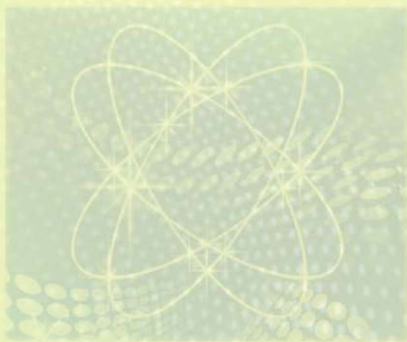


卢梭忏悔录

The Confessions of Jean-Jacques
Rousseau by Jean-Jacques Rousseau

(法) 卢梭著



辽宁人民出版社



E CLASSIC • A BEDSIDE CLASSIC • A BEDSIDE CLASSIC • A BEDSIDE CLASSIC • A BEDSIDE CLASSIC •

THE CONFESSIONS OF JEAN-JACQUES ROUSSEAU

Complete

by Jean-Jacques Rousseau

(In 12 books)

Privately Printed for the Members
of the Aldus Society



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Jean-Jacques Rousseau

Jean-Jacques Rousseau (28 June 1712-2 July 1778) was a philosopher, writer, and composer of the 18th century. His political philosophy influenced the Enlightenment in France and across Europe, as well as aspects of the French Revolution and the overall development of modern political and educational thought. During the period of the French Revolution, Rousseau was the most popular of the philosophes among members of the Jacobin Club. Rousseau was interred as a national hero in the Panthéon in Paris, in 1794, 16 years after his death.

Is This Book for You?

在自我灵魂的解剖中推动社会进步

——“最经典英语文库”第五辑之
《卢梭忏悔录》导读

王维强

在西方文学史中，有世界三大著名的《忏悔录》。它的作者分别是古罗马教会之父圣·奥古斯丁、18世纪法国的卢梭和19到20世纪的列夫·托尔斯泰。其中影响最大的当属卢梭《忏悔录》。它被称为文学史上的一部奇书，也被称为传记文学史中史无前例的杰作。

本书的作者让·雅克·卢梭（1712—1778），生活在法国封建专制主义最后挣扎的阶段，是法国伟大的启蒙思想家和现代民主政治的奠基者，同时也是法国浪漫主义文学运动的先驱。

阅读本书之前，应该先了解一下作者和本书获得的评价。

康德评论说，“卢梭建立了关于人的内在宇宙的学说，并使他憬然领悟到人的价值和尊严”。

普希金在《叶甫盖尼·奥涅金》里称卢梭是“自由和人权的卫士”。高尔基赞颂他是“一个本性纯真的人”。

罗曼·罗兰评论，“他把潜意识，人的秘密运

动，迄今尚未被认识和受到的压抑，它们的继续不断地发酵以及性的本能这样一些财富引进文学里来。他是弗洛伊德学派的源流之一”。法国学者勒赛尔称《卢梭忏悔录》是“一首抒情的歌，一首世界文学中最美的诗”。

车尔尼雪夫斯基曾经高度评价本书。他说，从这部作品中，我们看到的卢梭是“一个一贫如洗、受人中伤、离乡背井，但仍然忧情满怀地思念故乡的人，一个疑心重重、无比高傲而且理应高傲的人，一个城府很深同时又什么也不会隐瞒的人，一个蔑视一切同时又需要一切的人，一个卷入许多不可饶恕的、危害别的天赋不那么高的人的事情中去但仍能保持灵魂的纯洁、无辜与天真无邪的人，除了他的天真无邪而外，他还是一个对当代人神秘莫测、为后代人极易理解的、既狡黠而又善于洞察人心的人，一个对人们充满柔情蜜意的、天才的、品德高尚的恨世者”。

《卢梭忏悔录》共有12章。阅读本书的时候，要认真体会作者忏悔的真诚、剖析自己的坦率以及向污浊社会挑战的勇敢。

忏悔是西方普遍流行的历史悠久的一种说话方式，它以一定的社会准则作为前提，诚实地说不为世俗所接纳的私密事情，是对人性完美的追求。一般来说，忏悔都包含着对自己道德改善的愿望和对良性价值的人生追求，陈述道德让人仿效，或多或少都有文过饰非的成分。托尔斯泰的《忏悔录》即是如此。但是，卢梭在本书中申明，“这是世界上绝无仅有，也许永远不会再有的一幅完全按照本来面目和全部事实描绘出来的人像”。卢梭在书中事无巨细、不论美丑，完全地袒露自己的灵魂，他的坦率和真诚达到了令人想象不到的程

度，在感情上他是一个见一个爱一个的朝三暮四者，有着很多丑行：性早熟、撒谎、偷窃、手淫等。法国传记大师莫洛亚曾经这样评论，“有一切理由这样想，卢梭在人类思想存在的缺点所许可的限度里说出了真话——他的真话”。但是最初的作者是一个天性高贵善良的少年，怎么会有那么多的丑行呢？罪魁祸首就是恶劣的社会环境，一个能把善良忠厚变成卑鄙龌龊的社会环境。本书名为忏悔，实际上是对社会的控诉，是一个平民知识分子对封建制度的挑战，是维护人权和尊严的宣言，目的在于唤醒人性的复苏，对思想和心灵“吾日三省吾身”。从而突出人的良心、理性和自由。在这个意义上讲，卢梭无愧于“有良知的平民思想家”称号。

阅读本书之前，还应该知道本书的巨大影响。一方面，是本书在描绘大量自然风光的同时，表达着作者奔放的激情和对个性自由的向往，在艺术上具有浪漫主义特色。罗素在《西方哲学史》中称卢梭为“浪漫主义运动之父”。威尔·杜兰则在他的巨著《世界文明史》中称卢梭是“浪漫运动之母”。另一方面，本书影响了18世纪末的法国和欧洲的许多作家，开启了浪漫主义文学崛起的繁荣。在中国现代文学史上，鲁迅、朱自清、梁启超、瞿秋白、郁达夫、巴金等诸多大师都受卢梭影响很深，也或多或少地写过忏悔类的文学作品。巴金就曾经说过，“我写小说，第一位老师就是卢梭，从《卢梭忏悔录》那里，我学到诚实，不讲假话”。

General Preface

Millions of Chinese are learning English to acquire knowledge and skills for communication in a world where English has become the primary language for international discourse. Yet not many learners have come to realize that the command of the English language also enables them to have an easy access to the world literary classics such as Shakespeare's plays, Shelley's poems, mark Twain's novels and Nietzsche's works which are an important part of liberal-arts education. The most important goals of universities are not vocational, that is, not merely the giving of knowledge and the training of skills.

In a broad sense, education aims at broadening young people's mental horizon, cultivating virtues and shaping their character. Lincoln, Mao Zedong and many other great leaders and personages of distinction declared how they drew immense inspiration and strength from literary works. As a matter of fact, many of them had aspired to become writers in their young age. Alexander the Great (356-323 B.C.) is said to take along with him two things, waking or sleeping: a book and a dagger, and the book is *Iliad*, a literary classic, by Homer. He would put these two much treasured things under his pillow when he went to bed.

Today, we face an unprecedented complex and changing world. To cope with this rapid changing world requires not only communication skills, but also adequate knowledge of cultures other than our own home culture. Among the most important developments in present-day global culture is the ever increasing cultural exchanges and understanding between different nations and peoples. And one of the best ways to know foreign cultures is to read their literary works, particularly their literary classics, the soul of a country's culture. They also give you the best language and the feeling of sublimity.

Liaoning People's Publishing House is to be congratulated for its foresight and courage in making a new series of world literary classics available to the reading public. It is hoped that people with an adequate command of the English language will read them, like them and keep them as their lifetime companions.

I am convinced that the series will make an important contribution to the literary education of the young people in china. At a time when the whole country is emphasizing "spiritual civilization", it is certainly a very timely venture to put out the series of literary classics for literary and cultural education.

Zhang Zhongzai

Professor

Beijing Foreign Studies University

July, 2013 Beijing

总 序

经典名著的语言无疑是最凝练、最优美、最有审美价值的。雪莱的那句“如冬已来临，春天还会远吗？”让多少陷于绝望的人重新燃起希望之火，鼓起勇气，迎接严冬过后的春天。徐志摩一句“悄悄的我走了，正如我悄悄的来；我挥一挥衣袖，不带走一片云彩”又让多少人陶醉。尼采的那句“上帝死了”，又给多少人以振聋发聩的启迪作用。

读经典名著，尤其阅读原汁原味作品，可以怡情养性，增长知识，加添才干，丰富情感，开阔视野。所谓“经典”，其实就是作者所属的那个民族的文化积淀，是那个民族的灵魂缩影。英国戏剧泰斗莎士比亚的《哈姆雷特》和《麦克白》等、“意大利语言之父”的但丁的《神曲》之《地狱篇》《炼狱篇》及《天堂篇》、爱尔兰世界一流作家詹姆斯·乔伊斯的《尤利西斯》及《一个艺术家的肖像》等、美国风趣而笔法超一流的著名小说家马克·吐温的《哈克历险记》以及《汤姆索亚历险记》等，德国著名哲学家尼采的《查拉图斯特拉如是说》及《快乐的科学》等等，都为塑造自己民族的文化积淀，做出了永恒的贡献，也同时向世界展示了他们所属的民族的优美剪影。

很多著名领袖如林肯、毛泽东等伟大人物，也都曾从经典名著中汲取力量，甚至获得治国理念。耶鲁大学教授查尔斯·希尔曾在题为《经典与治国理念》的文章，阐述了读书与治国之间的绝妙关系。他这样写道：“在几乎所有经典名著中，都可以找到让人叹为观止、深藏其中的治国艺术原则。”

经典名著，不仅仅有治国理念，更具提升读者审美情趣的功能。世界上不同时代、不同地域的优秀经典作品，都存在一个共同属性：歌颂赞美人间的真善美，揭露抨击世间的假恶丑。

读欧美自但丁以来的经典名著，你会看到，西方无论是在漫长的黑暗时期，抑或进入现代进程时期，总有经典作品问世，对世间的负面，进行冷峻的批判。与此同时，也有更多的大家作品问世，热情讴歌人间的真诚与善良，使读者不由自主地沉浸于经典作品的审美情感之中。

英语经典名著，显然是除了汉语经典名著以外，人类整个进程中至关重要的文化遗产的一部分。从历史上看，英语是全世界经典阅读作品中，使用得最广泛的国际性语言。这一事实，没有产生根本性变化。本世纪相当长一段时间，这一事实也似乎不会发生任何变化。而要更深入地了解并切身感受英语经典名著的风采，阅读原汁原味的英语经典作品的过程，显然是必不可少的。

辽宁人民出版社及时并隆重推出“最经典英语文库”系列丛书，是具有远见与卓识的出版行为。我相信，这套既可供阅读，同时也具收藏价值的英语原版经

典作品系列丛书，在帮助人们了解什么才是经典作品的同时，也一定会成为广大英语爱好者、大中学生以及学生家长们的挚爱的“最经典英语文库”。

北京外国语大学英语学院
北外公共外交研究中心
欧美文学研究中心主任
全国英国文学学会名誉会长

张中载 教授
2013年7月于北京



INTRODUCTION

*A*mong the notable books of later times—we may say, without exaggeration, of all time—must be reckoned *The Confessions* of Jean Jacques Rousseau. It deals with leading personages and transactions of a momentous epoch, when absolutism and feudalism were rallying for their last struggle against the modern spirit, chiefly represented by Voltaire, the Encyclopedists, and Rousseau himself—a struggle to which, after many fierce intestine quarrels and sanguinary wars throughout Europe and America, has succeeded the prevalence of those more tolerant and rational principles by which the statesmen of our own day are actuated.

On these matters, however, it is not our province to enlarge; nor is it necessary to furnish any detailed account of our author's political, religious, and philosophic axioms and systems, his paradoxes and his errors in logic: these have been so long and so exhaustively disputed over by contending factions that little is left for even the most assiduous gleaner in the field. The inquirer will find, in Mr. John Money's excellent work, the opinions of Rousseau reviewed succinctly and impartially. The '*Contrat Social*', the '*Lettres Ecrites de la Montagne*', and other treatises that once aroused fierce controversy, may therefore be left in the repose to which they have long been consigned, so far as the mass of mankind is concerned, though they must always form part of the library of the

politician and the historian. One prefers to turn to the man Rousseau as he paints himself in the remarkable work before us.

That the task which he undertook in offering to show himself—as Persius puts it—'Intus et in cute', to posterity, exceeded his powers, is a trite criticism; like all human enterprises, his purpose was only imperfectly fulfilled; but this circumstance in no way lessens the attractive qualities of his book, not only for the student of history or psychology, but for the intelligent man of the world. Its startling frankness gives it a peculiar interest wanting in most other autobiographies.

Many censors have elected to sit in judgment on the failings of this strangely constituted being, and some have pronounced upon him very severe sentences. Let it be said once for all that his faults and mistakes were generally due to causes over which he had but little control, such as a defective education, a too acute sensitiveness, which engendered suspicion of his fellows, irresolution, an overstrained sense of honour and independence, and an obstinate refusal to take advice from those who really wished to befriend him; nor should it be forgotten that he was afflicted during the greater part of his life with an incurable disease.

Lord Byron had a soul near akin to Rousseau's, whose writings naturally made a deep impression on the poet's mind, and probably had an influence on his conduct and modes of thought: In some stanzas of 'Childe Harold' this sympathy is expressed with truth and power; especially is the weakness of the Swiss philosopher's character summed up in the following admirable lines:

*"Here the self-torturing sophist, wild Rousseau,
The apostle of affliction, he who threw
Enchantment over passion, and from woe
Wrung overwhelming eloquence, first drew*

The breath which made him wretched; yet he knew

*How to make madness beautiful, and cast
O'er erring deeds and thoughts a heavenly hue
Of words, like sunbeams, dazzling as they passed
The eyes, which o'er them shed tears feelingly
and fast.*

*"His life was one long war with self-sought foes,
Or friends by him self-banished; for his mind
Had grown Suspicion's sanctuary, and chose,
For its own cruel sacrifice, the kind,
'Gainst whom he raged with fury strange and
blind.*

*But he was frenzied,—wherefore, who may
know?*

*Since cause might be which skill could never
find;*

*But he was frenzied by disease or woe
To that worst pitch of all, which wears a
reasoning show."*

One would rather, however, dwell on the brighter hues of the picture than on its shadows and blemishes; let us not, then, seek to "draw his frailties from their dread abode." His greatest fault was his renunciation of a father's duty to his offspring; but this crime he expiated by a long and bitter repentance. We cannot, perhaps, very readily excuse the way in which he has occasionally treated the memory of his mistress and benefactress. That he loved Madame de Warens—his 'Mamma'—deeply and sincerely is undeniable, notwithstanding which he now and then dwells on her improvidence and her feminine indiscretions with an unnecessary and unbecoming lack of delicacy that has an unpleasant effect on the reader, almost seeming to justify the remark of one of his most lenient critics—that, after all, Rousseau had the soul

of a lackey. He possessed, however, many amiable and charming qualities, both as a man and a writer, which were evident to those amidst whom he lived, and will be equally so to the unprejudiced reader of the *Confessions*. He had a profound sense of justice and a real desire for the improvement and advancement of the race. Owing to these excellences he was beloved to the last even by persons whom he tried to repel, looking upon them as members of a band of conspirators, bent upon destroying his domestic peace and depriving him of the means of subsistence.

Those of his writings that are most nearly allied in tone and spirit to the '*Confessions*' are the '*Reveries d'un Promeneur Solitaire*' and '*La Nouvelle Heloise*'. His correspondence throws much light on his life and character, as do also parts of '*Emile*'. It is not easy in our day to realize the effect wrought upon the public mind by the advent of '*La Nouvelle Heloise*'. Julie and Saint-Preux became names to conjure with; their ill-starred amours were everywhere sighed and wept over by the tender-hearted fair; indeed, in composing this work, Rousseau may be said to have done for Switzerland what the author of the *Waverly Novels* did for Scotland, turning its mountains, lakes and islands, formerly regarded with aversion, into a fairyland peopled with creatures whose joys and sorrows appealed irresistibly to every breast. Shortly after its publication began to flow that stream of tourists and travellers which tends to make Switzerland not only more celebrated but more opulent every year. It, is one of the few romances written in the epistolary form that do not oppress the reader with a sense of languor and unreality; for its creator poured into its pages a tide of passion unknown to his frigid and stilted predecessors, and dared to depict Nature as she really is, not as she was misrepresented by the modish authors and artists of the age. Some persons seem shy of owning an acquaintance with this work; indeed, it has been

made the butt of ridicule by the disciples of a decadent school. Its faults and its beauties are on the surface; Rousseau's own estimate is freely expressed at the beginning of the eleventh book of the Confessions and elsewhere. It might be wished that the preface had been differently conceived and worded; for the assertion made therein that the book may prove dangerous has caused it to be inscribed on a sort of Index, and good folk who never read a line of it blush at its name. Its "sensibility," too, is a little overdone, and has supplied the wits with opportunities for satire; for example, Canning, in his 'New Morality':

*"Sweet Sensibility, who dwells enshrined
In the fine foldings
Sweet child of sickly Fancy!—her of yore
From her loved France Rousseau to exile bore;
And while 'midst lakes and mountains wild he
ran,
Full of himself, and shunned the haunts of man,
Taught her o'er each lone vale and Alpine, steep
To lisp the story of his wrongs and weep."*

As might be imagined, Voltaire had slight sympathy with our social reformer's notions and ways of promulgating them, and accordingly took up his wonted weapons—sarcasm and ridicule—against poor Jean-Jacques. The quarrels of these two great men cannot be described in this place; but they constitute an important chapter in the literary and social history of the time. In the work with which we are immediately concerned, the author seems to avoid frequent mention of Voltaire, even where we should most expect it. However, the state of his mind when he penned this record of his life should be always remembered in relation to this as well as other occurrences.

Rousseau had intended to bring his autobiography down to a later date, but obvious causes prevented