

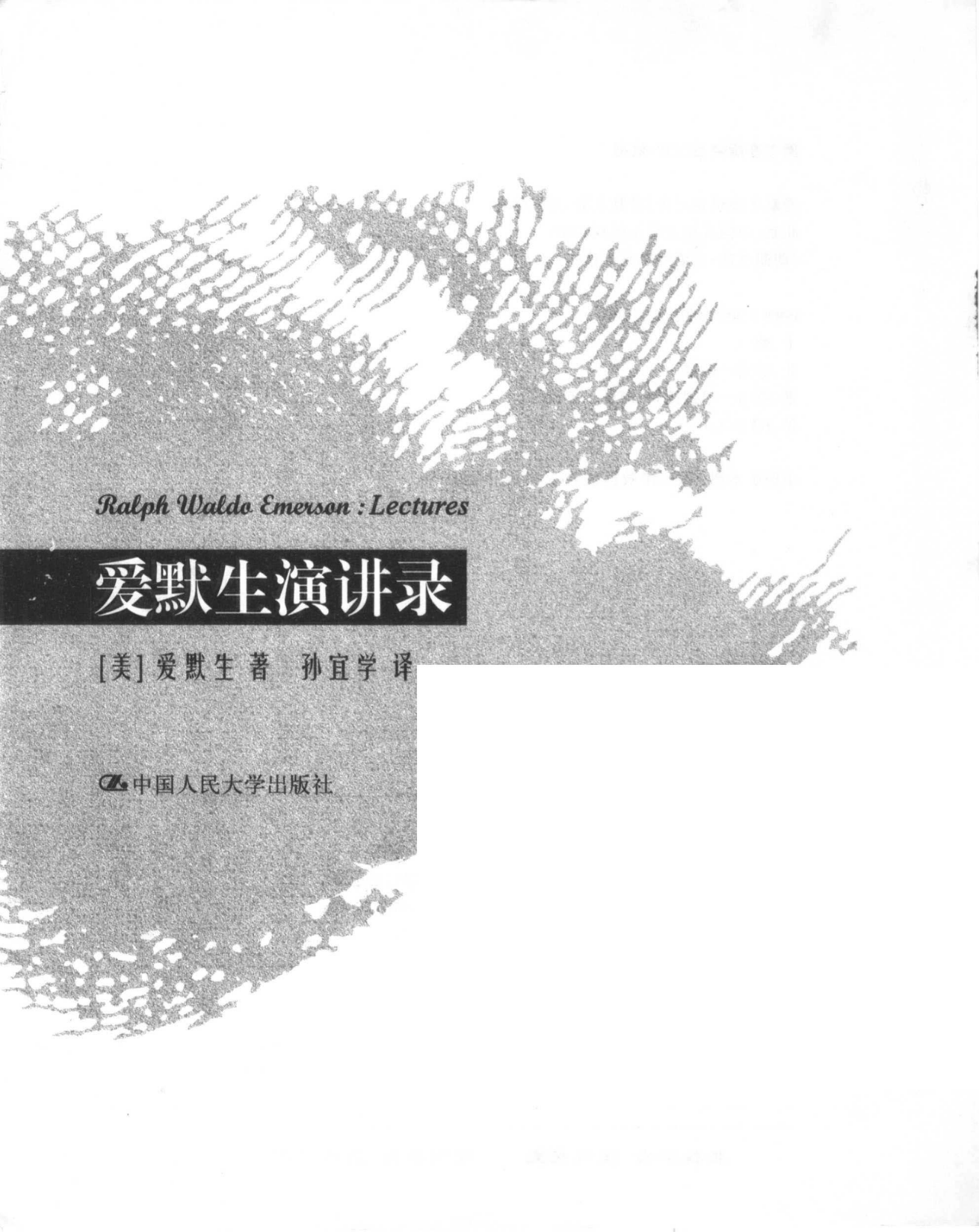


Ralph Waldo Emerson : Lectures

爱默生演讲录

[美]爱默生 著 孙宜学 译

 中国人民大学出版社



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HEROISM

Paradise is under the shadow of swords

——Mahomet

Ruby wine is drunk by knaves,
Sugar spends to fatten slaves,
Rose and vine-leaf deck buffoons;
Thunderclouds are Jove's festoons,
Drooping oft in wreaths of dread
Lightning-knotted round his head:
The hero is not fed on sweets,
Daily his own heart he eats;
Chambers of the great are jails,
And head-winds right for royal sails.

英雄主义 1

英雄主义

天堂就在剑影之下

——马哈美

红葡萄酒被无赖啜饮，
糖喂肥了奴隶，
玫瑰和葡萄叶用来装饰小丑，
雷电则是朱庇特的花彩，
低垂的可怕的花环，用光电编织而成，
环绕在他的颈间。
英雄不靠甜美滋养，
他每天只食自己的心；
伟大者的居所就是监狱，
东风正适合盛大的航行。

IN the elder English dramatists, and mainly in the plays of Beaumont and Fletcher, there is a constant recognition of gentility, as if a noble behavior were as easily marked in the society of their age as color is in our American population. When any *Rodr.*, though he be a stranger, the duke or governor exclaims, 'This is a gentleman'—and proffers civilities without end; but all the rest are slag and refuse. In harmony with this delight in personal advantages there is in their Plays a certain heroic cast of character and dialogue—as in *Bonduca*, *Sophocles*, the *Mad Lover*, the *Double Marriage*—wherein the speaker is so earnest and cordial and on such deep grounds of character, that the dialogue, on the slightest additional incident in the plot, rises naturally into poetry. Among many texts take the following. The Roman *Martius* has conquered Athens—all but the invincible spirits of *Sophocles*, the duke of Athens, and *Dorigen*, his wife. The beauty of the latter inflames *Martius*, and he seeks to save her husband; but *Sophocles* will not ask his life, although assured that a word will save him, and the execution of both proceeds:

Valerius. Bid thy wife farewell.

Soph. No, I will take no leave. My *Dorigen*,
Yonder, above, 'bout *Ariadne's* crown,

2 爱默生演讲录

RALPH WALDO EMERSON: LECTURES

在以前的英国戏剧家中,主要是在博蒙特[博蒙特(1584~1616),英国剧作家,与弗莱彻密切合作,创作剧本10余部,独自创作及与人合作的剧本共52部。——译者注]及弗莱彻[弗莱彻(1579~1625),英国詹姆斯一世时期的剧作家,与博蒙特合作创作剧本,尤以悲喜剧著称,主要有《少女的悲剧》等。——译者注]的剧本中,总是将承认高贵的出身作为始终不变的主题,似乎在他们那个时代的社会里高贵的举止就像我们美国人的肤色那样很容易就能辨别出来。当什么罗德力格、彼德罗或瓦莱奥进来时,虽然谁也不认识他,公爵或总督却欢呼雀跃“来了一位绅士”,接着就是无休无止的客套、礼节。但其余的一切则都是炉渣、废物。与从这种个人优越感中获得的快乐相一致,在他们的剧本中还包含某种带有英雄主义色彩的个性和对话,像在《博杜卡》、《索福克勒斯》、《疯狂的恋人》、《双重婚姻》中就是这样。在这些剧本中,说话者说得那样热烈、那么真诚,并且具有那么深的性格基础,结果,在情节中只作为最微不足道的附加成分的对话自然被提升为诗歌了。这样的例子举不胜举,我们只需看下面这一文本。罗马的马休斯征服了雅典,却无法征服雅典公爵索福克勒斯,以及他的妻子多丽尹的战无不胜的精神。多丽尹的美色点燃起马休斯的爱情,他试图拯救她的丈夫索福克勒斯。虽然此时索福克勒斯只需一句话就能救自己,但他却并不珍惜自己的生命。两人之间的情节是这样进行的:

My spirit shall hover for thee. Prithee, haste.

Dor. Stay, Sophocles——with this tie up my sight;

Let not soft nature so transformèd be,

And lose her gentler sexed humanity,

To make me see my lord bleed. So, 't is well;

Never one object underneath the sun

Will I behold before my Sophocles:

Farewell; now teach 'the Romans how to die.

Mar. Dost know what it is to die?

Soph. Thou dost not, Martius,

And, therefore, not what 't is to live; to die

Is to begin to live. It is to end

An old, stale, weary work and to commence

A newer and a better. 'T is to leave

Deceitful knaves for the society

Of gods and goodness. Thou thyself must part

瓦勒琉斯：向你的妻子告别吧。

索福克勒斯：不，我不会离开。我的多丽尹，

看那远方的天空，在阿里阿德涅的王冠周围，

我的灵魂将在那里翱翔。请，快一点。

多丽尹：等一等，索福克勒斯——好好看看我的眼睛；

不要让温柔的心这么容易被改变，

丢掉她那温和的女性的仁慈，

让我看着我的主人流血。好了，这很好；

在我的索福克勒斯面前，太阳下的一切，

都将在我面前失去踪影。

再见了；现在去教给罗马人如何去死。

马休斯：难道我不知道什么是死？

索福克勒斯：你不知道，马休斯，

因此，也不知道什么是生。死

就是新生的开始。它结束了

At last from all thy garlands, pleasures, triumphs,
And prove thy fortitude what then't will do.
Val. But art not grieved nor vexed to leave thy life thus?
Soph. Why should I grieve or vex for being sent
To them I ever loved best? Now I'll kneel,
But with my back toward thee: 't is the last duty
This trunk can do the gods.
Mar. Strike, strike, Valerius,
Or Martius' heart will leap out at his mouth.
This is a man, a woman. Kiss thy lord,
And live with all the freedom you were wont.
O love! thou doubly hast afflicted me
With virtue and with beauty. Treacherous heart,
My hand shall cast thee quick into my urn,
Ere thou transgress this knot of piety.
Val. What ails my brother?

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RALPH WALDO EMERSON: LECTURES

一个陈旧、迂腐、厌倦的工作开始了
一个更新、更好的工作。这是把骗人的无赖
留给神和善的社会。而你自己最终也必定离开
你所有的花环、快乐和胜利，
那时，你的坚毅将证明自己还有何用。

瓦勒琉斯：但是，放弃自己的生命，你难道不悲伤、苦恼吗？

索福克勒斯：将我送至我一向最爱的人们中间，

我能有什么悲伤和苦恼？现在我跪下了，
但我的背向着他们；这是这个伟岸的身躯
能为神尽的最后的义务。

马休斯：放开他，放开他，瓦勒琉斯，

否则，马休斯的心会跳到他的嘴上。

这里是一个男人，一个女人。亲吻你的主人吧，
过你想过的任何生活吧。

噢，我的爱！你给了我双重的影响，

Soph. Martius, O Martius,

Thou now hast found a way to conquer me.

Dor. O star of Rome! what gratitude can speak

Fit words to follow such a deed as this?

Mar. This admirable duke, Valerius,

With his disdain of fortune and of death,

Captived himself, has captivated me,

And though my arm hath ta'en his body here,

His soul hath subjugated Martius'soul.

By Romulus, he is all soul, I think;

He hath no flesh, and spirit cannot be gyved,

Then we have vanquished nothing; he is free,

And Martius walks now in captivity.

I do not readily remember any poem, play, sermon, novel or oration that our press vents in the last few years, which goes to the same tune. We have a great many flutes and flageolets, but

美德和美的影响。奸诈的心，

在你冒犯了怜悯之前，

我的手将很快将你扔进我的坟墓。

瓦勒琉斯：什么在折磨着我的兄弟？

索福克勒斯：马休斯，噢，马休斯，

你现在已经找到征服我的方式了。

多丽尹：噢，罗马之星！你这样高尚的行为，

我不知怎样表达我的感谢才合适。

马休斯：这个可敬的公爵，瓦勒琉斯，

他对命运和死亡的蔑视，

俘获了他自己，也已俘获了我，

虽然我的手将他的身体带到这儿，

他的灵魂却征服了我的灵魂。

以罗穆路斯[罗穆路斯，战神玛尔斯之子，罗马城的创建者，“王政时代”的第一个国王。——译者注]的名义，你是一切的灵魂，我就这样想；

not often the sound of any life, Yet Wordsworth's "Laodamia," and the ode of "Dion," and some sonnets, have a certain noble music; and Scott will sometimes draw a stroke like the portrait of Lord Evandale given by Balfour of Burley. Thomas Carl. what is manly and daring in character, has suffered no heroic trait in his favorites to drop from his biographical and historical pictures. Earlier, Robert Burns has given us a song or two. In the Harleian Miscellanies there is an account of the battle of Lutzen which deserves to be read. And Simon Ockley's History of the Saracens recounts the prodigies of individual valor, with admiration all the more evident on the part of the narrator that he seems to think that his place in Christian Oxford requires of him some proper protestations of abhorrence. But if we explore the literature of Heroism we shall quickly come to Plutarch, who is its Doctor and historian. To him we owe the Brasidas, the Dion, the Epaminondas, the Scipio of old, and I must think we are more deeply indebted to him than to all the ancient writers. Each of his "Lives" is a refutation to the despondency and cowardice of our religious and political theorists. A wild courage, a Stoicism not of the schools but of the blood, shines in every anecdote, and has given that book its immense fame.

We need books of this tart cathartic virtue more than books of political science or of private economy. Life is a festival only to the wise. Seen from the nook and chimney-side of prudence, it

6 爱默生演讲录

RALPH WALDO EMERSON: LECTURES

他没有血肉，而灵魂是不能带上镣铐的，

所以我们什么也没有征服；他是自由的，

马休斯现在是带着镣铐行走了。

我很难回忆起我们的出版社在最近几年出版过与上面这段对话具有同一种调子的什么诗歌、剧本、讲道、小说或演讲。我们有很多长笛和六孔竖笛，但却不常有任何生命的声音。然而，华兹华斯的《雷欧德迈娅》、《狄翁颂歌》以及一些十四行诗，都包含着某种高贵的音乐。司各特有时会使人精神一振，就像柏利的巴弗为伊凡德乐公爵所画的肖像。托马斯·卡莱尔具有一种自然的趣味，可以感觉到性格中勇敢无畏的东西，然而，从他的自画像和历史画像中，却看不出在他最喜爱的东西中有什么英雄主义的特性。更早时候，罗伯特·彭斯曾给过我们一两首歌。在有关哈利父子的各种杂集中，曾描述了卢兹之战，值得一读。西蒙·奥克莱的《撒拉森人史》[撒拉森人，古希腊后期及罗马帝国时期叙利亚和阿拉伯沙漠之间游牧民族的一员。——译者注]描述了个人英雄创造的奇迹，就叙述者的角度而言，他崇拜一切英雄事迹，而且，他似乎认为他在基督教牛津派中的地位要求他对憎恶表示适当的抗议。但如果我们考察一下英雄主义的文学作品，我们很快就会注意到普鲁塔克，他是英雄主义文学的鼻祖和历史见证人。布拉斯达斯、狄戎、伊巴斯密达、

wears a ragged and dangerous front. The violations of the laws of nature by our predecessors and our contemporaries are punished in us also. The disease and deformity around us certify the infraction of natural, intellectual and moral laws, and often violation on violation to breed such compound misery. A lockjaw that bends a man's head back to his heels; hydrophobia that makes him bark at his wife and babes; insanity that makes him eat grass; war, plague, cholera, famine, indicate a certain ferocity in nature, which, as it had its inlet by human crime, must have its outlet by human suffering. Unhappily no man exists who has not in his own person become to some amount a stockholder in the sin, and so made himself liable to a share in the expiation.

Our culture therefore must not omit the arming of the man. Let him hear in season that he is born into the state of war, and that the commonwealth and his own well-being require that he should not go dancing in the weeds of peace, but warned, self-collected and neither defying nor dreading the thunder, let him take both reputation and life in his hand, and with perfect urbanity dare the gibbet and the mob by the absolute truth of his speech and the rectitude of his behavior.

Towards all this external evil the man within the breast assumes a warlike attitude, and affirms his ability to cope singlehanded with the infinite army of enemies. To this military attitude of the soul we give the name of Heroism. Its rudest form is the contempt for safety and ease, which makes,

大西庇阿都受益于他,而我也认为我们得益于他的比得于一切古代作家的都要多。他的每一个“生命”,都是对我们的宗教和政治理论家的懦弱与失望的有力驳斥。一种野蛮的勇气,一种非学院派的而是源自血液的禁欲主义,闪耀在每一件轶事上,从而赋予全书一种不朽的声名。

我们需要的是这种辛辣的有宣泄作用的书,而不是那种政治科学和私人经济方面的著作。生命只是在智者看来才是一次欢宴,而从谨慎的隐秘的角落和烟囱的边缘看去,生命则长着一张危险而粗糙的脸。我们的祖先及同代人对自然法则的冒犯也已在我们身上得到了报应。我们周围的疾病和残缺已经证明了自然的、思想的、道德的法则受到的侵犯,而一次又一次的侵犯最终导致了如今这种深沉的悲哀。使人的头低垂到脚后跟的破伤风,使他对自己的妻儿咆哮如雷的歇斯底里,使他吞吃玻璃的疯狂,以及战争、瘟疫、霍乱、饥饿,都表明自然中的某种暴行。这种暴行因为已经找到了人类犯罪的这一入口,也一定要在人类的痛苦中找到自己的入口。不幸的是,现在没有一个人不在某种程度上亲自成为罪孽制造者中的一个股东,因此使自己理应分享应受的惩罚。

我们的文化因此一定不能忽略对人的武装。让他及时知道他生而处于战争状态,全体国民以及他自己的利益都要求他不应该在和平的草地上跳舞,而应该保持警觉和镇定,既不反抗雷电,也不惧怕雷电;让他将生命和名誉紧握在自己手里,并以绝对的文雅,以自己表达的绝对真

the attractiveness of war. It is a self-trust which slights the restraints of prudence, in the plenitude of its energy and power to repair the harms it may suffer. The hero is a mind of such balance that no disturbances can shake his will, but pleasantly and as it were merrily he advances to his own music, alike in frightful alarms and in the tipsy mirth of universal dissoluteness. There is somewhat not philosophical in heroism; there is somewhat not holy in it; it seems not to know that other souls are of one texture with it; it has pride; it is the extreme of individual nature. Nevertheless we must profoundly revere it. There is somewhat in great actions which does not allow us to go behind them. Heroism feels and never reasons, and therefore is always right; and although a different breeding, different religion and greater intellectual activity would have modified or even reversed the particular action, yet for the hero that thing he does is the highest deed, and is not open to the censure of philosophers or divines. It is the avowal of the unschooled man that he finds a quality in him that is negligent of expense, of health, of life, of danger, of hatred, of reproach, and knows that his will is higher and more excellent than all actual and all possible antagonists.

Heroism works in contradiction to the voice of mankind and in contradiction, for a time, to the voice of the great and good. Heroism is an obedience to a secret impulse of an individual's character. Now to no other man can its wisdom appear as it does to him, for every man must be supposed to see a little

8 爱默生演讲录

RAUPH WALDO EMERSON: LECTURES

理和行为的正直,勇敢地面对绞刑架和暴徒。

人人内心都有一种嗜战的态度,都倾向于战争这种永恒的罪行,他想以此证明自己单枪匹马就能对付敌人的千军万马。对人灵魂中的这种战争倾向,我们称之为英雄主义。它最野蛮的形式就是对和平、安全的蔑视,而这就造成了战争的魅力。是轻视谨慎的抑制的自信以自己无穷的能量和力量修复了自己可能遭受的伤害。英雄就是心灵平衡的人,任何干扰也动摇不了他的意志,他只是文雅地,可以说是愉快地伴随着自己的音乐进发,在可怕的警报声中、在普遍的放荡中、在弥漫着的纸醉金迷的欢笑中,他都是这样。英雄主义中没有任何哲学的东西,也没有什么神圣的东西;它似乎并不知道其他灵魂与它是同一种质地。它也有自己的骄傲,它是个人主义的极端形式。然而,我们必须发自内心地尊敬它。在伟大的行动中,似乎有一些东西不允许我们进一步探究它。英雄主义只凭感觉,却从不推理,因此它总是对的。虽然不同的出身、不同的宗教以及更伟大的思想行动会修正或甚至推翻整个特殊的行动,然而,对英雄而言,他所做之事都是最高尚的行为,是不允许哲学家或神学学者审查的。只有那种没受过学院教育的人才会信誓旦旦地说在自己身上发现了一种素质,使他能够忽略消费、健康、生命、危险、憎恨和指责,并且知道他的意志比一切实际的和可能的敌人的意志更高、更杰出。

英雄主义与人类的呼声是矛盾的,有时还会与伟人和善良者的声音相矛盾。英雄主义是对

farther on his own proper path than any one else. Therefore just and wise men take umbrage at his act, until after some little time be past; then they see it to be in unison with their acts. All prudent men see that the action is clean contrary to a sensual prosperity; for every heroic act measures itself by its contempt of some external good. But it finds its own success at last, and then the prudent also extol.

Self-trust is the essence of heroism. It is the state of the soul at war, and its ultimate objects are the last defiance of falsehood and wrong, and the power to bear all that can be inflicted by evil agents. It speaks the truth and it is just, generous, hospitable, temperate, scornful of petty calculations and scornful of being scorned. It persists; it is of an undaunted boldness and of a fortitude not to be wearied out. Its jest is the littleness of common life. That false prudence which dotes on health and wealth is the butt and merriment of heroism. Heroism, like Plotinus, is almost ashamed of its body. What shall it say then to the sugar-plums and cats'-cradles, to the toilet, compliments, quarrels, cards and custard, which rack the wit of all society? What joys has kind nature provided for us dear creatures! There seems to be no interval between greatness and meanness. When the spirit is not master of the world, then it is its dupe. Yet the little man takes the great hoax so innocently, works in it so headlong and believing, is born red, and dies gray, arranging his toilet, attending on his own health, laying traps for sweet food and strong wine, setting his heart on a horse or a rifle,

人性格中的某种秘密冲动的屈从。现在,它的智慧只对他显现,而却不会对别的任何人显现,因为每个人在适合自己的道路上都会比其他任何人看得远一些。因此,公正的聪明人都会为自己的行为生气,直到一小段时间过去之后才会平息,随后他们才看到自己与自己的行动一致起来了。一切谨慎的人都明白:与感觉的繁盛相反,行动是纯洁的,因为每一种英雄行为都要通过自己对某种永恒之善的蔑视而衡量自己。但他最终发现了自己的成功之路,随后,谨慎者也会赞美他了。

自信是英雄主义的本质。它是战时的灵魂状态,其最终目标是对谎言和谬误的最后抵抗,是忍受一切能被罪恶的因素影响的力量。它说出了真理,它是正义的、慷慨的、友好的、温和的,它嘲笑一切精打细算,也嘲笑被人嘲笑。它坚忍不屈。它是一种无畏的勇敢和永不枯竭的坚定。它嘲笑的对象是日常生活中的渺小。那种点缀于健康和财富之上的错误的谨慎只是英雄主义的笑柄和嘲笑的对象。英雄主义,如柏罗丁所说,几乎耻于自己的肉体。那么,它对小糖果、猫的摇篮、厕所、赞美、争吵、卡片和牛奶蛋糕这些折磨着整个社会的才智的东西又会怎么说呢?善良的本性为我们这些可爱的生物能带来什么快乐呀!伟大与渺小之间似乎没有什么区别。当精神不再是世界的主宰时,它随后就成了自己的欺骗者。然而,渺小之人受到那么大的欺骗却一无所知,他那么轻率,那么易信,他生来是红色的,死时却成了灰色的;他打扫着自己的洗手间,

made happy with a little gossip or a little praise, that the great soul cannot choose but laugh at such earnest nonsense. "Indeed, these humble considerations make me out of love with greatness. What a disgrace is it to me to take note how many pairs of silk stockings thou hast, namely, these and those that were the peach-colored ones; or to bear the inventory of thy shirts, as one for superfluity, and one other for use!"

Citizens, thinking after the laws of arithmetic, consider the inconvenience of receiving strangers at their fireside, reckon narrowly the loss of time and the unusual display; the soul of a better quality thrusts back the unseasonable economy into the vaults of life, and says, I will obey the God, and the sacrifice and the fire he will provide. Ibn Haukal, the Arabian geographer, describes a heroic extreme in the hospitality of Sogd, in Bukharia. "When I was in Sogd I saw a great building, like a palace, the gates of which were open and fixed back to the wall with large nails. I asked the reason, and was told that the house had not been shut, night or day, for a hundred years. Strangers may present themselves at any hour and in whatever number; the master has amply provided for the reception of the men and their animals, and is never happier than when they tarry for some time. Nothing of the kind have I seen in any other country. "The magnanimous know very well that they who give time, or money, or shelter, to the stranger——so it be done for love and not for ostentation——do, as it

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照顾着自己的健康,品尝着美味的食物和烈性酒,专心致志于一匹马或一枝枪,因一些小小的谣言或小小的赞美而快乐。伟大的灵魂除了对这种真诚的无所事事加以嘲笑外别无选择。“实际上,这些谦卑的考虑使我不再爱伟大了。记下你有多少双丝袜,也就是说,记下这些或那些是桃红色的袜子;或记下你衬衫的存货清单,说这件是多余的,那件是有用的,这些对我来说是多大的耻辱呀!”

市民们根据算术法则来考虑在自己的火炉旁接待陌生人的不便,狭隘地计算时间的损失和不寻常的炫耀;高品质的灵魂将不合时宜的经济扔回到生活的拱亭之下,并且说,我将服从上帝,他将提供牺牲和火。伊比恩·赫克拉是阿拉伯的地理学家,他说在布哈拉人的殷勤好客中包含着一种极端的英雄主义。“我在布哈拉时,看到过一座巨大的建筑,像一座宫殿一样,它的各个大门始终敞开着,都用大钉子固定在墙上。我问其中的原因,有人告诉我,无论白天还是黑夜,这座建筑物从来没关过门,这样已有数百年了。陌生人无论有多少人,也无无论在什么时候,都可以随意进去;房子的主人有足够的房间接待客人以及他们的牲畜,若客人在此逗留一段时间,这是主人最开心的事。而在其他任何国家,我都从未看到过类似的事情。”高尚的人非常了解那些为陌生人提供时间或金钱或庇护的人——他们这样做只是出于爱,而不是为了卖弄和炫耀——似乎上帝也对他们负有义务,宇宙的补偿法则就是如此完美。通过某种方式,他们似

were, put God under obligation to them, so perfect are the compensations of the universe. In some way the time they seem to lose is redeemed and the pains they seem to take remunerate themselves. These men fan the flame of human love and raise the standard of civil virtue among mankind. But hospitality must be for service and not for show, or it pulls down the host. The brave soul rates itself too high to value itself by the splendor of its table and draperies. It gives what it hath, and all it hath, but its own majesty can lend a better grace to bannocks and fair water than belong to city feasts.

The temperance of the hero proceeds from the same wish to do no dishonor to the worthiness he has. But he loves it for its elegancy, not for its austerity. It seems not worth his while to be solemn and denounce with bitterness flesh-eating or wine-drinking, the use of tobacco, or opium, or tea, or silk, or gold. A great man scarcely knows how he dines, how he dresses; but without railing or precision his living is natural and poetic. John Eliot, the Indian Apostle, drank water, and said of wine—"It is a noble, generous liquor and we should be humbly thankful for it, but, as I remember, water was made before it." Better still is the temperance of King David, who poured out on the ground unto the Lord the water which three of his warriors had brought him to drink at the peril of their lives.

It is told of Brutus that, that when he fell on his sword after the battle of Philippi, he quoted a

乎已失去的时间得到了补偿,他们似乎忍受的痛苦也报答了他们自己。这些人煽旺了人类爱的火焰,并且提升了人类的文明道德标准。但好客一定要是为了服务,而不是为了炫耀,否则它就会摧毁主人。勇敢的灵魂冒险太大,因而不能凭着自己的桌子和衣饰而提高自己的价值。他付出自己拥有的东西,而且是所有的东西,但他自己的庄严却可以赋予他一种更好的优雅以便供给燕麦和纯净的水,而他们用于城市的盛宴时却没有这份优雅。

英雄的节制的原因也是由于他不想玷污自己已拥有的价值。但他爱节制并非因为它的优美,也不是因为它的严肃。他似乎不值得费神去故作严肃,并严厉地拒绝食肉喝酒,拒绝抽烟、抽鸦片、饮茶、穿丝衣、戴银饰。一个伟人几乎不知道自己如何吃饭、如何穿衣,但没有了阻拦或精确,他的生活则是自然的、充满诗意的。约翰·艾略特,这位印度的改革家,他喝水,却也谈到了酒:"这是一种高贵、大度的液体,我们应谦卑地感谢它,但是据我所知,水是在它之前制造出来的。"大卫王的节制更值得一提,他将自己的三个武士冒着生命危险带来给他喝的水倾倒在贵族面前的地面上。

据说布鲁图[布鲁图(公元前85~前42),罗马贵族派政治家、刺杀恺撒的主谋者,后来逃到古希腊,集结军队对抗安东尼和屋大维,因战败自杀。——译者注]在菲利普[菲利普是古希腊马其顿地区的古城,今已毁。公元前42年安东尼和屋大维在此战败布鲁图和卡斯苏斯。——译者注]之战后自杀时,曾引用了欧里庇得斯的一句台

line of Euripides: "O Virtue! I have followed thee through life, and I find thee at last but a shade." I doubt not the hero is slandered by this report. The heroic soul does not sell its justice and its nobleness. It does not ask to dine nicely and to sleep warm. The essence of greatness is the perception that virtue is enough. Poverty is its ornament. It does not need plenty, and can very well abide its loss.

But that which takes my fancy most in the heroic class, is the good-humor and hilarity they exhibit. It is a height to which common duty can very well attain, to suffer and to dare with solemnity. But these rare souls set opinion, success, and life at so cheap a rate that they will not soothe their enemies by petitions, or the show of sorrow, but wear their own habitual greatness. Scipio, charged with peculation, refuses to do himself so great a disgrace as to wait for justification, though he had the scroll of his accounts in his hands, but tears it to pieces before the tribunes. Socrates's condemnation of himself to be maintained in all honor in the Prytaneum, during his life, and Sir Thomas More's playfulness at the scaffold, are of the same strain. In Beaumont and Fletcher's "Sea Voyage," Julietta tells the stout captain and his company:

Jul. Why, slaves, 't is in our power to hang ye.

Master. Very likely, 'T is in our powers, then, to be hanged, and scorn ye.

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RALPH WALDO EMERSON: LECTURES

词:“噢,美德!我一生都在追随你,我最后却发现你原来只是一个幻影。”我不怀疑英雄会因这句话而遭到诽谤。英雄的灵魂不会出卖自己的公正和高尚。它不求吃好睡暖。伟大的实质就是感觉到美德足够了。贫穷就是它的装饰品。它不需要丰富,并且可以很好地避免自己的损失。

但英雄阶层最引起我遐想的是他们所表现出的好性情和狂欢。能够出色地完成共同的责任,能够严肃地忍受困苦并进行冒险,这是人生的一个顶点,但这些可贵的灵魂将舆论、成功和生命看得如此之轻,以至于他们不会因敌人的恳求或悲哀的表示而安慰他们,而是始终保持自己惯有的伟大。西皮罗被控盗用公款,虽然他手里就拿着为自己辩护的状纸,却拒绝等待可以证明自己无罪的辩护,他认为这是奇耻大辱,于是就当着陪审团的面将辩护状撕得粉碎。苏格拉底也谴责自己一生都保持着在城市公共会堂里的一切荣誉,而托马斯·莫尔爵士幽默地对待绞刑架,也是出于同样的性情。在博蒙特和弗莱彻的《海上旅行》中,朱勒塔是这样地责问勇敢的船长和他的同伴的:

朱勒塔:为什么,奴隶们,我们有权力吊死你们?

船长:很可能是这样。于是,我们也就有权力被你们吊死,并且蔑视你们了。