錢鍾書手稿集

MANUSCRIPTS OF QIANZHONGSHU

容安馆札记

3

商務印書館

馬王堆漢墓帛書

馬王堆漢墓帛書

MANUSCRIPTS OF MAWANGDUI

錢鍾書手稿集

容安馆札记 ③

钱锺书著

商務印書館

談談隨札記

Juan Ruiz: "El amor": "El amor faz sotil al omme que est rrudo, / ffázele fabrar fermoso al que antes es mudo, / al omme que es covarde fázelo muy atrevudo, / al perezoso faze ser presto e agudo. // .... / ffaze planco e fermoso del negro como pez, / lo que non vale una nuez amor le da grand prez. // El bavieca, el torpe, el necio, el poble, / a su amiga bueno paresçe, e rrico ombre / ma noble que los otros. / ..." (Eleanor L. Turnbull, Ten Centuries of Spanish Poetry, p.30). The first stanza is simply a variation on the old saw, "Love makes fools wise"; the second and third ~~poem~~ express a complement to the view "情人眼裏出西施": "情人眼裏出才郎"

Cf. Decamerone, V.i, Hoepli, pp. 312 ff; Brandello, Le Novelle, II.ii, Laterza, II, pp. 365 ff; Anatomy of Melancholy, Pt III, Sect. II, Mem III, Eichmann's Lib., III, pp. 172 ff)

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Stanzas in Tasso's "Sopra la bellezza" start

"sì come come o rose acerba o pomo
amaro / meglio ch'altro maturo o
dolce frutto condir si suole ed è
gramato e caro / quanto quell'altro
è già guasto e distrutto: / così ne
le dolcezze del suo chiaro / nettare
Amor meglio condisce il brutto /
che ace fatto è per sé, che non fa il
bello d'ogni esterno dolcior schivo
e ribello. // Sia bratta la sua
donna ed abbia il naso / grande
che le faccia ombra sino al
mento: / sia la sua bocca sì capace
vaso / che star si possa ogni gran
robba drento: / sian rari i denti e
gli occhi posti a caso, /

cf. supra 卷二 to 卷十二 on Theocritus, X (The Greek Bucolic Poets "The Loeb Class. Lib.", p. 135); to the quotations from Lucretius, Molière & others given there, Robert Herrick's "No Loath to commesse in Love" should be added: "Be my Mistresse short or tall, / And distorted there-withal: / Be she likewise one of those / that an Acre hath of Nose: / ... / Ha's she thinne haire, hath she none, / She's to me a Paragon" (Poetical Works, ed. L. C. Martin, p. 11). Like Lucretius, Stendhal & the rest, Herrick is talking about women; Ruiz's is the only poem I have come across in which this principle of amas ut pulchram facias (Godeschalk quoted in R. de Gourmont, Le Latin mystique, p. 143) is applied to men.

Juan Ruiz: "De la propiedades que las dueñas chicas han": "Es pequeño el grano de la buena pimienta, / pero más que la nuez conorta e calienta, / así dueña pequeña, si todo amor consienta, / non hay plazer del mundo que en ella non sienta. // Como en chica rosa está mucha color, / e en oro muy muy poco grand precio e grand valor, / como en poco bálsamo yaze gran buen olor, / así en dueña chica yaze muy grand sabor. // ... // del mal tomar lo menos, dízelo el sabidor, / por ende de las mugeres la mejor es la menor" (Turnbull, pp. 35-36). Of an old Italian song: "de cose

Giacomo Lubrano: "Nella vita non essere nulla di nostro: 'mentre ogni giorno è un funeral de gli anni'" (Ib., P. 1038).

Girolamo Preti: "L'Orivolo": "Gridando a l'uomo, al numerar de l'ore, / che, quanto ei vive più, tanto più muore" (G. G. Ferrero, Marino e i Marinisti, P. 718).

Quevedo Suelos: "Ce que vous appelez naître, c'est commencer à mourir" (quoted in J. Rousset, La litt. de l'âge baroque en France, nouv. éd., P. 117). ~~Claudio Achillini: "L'orologio": "Gridando a l'uom, al numerar de l'ore, / che, quanto ei vive più, tanto più muore" (E. M. Turco, La Lirica, I, P. 335).~~

Francois Malaval: "L'Usage du Temps": "Le temps bouge le temps d'un insensible effort, / Et vivre, c'est toujours s'approcher de la mort" (A. J. Stelle, Three Centuries of French Verse, P. 208); A. de Musset

Novalis, Fragmente, ursg. E. Kamnitzer, § 515 (S. 206): "Leben ist der Anfang des Todes. Das Leben ist um des Todes willen"; F. H. Bradley, Aphorisms, § 70: "After a certain age every milestone on our road is a grave-stone, & the rest of life seems a continuance of our own funeral procession"

piccoline son pur belle! / Le cose piccoline son pur care! / Ponete mente Come son le perle: / Son piccoline, e si fanno pagare. / Ponete mente Come l'è l'uliva: / L'è piccolina e di buon frutto mena. / Ponete mente Come l'è la rosa: / L'è piccolina, e l'è tanto odorosa" (L. R. Lind, Lyric Poetry of the Italian Renaissance, P. 48: "Canti toscani", XI). The cynical conclusion of Ruiz's poem — the sting in the tail which shows that the poet has been talking with his tongue in the cheek — is very piquant in contradistinction to such mincing sentimentality. Cowley's essay "Of Greatness": "I would neither wish that my mistress, nor my fortune, should be a bona roba, but parvula, pumilio, kariton mia, tota merum sal" (The Essays & Other Prose Writings, ed. A. B. Gough, P. 179).

A. Arthaber, Dizionario comparato di Proverbi, P. 432: "Dalle fasce si comincia a morir fino a che si nasce"; "Del vivere è un correre alla morte" (Petr., Rerum XXXIII.)

Jorge Manrique: "Coplas por la muerte de su padre": "Partimos cuando nacemos, / andamos mientra vivimos, / y llegamos / al tiempo que fenescemos. / ... // ¿Qué se fizo el rey don Juan? / Los infantes de Aragón, / ¿qué se fizieron? / ¿Qué fué de tanto galán? / etc." (Turnbull, pp. 50 & 50). cf Supra 陶淵明 on "挽歌詩三首" 及 "拟挽歌"; cf also A. Decourcelle's epigram on life: "Una condanna a morte" (quoted in D. Provenzal, Dizionario umoristico, P. 4)

cette à M. de Lamartine": "Que la mort soit son terme, il ne l'ignore pas, / Il marchant à la mort, il meurt à chaque pas" etc. (Anthony Hartley, ed., The Penguin Book of French Verse, III, p. 123);

Given in F. J. Warnke, European Metaphysical Poetry, p. 254 under the title "Cancionero del alma" en la íntima comunicación de unión de amor de Dios".

Cf. H. Delacroix, la Psychologie de Ste Thérèse, pp. 240, 256-61 on "le langage de la volupté" de l'union mystique.

Jean Rousset calls attention to the close resemblance between divine love as described by certain mystics ("invitée en rebondissant" in an amorous sermon) "L'Amour de Madeleine": "Je mehr du fleuchst und laufst von mir, / Je stärker zeuchst du mich nach dir" in Angelus Silesius, Kindlieder) and the stereotyped coquetry in the pastoral drama (La Littérature de l'âge baroque en France, nouv. éd., pp. 47-8).

ed, p. 503). Manrique's two stanzas beginning with "¿Qué se fizo el rey don Juan?" & "¿Qué se fizieron las Damas" respectively have been overlooked by Étienne Gilson in his copious study of the ubi sunt formula in literature (Les Idées et Les Lettres, pp. 32 ff.). Some Eckhartian dialogue of mystic, critical ed. by S. Caramella, pp. 44 ff. San Juan de la Cruz, "Llama de amor viva" "¡Oh cauterio suave! ¡Oh regalada llaga! ¡Oh mano blanda! ¡Oh toque delicado, que a vida eterna sabe, y da a toda deuda paga! / Matando, muerte en vida la has trocado" (Turnbull, p. 210). Of the same author "Noche obscura del Alma": "Con su mano serena / En mi cuello hería, / y todos mis sentidos suspendía" (Turnbull, p. 196). It is one of the ironies or rather facts of life that sacred love uses the same language as profane love to express an experience indistinguishable from the latter in erotic character. Imitatio Christi, for example, seemed to a woman friend of Havelock Ellis's to be "a sort of religious aphrodisiac" (Studies in the Psychology of Sex, I, p. 824); this affinity between religious & sexual ecstasy is particularly pronounced in Spanish mysticism which has been described as "divine knight errantry" (Caballería a lo divino) & an "art of love" (arte de amor) (E. Allison Peers, Spanish Mysticism, pp. 44 & 64). San

(Swinburne's effort to Grope rebuttal stresses on the combining of religion & "amorousness" in his pattern of sensuality, cf. the Spanish nuns' letters)

Newman's such impressionable elements as religion & "amorousness" in his pattern of sensuality, cf. the Spanish nuns' letters

(cf. James N. Clark, Meister Eckhart, p. 86 on his sober restraint in company; mystic union to kiss or marriage, unlike the morbid imaginings of St John the Cross)

(See Coopes, p. 298 of Madame Corani, III. XIV when "elle vaincu, y rendu, y tuée semble coupable")

of 那罗那里(nara-nari, i.e. male organ - female organ) (「佛祖统纪」卷五十四 "公元1219年 [illegible]" 公元1897年 [illegible] 「黄帝内经素问」[illegible] 「楞严经」卷七 [illegible]

Cf. Fr. von Spee: "Die gespons dein klagt irem hertzen brand": "O süsseß. keit in sobmerzen!/O schmerz in süßigkeit!" etc. (F.J. Warnke, European Metaphysical Poetry, p.164).

Marino e i Marinisti, p.193;

Cf also the song from Student Clodius's Liederhandschrift: "Ich kann länger nicht bestehen, denn ich stehe, was mich gehen tut" (E. Fachs, Deutsche Liebesgeschichte, Ergänzungsband II, S.114; "the page begins with the audacity

Marino, L'Adone, VIII. 131: "L'morendo talor gli amanti accorti/Ritardano il morir per far due morti" (q. d. Ferrero.

Guan's "sweet wound" is nothing else than Sappho's γλυκὺπικρον (see supra 卷二 ろとナハ 以) on Robert Greene's Menaphon) or Shakespeare's "a lover's pinch, which hurts, & is desir'd" (Antony & Cleopatra, V.ii.297-8); "swooning to death" has, since Battista Guarini's "Tirsi morir volea" (Alfred Einstein, The Italian Madrigal, II, pp.541-2; cf pp.542, 543, 547 for variations by Andrea Rota & Orazio Vecchio & the source of Guarini's song in Luigi Tansillo's "A Caso un giorno mi guidò") become in Europe an literature a [redacted] cliché for sexual orgasm, just as "死" [redacted] had long been a synonym for it in old Chinese pornography (see supra 卷二 ろ四十ハ 以 on "心歌" 卷一 "十七、不信"). Dryden's ~~light-hearted~~ lighsome lines, "that it both pains my heart, & yet contents me: /'Tis such a pleasing smart" ("Hidden Flame" cf. p.p. the popular "Cantarella sugar" The Oxford Book of English Verse, 1st ed., p.470) recall San Juan's poem no less than Pope's pious numbers, "O the pain, the bliss of dying! /Cease, fond Nature, cease thy strife, /And let me languish into life" ("The Dying Christian to his Soul", op. cit., p.507). cf in particular Richard Crashaw: "In Memory of Lady Madre de Teresa": "Of a death in which who dyes /Loves his death, & dyes againe, /And would for ever so be slaine! /And lives & dyes, & knowes not why/ To live, but that he still may dye" (Poetical Works, ed. L. C. Martin, 2nd ed., p.134; also on p.319 with small variations); "The Office of the Holy Cross": "O Strange mysterious strife/O open Death & hidden Life!" (p.272); "A Song":

her body was pinned on his & and, with "locked together in a violent death in the darkness below" — Robert Graves, Poems No More, p.541)

"Epistola moral":

Andres Fernandez de Andrada: "Triste de aquel que vive destinado/ A esa antigua colonia de los vicios, /Azgar de los semplantes del privado!/ Cese el ansia y la sed de los oficios; /Que acepta el don y burla del

though still I dy, I live again;/
still longing to be still slain,/...
Still live in me this loving strife/
of living Death & dying life./For
While thou sweetly slayest me/
Dead to my selfe, I/live in Thee"
(p.327); "Epithalamium":
[on the battle over the maidenhead
in the bridal bed]: "With many
pretty peevish tryalls/of angry
jealousy, faint denyings/melting
No's, & milde denyalls,/dying
lives, & short lived dyings"
(p.407) cf. supra Etienne
Durant.

Lord Halifax: Political Thoughts & Reflections: "The
Court may be said to be a Company of well-bred
fashionable Beggars. ... A Man who will rise at Court
must begin, by creeping upon All-fours: A Place at
Court, like a Place in Heaven, is to be got by being
much upon one's Knees" (Comp. Wong, ed. W. Raleigh, p.228)

Gerusalemme liberata, IV.76: "O
miracol d'Amor, che le faville/
tra'l pianto e i cor ne
l'acqua accende!" (Pelican Tasso,
ed. F. Flora, p.100)

P.-L. Courier, Procès de P.-L. Courier: "Il n'y a pas (je n'ai point de noble, je n'ai point ... ce noble
intento) El ídolo a quien haces sacrificios" (Turnbull, p.254). I praised Basile's
homely but vigorous ~~musing~~ comments for the splendeurs et misères of a courtier's life
(see supra 卷二.75 + 卷四.8) on Il Pentamerone, II.2; e.g. III.7: "Oh misero chi
è condannato all'inferno della Corte, dove le lusinghe si vendono a quadrelli
e i mali uffici si misurano a tomoli e i tradimenti si pesano a Cantari! Ma chi
può dire la quantità di bucce di cocomero, che gli posero sotto i piedi per farlo
sdrucciolare? Chi può descrivere il sapone della falsità, che spanderono sulla
scala delle orecchie del re, affinché il povero giovane capitombolasse e si rompesse
la nuca del collo?" etc. — Il Pentamerone, trad. B. Croce, p.309), but Basile
overlooked the point made by de Andrada; he showed by the story of Corvetto (III.7)
that "a favorite has no friend" (Thomas Gray: "On a Favourite Cat drowned in a Tub of
Gold Fishes", The Oxf. Bk. of Eng. Verse, p.528), while de Andrada observed that a favourite
is also courted — though in vain — by many "friends": cf. Lord Chesterfield to his son:
"There is at all Courts a chain which connects the prince or the minister with the page
of the backstairs or the chamber-maid. The king's wife or mistress has an influence
over him; a lover has an influence over her; the chamber-maid or valet-de-chambre
has an influence over both; & so ad infinitum. You must, therefore, not break a
link of that chain by which you hope to climb up to the prince" (The Letters of Lord
Chesterfield to his Son, ed. W. Raleigh, p.228) cf. Lessing: "Willst du sein bei Hofe dir? / Ei, so lerne sprechen Da!"; "Hofe wie Kriege" / Simpelchen
und Simplicem und Duplicem" (S.155),
cp. Auswahl, Werke, d. Bücher, S. 90-127) —

Though still I dy, I live again;/
still longing to be still slain,/...
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"Vom Wert Leben" (S. 218-9), "Von einem Hopi-Hemde" (S. 228), usw.

cf. Coleridge's letter to John Murray: "When I was young, I wrote an epigram, of which I remember the thought only — namely, that I dreamt, that a great lord had made me a most splendid promise; awake, I found it so much a delusion, as if the great lord had really made me a promise" (Collected Letters, ed. E. L. Griggs, III, p. 412).

Quevedo: "Letrilla": "Poderoso Caballero / es don Dinero" (Turnbull, p. 304). This is much earlier than "the Almighty Dollar" (The Oxford Book of Quotations, 2nd ed., p. 10) or "la Zecca onnipotente" (G. Fumagalli, Chi / ha detto? 9th ed., p. 94) though the same delusion is mechanizing underlies it.

cf. Richard Crashaw: "The Weeper": "But Can these fair Floods be / Friends with the poore fires that fill thee / Can so great flames agree / Pearls, all Teares should thus distill thee! // O floods, o fires! o suns o showres! // Mixt & made friends by love's sweet powers" (Poetical Works, ed. L. C. Martin, pp. 311-2; in the notes on p. 448, Martin quotes John Owen, Epigrammata, I. 74: "Nilo negli occhi, Aetna nel cuore": "Frigidus ardentes intravit Nilus ocellos, / Dum cor ituaeo carpitur igne meum" etc. & Green, Isabella's Ode": "yet boorth Hr se tierin").

Chesterfield, ed. B. Dobrée, IV, p. 1383; cf. supra [illegible]). even Chesterfield neglected [illegible] to [illegible] prepare his son against the possibility mentioned in de Andrada's poem.

Francisco de Quevedo: "Amante sin reposo": "La boca tengo en aire suspirando, / el cuerpo en tierra está peregrinando, / los ojos tengo en agua noche y dia, / y en fuego el corazón y la alma mia" (Turnbull, p. 302). An amplification of Serafino's much imitated conceit ("Se dentro porto una fornace ardente / E spargo ogn'hor da gli occhi un largo fiume", see H. Weber, La Création poétique au 16e siècle en France, I, pp. 175 f.) by including all the four elements. cf. also New Philosophy: "Donne's Aspho: "Donne's Philosophy" (Cf. Saints Inn, Minor Caroline Poets, II, 304; & Bernardo Mi ando: "Bellissima natatrix" C. Marin i Martin p. 913)

Gustavo Adolfo Bécquer: "Rimas" ii: "Saeta que voladora / Cruza, arrojada al azar; / y que no se sabe dónde / Temblando se clavará; // Hoja que el del árbol seca / Arrebata el vendaval, / y que no hay quien diga el surco / Donde al polvo volverá; // ... // Luz que en cercos temblorosos / Brilla, próxima a expirar, / y que no sabe de ellos / Cuál el última será; // Eso soy yo, que al acaso / Cruzo el mundo, sin pensar / De dónde vengo, ni adónde / Mis pasos me llevarán" (Turnbull, p. 364). A haunting poem which in [redacted] sentiment & imagery [redacted] reminds one of Fitzgerald's Rubaiyát, xxix: "Into this Universe, & Why not knowing / Nor Whence, like water willy-nilly flowing; / And out yet, as Wind along the Waste, //

iesto did pass / Pearled tears as bright as glass; / That wonder-tears in me, eyes, rise & water showed combine.")

A. V. Arnaut's "à la Feuille": "De la tige détachée, / Pauvre feuille déséchée, / Où vas-tu? — Je n'en sais rien. / L'orage a frappé le chêne / Qui seul est mon soutien. / De son inconstante haleine, / Le Zéphyr ou l'aquilon / Depuis ce jour me promène / De la forêt à la plaine, / De la montagne au vallon. / Je vais où le vent me mène / Sans me plaindre ou m'effrayer, / Je vais où va toute chose, / Où va la feuille de rose / Et la feuille de laurier" (quoted in G. L. Bickersteth, [redacted] Leopardi, [redacted] in a note to "Imitazione"); also tr. by Gabriel Rossetti, "The Leaf" (p. 496) (cf. Cecil Y. Lang, The Swinburne Letters, V, p. 195)

I know not Whither, willy-nilly blown"; Longfellow's "The Arrow & the Song": "I shot an arrow into the air, / It fell to earth, I knew not where"; Verlaine's "Chanson d'Automne": "Et je m'en vais / Au vent mauvais / Qui m'emporte / Deçà, delà, / Pareil à la / Feuille morte" (Oeuv. Comp., éd. G.-G. Le Dantec, I, p. 28), & Nikos Kazantzakis's [redacted] lines: "As a low lantern's flame flicks in its final blaze / then leaps above its shriveled wick & mounts aloft, / brimming with light, & soars toward Death with dazzling joy, / so did his fierce soul leap before it vanished in air" (The Odyssey: A Modern Sequel, bk. XXIII, ll. 1305-8, trans. Fr. Kimon Friar, p. 743) (which seems to have been borrowed from D'Annunzio, Il fuoco: "Come la fiammella d'una candela" etc. see [illegible]) (cf. in a note on Shelley "To the West Wind") Francesco Berni: "Ritratto": "Chiome d'argento fine, irte ed attorte / Senz'arte intorno ad un bel viso d'oro: / ... / Occhi di perle vaghi, luci torte / Da ogni obbietto diseguale a loro: / Ciglia di neve, e quelle, ond'io m'accoro, / Dita e man dolcemente grosse e corte. / Labbra di latte, bocca ampia celeste, / Denti d'ebano rari e pellegrini, / Inaudita ineffabile armonia; / ... / Son le bellezze della dona mia" (St John Lucas, The Oxford Book of Italian Verse, p. 240). This is a parody or palinode of Pietro Bembo's "Crin d'oro crespo, e d'ambra tersa e pura" inaugurated a genre. Tasso's "Sopra la bellezza": "Sia brutta la mia donna ed abbia il

Sir John Suckling's "The Deformed Mistress": "My nose I'd have a foot long, not above, / With pimples embroider'd, / Yet those I love; / And at the end a comely pearl of snot, / (considering weather it should fall or not); / Her neck I'll have to be pure jet at least / With yellow spots enamelled; & her breast, / Like a grasshopper's long, both lean & lean, / Not to be touch'd for dirt, unless swept clean: etc. (quoted in A. H. Thompson, p. —); (Pelham, the Newton Edition & Haworth Edition, p. 81)

Enrico Panzacchi's "Sognando": "Sul flutto che mi porta / non splende mai l'aurora; / vo' come foglia morta / verso ignota dimora" (quoted in E. M. Fusco, La Lirica, II, p. 220);

G. Greflinger's "An eine Jungfrau": "Das Haar ist rabenweiß, die Augen wie Rubin, / Der Mund ist himmelblau, so sticht die Nase hin, / Des Elefanten Schnabel, / Die Zähne sind wie Gold / Und kurz wie eine Gabel — / Ich bin euch tefflich hold" (M. Wehrli, Deutsche Barockdichtung, 3te Aufl. S. 50)

(Poesia, ed. F. Flora, p. 831)

naso / grande che le faccia ombra sino al mento: / sia la sua bocca sì capace vaso / che star vi possa ogni gran robba drento: / sian rari i denti e gli occhi posti a caso, / d'ebeno i denti e gli occhi sian d'argento" (P. Adimari's "La bella totalmente frutta": "Negro il sen, torto il naso, occhio ineguale" (quoted in R. M. Dadi: "Poesia Bernesca e Marinismo" in La Critica stilistica e il barocco letterario: Atti del secondo congresso internazionale di studi italiani, 1958, p. 265); Pietro Aretino's capitolo: "Madonna, i vostri denti / Io ve'l vo dir, ma non l'habbiate a male, / Paiono proprio gradi da far scale; / Onde quando ridete / Vi fate tanto bella ché (ch'io muoia!) / Il vostro volto par quel di / Ancroia" [illegible] "Madonna quello fiato / Che sì soavemente esce da voi / Avanza il musco delli caca tuoi. / Questo è l'odor che l'aria e'l ciel infetta / Et io, qualhor ragiono / Con voi, gioco col capo alla Civetta" etc (A. Einstein, The Italian Madrigal, I, pp. 174-5); — all belong to the tradition of poesia bernesca. In this connexion must be mentioned [redacted] Shakespeare's sonnet CXXX: "My mistress' eyes are nothing like the sun; / Coral is far more red than her lips' red: / If snow be white, why then her breasts are dun; / If hairs be wires, black wires grow on her head" etc, G. A. Stevens: "A Pastoral" ("By brick-dust Nan she sat scratching her head, / Black matted

Such poems are different from direct satires against ugly women like the anonymous "An eine sehr häßliche Jungfrau" in the 16th century German anthology Venusgärtlein ("Graues Haar voll Läus' und Läse, / Augen von Schablack, von Flüse, / Blaues Maul voll kleiner Knochen, / Halb verrost' und halb zerbrochen," etc. quoted in E. Fuchs, Illustrierte Sittengeschichte, Ergänzungsband, I, S. 6-7 or

locks frizzl'd her skull,/As thistles the hedge-hog respread;/The wind tops'd her tatters abroad,/Her ashy-bronzed beauties revealed:/...// As vermin on vermin delight,/As carrion best suits the Crow's taste/So beggars & punters unite/And swinelike on dirt ~~on~~ make a feast" etc.) (de Sola Pinto & A.E. Rodway, The Common Muse, pp. 233-4). ~~With them also~~ belongs Baudelaire's juvenile poem on Sarah Louchette ("... elle porte perruque,/Tous ses beaux cheveux noirs ont fui sa planche nue,/...// Elle louche et l'effet de cet regard étrange,/Qu'ombragent des cils noirs plus long que ceux d'un ange,/Est tel que tous les yeux, pour qui l'on s'est damné,/Ne valent pas pour moi son oeil jaif et cerné.// Elle n'a que vingt ans, la gorge déjà basse/Pend de chaque côté, comme une calebasse,/...// Cette bohème-là, c'est mon tout, ma richesse,/Ma perle, mon bijou, ma Reine, ma duchesse" etc.); & Mario Praz is wrong in assigning it to the category of Achillini's celebrated "La Bella Mendica" (The Romantic Agony, 2nd ed., Eng. tr. A. Davidson, p. 413). The poesia veneresca is mocking & ~~[illegible]~~ ironical in tone, while the baroque celebration of "the beauty of the Medusa" is at most playful & [redacted] only takes delight in its own ingenuity as in

To the Berneque tradition, however, more or less is the Company

Baudelaire "A une mendiante rousse": "Blanche fille aux cheveux roux, Dont la robe par ses trous/Laisse voir la pauvreté/Et la beauté,// Pour moi, poète chétif,/Ton jeune corps maladif,/Plein de taches de rousseurs,/A sa douceur" etc. (pp. 155-6)

— Oeuv. Compl. "La Bibliothèque de la Pléiade", pp. 58-9) & also "Le Monstre" (p. 223-4) & the prose poem "Un Charnier" (pp. 343-4)

Tristan l'Hermite's "La belle gueuse" given in A.J. Steele, Three Centuries of French Verse, p. 156, is, like Philippe Aygo's (Poésies, chosen by R.A. Wadsworth, p. 126)

cf. Hisidora's song in Don Quijote, II, cap. 44: "No soy zenca, ni soy coja, / ni tengo nada de manca; / los cabellos, como lirios, / que en pie, por el suelo arrastran. / Soy aunque es mi boca ancha, / y la nariz algo chata, / los mis dientes de perlas, / mi belleza al cielo ensalza / ..." ("Cervantes Castellanos", VII, p. 144)

'Fair Beggar', a translation of Achillini's poem which can be found in G. G. Ferrero, Marino e i Marinisti p. 689,

making the worse appear the better. [redacted] As Jodi says: "Se i berneschi, come al solito, tendono alla parodia, alla comicità con più scoperta intenzione polemica, il barocchi puntano sulla modificazione del solito schema, secondo un proposito di compiuta rappresentazione del mondo nella molteplicità dei suoi aspetti" (op. cit., p. 263) The berneschi negate [redacted] or transvaluate the generally accepted values and seem to say: "Ugliness, be thou my Beauty!"; the barocchi, on the other hand, affirm the [redacted] traditionally standard [redacted] and try to [redacted] this hitherto barred from it by showing the region of values that [redacted] What is [redacted]

For anaphrodisiacally ugly woman, see Horace, Epodes. VIII & XII (Codes et Epodes, "Collections des Universités de France", pp. 213 & 219). Machiavelli, lettera a Luigi Guicciardini (Opere, Riccardi, p. 1089)

grant a droit de cité in [redacted]

Conventionally regarded as un-aesthetic or non-aesthetic [redacted] some subtle [redacted], also [redacted] an aesthetic appeal and fulfills the conventional requirements of beauty.

Achillini's "bellissima mendica", for instance, is like all the fair ladies of Italian literary tradition (see a blonde of Burckhardt, Die Kultur der Renaissance in Italien, Berlin, 1928, S. 344; E. Rodocanachi, La Femme italienne, p. 89) — a Laura in fact, [redacted] encrusted with dirt & covered with rags! & her "ricca e preziosa testa / che piovean le chiome i nembi d'oro" [redacted] proves her to be of the same family as the subject of Bembo's sonnet. cf. 第七三八号

"The reluctant novice" is also one of the topoi in Spanish traditional poetry (see B. W. Wardropper's article in the Romanic Review, Dec. 1964, pp. 241 ff.); in one poem the girl desires a monastic life to avoid an unhappy marriage: "Monica en religión / me quiero entrar, / por no

Igoto: "Deh! lassa mi, tapina sagurata / che son zovene e bella, /

Alessandro Tassoni: "Ai suoi Parenti": "Parenti miei (se alcun ve n'è restato), / Dio ti dia pene e vi mantenga sani: / In quanto a me, già v'ho donato ai cani, / Nè vo' mai più che me ne sia parlato. / Parenti, che vi crede sia frustato. / Più presto i Turchi, più presto i marani, / Più presto i frati m'abbian nelle mani, / Che fidarmi mai più di parentato. / ... / E se alcun mi riprende in fra le genti, / Si possa impalentar ca' miei parenti" (Lucas, pp. 290-). I have come across many bitter sayings on friends from, e.g. the Connétable de Montmorency's "Mon Dieu, protégez-moi contre mes amis, quand à mes ennemis, je m'en charge" (to Minister's "The only that I cannot keep a friend — my dear, I cannot afford it" (The Gentle Art of

(Geromi, da 25 Sibille, II, p. 146)

Cf. B. Menzini, Satira, quoted in D. Limentani, La satira nel seicento, p. 313. (malmaridar "Julio Cejador y Franca, La novela picaresca Castellana, p. 591, quote p. 246) — which forms a fresh alternative variation on the well-worn theme.

E fantinela fu incarcerata [redacted] deze anni / che fu serrata e stretta in queste mura, / E videmi spoiar li dolze panni / E revestirme Huna vilate bruna" etc. (Lucas, p. 164) This touching and charmingly naïve lament of a young nun contrasts sharply with the coarse [redacted] cried in the German Limburger Chronik: "Gott geb ihm ein verdorben Jahr, / Der mich macht zu einer Nunnen / Und mir den schwarzen Mantel gab, / Den weissen Rok darunten! / Soll ich ein Nunn gewesen / Dann wider meinen Willen, / So will ich auch einem Knaben jung / Seinen Kummer stillen" (quoted in Eduard Fuchs, Illustrierte Sittengeschichte: Renaissance, S. 204) or "Ein Klagelied einer jungen Klosterjungfrauen" "Die weltliche Nonne" (Zb. Ergänzungsband, 2, S. 62) the most beautiful modern poem on this theme is Rieder Hugh's "Die Nonne" (Wm. Rose, A Book of Modern German Lyric Prose, p. 18) the elegy Luigi Carle's sentiment.

Vittorio Alfieri: "Alla Camera di Petrarca": "O Camerettà, che già in te chiudesti / Quel grande alla cui fama angusto è il mondo" (Lucas, p. 371).

Cf. Bertrand Russell, Portraits from Memory, p. 112: "On one occasion the Shah of Persia came & my grandfather apologized for the smallness of the house. The Shah replied politely, 'Yes, it is a small house, but it contains a great man.'"

u. Cimentani, La satira del Seicento, pp. 313-4 quot. also Arcangela Tarabotti: E Menzini in his ott. satira also attacks "Le monacazioni forzate" (see

Michelangelo Buonarroti: Sonetto: "Al legno incenerato segato tagliato

Cf. Stanislas Julien's version of Ni-kou-see-pan versified by Champfleury, 第七十九則 on 有為之者 — 上海 [illegible] for Die Klage der Nonne (Elizabeth Sellin, China in German) Klgelied of a Chinese Buddhist nun, & the earliest

of the French folk song Claire, the complaint of a Breton schoolmistress whose lonesickness made him immortal as his friend by

& Bertin, p.284)

Vocation (A. Premoyer, & Encyclopédie d'Poés.

Poetry Mon. 1893-to 1932, p. 214)

Making Enemies, p.234); & Renard's "Un ami de Moins, quel soulagement!" (Journal, p.217), but this is the only poem known to me on that other scourge in social life — relations. "Amici nemici — parenti serpenti — assassini — fratelli coltelli" (G. Fumagalli, Chi l'ha detto?, 9a ed., p.124); & Publius Syrus's famous adage: "Ita amicum habeas, posse ut facile fieri hunc inimicum putes" (§284; "Minor Latin Poets" "The Loeb Class. Lib.", p.50). 万事通"情婆"

Ibsen's "Friends are expensive luxury, & if a man's entire capital is invested in a calling as a mission in life, he cannot afford to help them" (To G. Brandes, Correspondence, H. Mary Morison, p.183)

Ch. Baudelaire: "Alcidon Parle" "Fillis, auprès de cet ormeau où baissant son petit troupeau, Errant, triste et pensive, se son doit escrivant

O dietro a un corredo è gran vergogna / c'ha perso e ferma ogni destrezza e moto" (George Kay, The Penguin Book of Italian Verse, p.169). cf. proverbs like "Quando il paglicio vecchio piglia fuoco, si spegne male" etc. given in A. Arthaber, Dizionario Complettto di Proverbi, pp.489 & 703. La Bruyère also says: "C'est une grande difformité dans la nature qu'un vieillard amoureux" (Les Caractères, "De l'homme", §101). But fortunately Nature provides the prophylactics as witness Oswald Cauldrey's graceful triolet "Release": "The youthful shapes that please my eyes / No longer plague my heart. / Middle age disarms & sanctifies / The youthful shapes that please my eyes. / Like strains of heavenly music died / And harmlessly depart / The youthful shapes that please my eyes / No longer plague my heart" (A. Silcock, Verse & Worse, p.195).

and Corneille agrees with him: "Un vieillard amoureux mérite qu'on en rit" (Mélite, II.iii).

"行路難"之七: "不羨仙人千歲期, 但願長醉不醒時. 古來聖賢皆寂寞, 惟有飲者留其名. 陳王昔時宴平乐, 斗酒十千恣歡謔. 主人何為言少錢, 径須沽取对君酌. 五花馬, 千金裘, 呼儿将出换美酒, 与尔同销万古愁."

al "La Aurora" (L. Balizarci, Poeta Minori dell'Ott. e Cento, I, p.205 ff.)

Bouchaud's Les Entretiens d'Aristote et d'Eudoxe, I: "Que Dame Expérance ... est si ... que son doux ... de ... Antes mille fois que maudite. Calay pour ce, ce malade après ... ne ... point un apres ... Mira ...

G. B. Marino: "Fede rotta": "Scorra l'umida arena / de le latine sponde / di Tirrena / propria man / queste parole un dì scriver vid'io: / Mirzio, e poi / l'amor mio. / Ahi fia ben degna di sì fral parola, / crudel, / arena sola; onde poi l'onde / e del Tebro in un punto e de l'oblio / Mirzio, ch'era il tu'amore, / rade pero dal lido e dal tuo core" (Kay, p.219). Let us look

(Cf. Armand Salacrou, p.29 "Pour rouler, il faut un vieux bateau, il faut un vieux bateau, / Comme un vieux bateau, / Comme un vieux bateau, / Comme

un jour / Sur le sablon de ceste rive: // Alcidon est mon seul amour. // .... // Un petit vent qui s'esleogit / En mesme instant qu'elle escrivoit / Ceste preuve si peu durable, / Effaca sans plus de longueur / La promesse dessus le sable / Et son amour dedans son Coeur" (J. Rousset, Anthologie de la poésie baroque française, I, p. 87; p. 262: "Oeuvr. poétiques, éd. Griffiths, 1916, p. 165; Suite de la Diane de Monte-major, liv. I, Cancion de Sireno "Sobre el arena sentada..."); Spenser, Amoretti sonnet 85: "one day I wrote her name upon the strand, / but came the waves & washed it away": etc. (Works, variorum ed. by E. Greenlaw & others, Minor Poems, II, p. 226); Donne: "Well remember how you smiled / To see me write your name upon the soft sea-sand — 'O! they shall rase this!' You think you're writing upon stone." etc. (Elegies & Poems, "Elegy on Lib.", p. 35)

(La Mantoleide, Fiochetta XXXIII; G.-G. Ferrero, Marino e i Marinisti, p. 627), cf. also 第三)

at Eduard Mörike's little poem on the matter in the snow: "Zierlich ist des Vogels Tritt im Schnee, / Wenn er wandelt auf des Berges Höhe; / Zierlicher schreibt Liebchens liebe Hand, / Schreibt ein Briefleim mir in ferne Land". // In die Lüfte ein Reiher steigt, / Dahin weder Speil noch Kugel fleugt: / Tausend-mal so hoch und so geschwind / Die [redacted] Gedanken treuer Liebe sind" ("Jägerlied", H. G. Fiedler, The Oxford Book of German Verse, 2nd ed., p. 369). The distinction between the two poems is one between a closed universe and an open universe, between a windowless though brilliantly lit-up Monad & [redacted] casements opening on a [redacted] richly varied world, between the stream-lined [redacted] Mechanism & the [redacted] stream of life, between — if I may say so — determinism & freedom. In Marino's universe of discourse, [redacted] everything is pre-arranged, including the little surprise at the end, which [redacted] one has [redacted] all along expected [redacted] like a piece of The peripeteia in a Schicksalstragödie. Marino, who [redacted] said "E del poeta il fine la meraviglia" aimed at bravura (cf. B. Croce, I Classici Italiani nella storia della Critica, p. 75 & Mario Praz, The Flaming Heart, p. 251) or what may be called striking-beauty, did not undersand the quietness of great art (see supra, Coleridge, The Table-Talk & Omniana, ed. T. Ashe, Jan. 1, 1834: "Beauty is an immediate presence, between (into) which & the beholder whereas the interest always disturbs & is disturbed" (Ed. George Bell & Sons, p. 269); E.M. Forster, Aspects of the Novel, p. 133: "... but beauty ought to look a little surprised: it is the emotion that best suits her face, as Botticelli

(Hegel's distinction of the two aspects of a work of art, "die Ruhe in sich und die Wendung gegen den Beschauer" (Ästhetik, IIter Teil, Erstlich, Aufbau-Verlag, s. 582), is fundamentally sound & Marino is preoccupied with the latter, at the expense