... My condition is not unhappiness, but it is also not happiness... So what is it then? That I do not know this is probably connected with my inability to write.
 ... All these things, that is to say, those things which occur to me, occur to me not from the root up but rather

● 第一二五本 内文
(a selected page of no.125)

● 第一二五本 封面
(cover of no.125)

L'OTAN (Organisation du Travail de l'Atlantique Nord)
 L'OTASE (Asie du Sud-Est)
 Arnault: "Les regrets du départ sont pour celui qui reste."
 Samson Agonistes, 801: "O dark, dark, dark, amid the blaze of noon, / Irreversibly dark..."
 86-7: "The Sun to me is dark / And silent as the Moon" (a good gloss on Dante's line "dove il sole tace", i.e. "tace" is a ~~visual~~ quality) felt as a visual quality)
 Rouffleau, Confessions, liv. III, [à propos de Lazare Corveai] "qui - que meuble Corveai fût aimable, il vivait fort mal avec elle; des goûts elle m'ont appris la lui rendre inutile" (Bib. de la Alliance, p. 117; note on p. 165: "la pléiastie")
 Racine, Bérénice, I. 2: "Depuis 5 ans entiers? Chaque jour je le vois! Et c'est pour la voir que je pars le premier jour!"
 Corneille: Le Festin de Peire, I. 2: "A vouloir se départir tout son charme est ôlé."
 Arnault: "Les regrets du départ sont pour celui qui reste." 旅大



第四輯簡介

第四輯筆記寫于1972—1998年，這期間錢鍾書夫婦的生活波折起伏。1972年，錢先生和楊先生從幹校返回北京，只能在中國社會科學院的一間辦公室裏暫住和工作，1977年他們終於搬進了三里河的寓所。隨着《管錐編》的出版（1979年）和小說《圍城》改編成電視連續劇（1991年），錢鍾書先生享譽海內外。與此同時，楊絳先生完成了《堂·吉訶德》的翻譯（1978年），又憑借記述“文革”的散文《幹校六記》（1981年）等，開始了又一個創作的高峰。然而自1994年以後，錢先生因患病常年住院，直至辭世。

即便生活充滿變故，錢先生的筆記摘錄却始終認真仔細。筆記篇幅長，語種多，有目錄和準確的書目信息。與之前第三輯一樣，本輯也明顯傾向于摘錄全集，即把以前開始閱讀和摘錄的作品繼續完成。以下僅簡要列舉其中幾部著名的作品：

古希臘與拉丁語作品有希羅多德、迪奧·克瑞索托、維吉爾、昆提利安、普魯塔克、老普林尼等人的作品。

意大利語作品則有克羅齊的《意大利文學》、薩凱蒂的《故事三百篇》和班戴洛、哥爾多尼的作品等。

法語作品摘錄了普魯斯特全集、福樓拜全集、聖伯夫的《周一漫談》以及伏爾泰、拉封丹、莫泊桑、戴高樂的作品。

大概是由於中德兩國建立了深厚友誼，錢先生這一時期的筆記中德語作品數量巨大：如馬克思和恩格斯的《共產黨宣言》及其他著作、克拉拉·蔡特金的《回憶列寧》，還有費爾巴哈、布萊希特、狄爾泰、馮特、海涅、尼采、弗洛伊德、利希滕貝格、弗里德里希·封·羅高、黑格爾、格里爾帕澤、諾瓦利斯、托馬斯·曼等人的作品。

英語作品仍舊是筆記中收錄數量最大、最多樣的部分：如柯勒律治、簡·奧斯丁、狄更斯的作品和偵探小說，還有伯頓的《憂鬱的解剖》、勒內·韋勒克的《現代文學批評史》、艾瑞克·席格爾的《愛的故事》、拉什迪的《午夜之子》、戈爾丁的《蠅王》，甚至還有伊莉莎白·泰勒的《夏日時光》。

值得注意的是雙語對照的筆記：有西班牙語原文和英譯本對照的《堂·吉訶德》（第一二四本）、德語原著和英譯本雙語對照的《卡夫卡日記》（第一二四本）。有趣的是錢先生對《卡夫卡日記》的德文版進行了措詞嚴厲的評論：“過分拘謹的版本。英譯本中那些粗鄙的段落在德文版中都已刪削殆盡，例如第12頁、319頁、419頁。”（A prudish edition. Coarse passages in the English translation are omitted in the German text, e.g.

p.12, p. 319, p.419.)錢先生通常在筆記中不做任何評論，如果考慮到這一點，就可以知道，他對德國出版者的“過分拘謹”會有多麼惱火了。

[德] 莫芝宜佳

(唐岫 譯)

A Brief Overview of Part IV

Once again, the notes from this period have dramatically reflected the extreme highs and lows in the lives of Qian and Yang. They began with Qian's return from the cadre school, illness, and life and work in a single small office at the academy, then went on to describe his recovery and their move to a lovely home in Sanlihe in 1977, his worldwide fame following the publication of Qian's book *Pipe and Awl* (1979) and the filming of his *Fortress Besieged* (1991). During this period Yang Jiang was also successful, she published her translation of *Don Quixote* (1978) and began her second creative phase with essays on the Cultural Revolution, for example, *Six Chapters from My Life "Downunder"* (1981). The period ended with Qian's illness, after years spent in hospital, and finally, his death.

Yet even in this very eventful time, Qian wrote long, thorough, carefully considered multilingual notes with tables of contents and exact bibliographical information. The tendency towards a complete edition of works already being evident in group 3 was carried on here, whereby works that had begun earlier were continued and perfected. The following brief list of names represents only a few literary highlights:

Classical Greek and Latin Literature: Herodot, Dio Chrysostom, Virgil, Quintilian, Plutarch, Pliny

Italian: Benedetto Croce, *La Letteratura Italiana*, Sacchetti: *Il Trecentonovelle*, Matteo Bandello, Goldoni

French: The complete works of Marcel Proust, the complete works of Flaubert, Sainte Beuve: *Causeries du Lundis*, Voltaire, La Fontaine, Maupassant and Charles de Gaulle.

German: German is well-represented, probably also as a result of China's friendship with the German Democratic Republic: *Manifest der Kommunistischen Partei*, various works by Marx and Engels, Feuerbach, Clara Zetkin: *Erinnerungen an Lenin*, Brecht, complete editions of Dilthey, Wundt, Heine, Nietzsche, Freud, Lichtenberg, Friedrich von Logau, Hegel, Grillparzer, Novalis and Thomas Mann.

English: As always, English works form the largest and most varied group. To mention just a few names: Coleridge, Burton (*Anatomy of Melancholy*), Rene Wellek (*A History of Modern Criticism*), Jane Austen, Dickens, Erich Segal (*Love Story*), Rushdie (*Midnight's Children*), Golding (*Lord of the Flies*), detective thrillers, and even Elizabeth Taylor: *In a Summer Season*.

There are also bilingual excerpts, for example: *Don Quixote* in the original Spanish with its English translation (No. 124). The bilingual edition of Franz Kafka's journals in the German original and in English are also interesting (No.124). In the German edition, Qian offered a critical commentary, "A prudish edition. Coarse passages in the English translation are omitted in the German text, e.g. p. 12, p. 319, p. 419." Considering that Qian generally refrained from commenting in any way, one can assume that he must have been more than a little indignant about the "prudishness" of the German edition's publisher.

Monika Motsch

Die Übersicht von Teil IV

Die Notizen dieser Zeit spiegeln noch einmal Höhen und Tiefen von Qians und Yangs Leben in extremer Form. Zuerst die Rückkehr aus der Kaderschule, Krankheit und Leben und Arbeiten in einem einzigen Büroraum der Akademie. Dann Gesundheit, 1977 Umzug in die schöne Wohnung in Sanlihe. Weltruhm mit dem Erscheinen von Qians *Bambusrohr und Ahle* (1979), der Verfilmung von Qians *Umzingelter Festung* (1991). Yang Jiangs Übersetzung von *Don Quijote* (1978) und Beginn ihrer zweiten kreativen Phase mit Essays über die Kulturrevolution, z.B. *Sechs Berichte über Kaderschulen* (1981). Schließlich Qians Krankheit, jahrelanger Krankenhausaufenthalt und Tod.

Selbst in dieser ereignisreichen Zeit sind die Notizen nach wie vor sorgfältig, lang und vielsprachig, mit Inhaltsverzeichnissen und genauen bibliographischen Angaben. Wie schon in Gruppe 3 gibt es eine deutliche Tendenz in Richtung Gesamtausgaben, wobei früher begonnene Werke fortgesetzt und vollendet werden. Hier nur eine kurze Namensliste einiger literarischer Höhepunkte:

Klassische griechische und lateinische Literatur: Herodot, Dio Chrysostom, Vergil, Quintilian, Plutarch, Plinius

Italienisch: Benedetto Croce, *La Letteratura Italiana*, Sacchetti: *Il Trecentonovelle*, Matteo Bandello, Goldoni,

Französisch: Gesamtwerk von Marcel Proust, Gesamtwerk Flaubert, Sainte Beuve: *Causeries du Lundis*, Voltaire, La Fontaine, Maupassant. Charles de Gaulle.

Deutsch: Das Deutsche ist stark vertreten, wohl auch im Zuge der Freundschaft Chinas mit der DDR: *Manifest der Kommunistischen Partei*, Werke von Marx und Engels, Feuerbach, Clara Zetkin: *Erinnerungen an Lenin*, Brecht. Gesamtausgaben von Dilthey, Wundt, Heine, Nietzsche, Freud, Lichtenberg, Friedrich von Logau, Hegel, Grillparzer, Novalis, Thomas Mann.

Englisch: Das Englische ist wie immer die stärkste und vielseitigste Gruppe, hier nur einige wenige Namen: Coleridge, Burton: *Anatomy of Melancholy*, Rene Wellek: *A History of Modern Criticism*, Jane Austin, Dickens, Krimis, Erich Segal: *Love Story*, Rushdie: *Midnight's Children*, Golding: *Lord of the Flies*, und sogar Elizabeth Taylor: *In a Summer Season*.

Es gibt bilinguale Exzerpte z.B. *Don Quijote* im spanischen Original zusammen mit der englischen Übersetzung (No. 124). Interessant ist die bilinguale Ausgabe der Tagebücher von

Franz Kafka, sowohl im deutschen Original wie in englischer Übersetzung (No.124). Dazu Qians kritischer Kommentar über die deutsche Ausgabe: „A prudish edition. Coarse passages in the English translation are omitted in the German text, e.g. p.12, p. 319, p.419.“ Bedenkt man, dass Qian im allgemeinen auf jede Art von Kommentar verzichtet, kann man sich vorstellen, wie groß in diesem Fall seine Empörung über die „Prüderie“ des deutschen Verlegers gewesen sein muss.

Monika Motsch

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PART IV

Worldwide Fame (1972—1998)

