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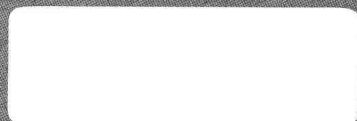
世界文化**名****人**
演讲集萃

天津科学技术出版社

英 语 精 彩 演 讲 文 库

世界文化名人 演讲集萃

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前言

面对《世界文化名人演讲集萃》这样一个选题，编者首先要明确的，就是何谓“文化名人”？联想到曾经沸沸扬扬的“中国十大文化偶像”的评选，我们越发感到，仅仅就“文化名人”给出一个较为满意的界定也相当不易。文化是一个民族的灵魂，是民族强盛与繁荣的关键所在。我们认为，文化名人的界定，应包括社会文化、宗教文化、哲学等各个层面，而所谓的“名人”，是一种极其崇高的社会人格的价值体现，他们身上所折射的文化内涵和精神信仰，无疑对整个社会的文化走向和精神归属产生十分重要的人格影响力。

因此，本书所选定的18位英语世界“文化名人”，都体现出这样三个特点：一是与世人共呼吸，与民族同命运，在历史上引领时代潮流，体现时代精神，其品德言行足以启迪后人；二是在文化上有所建树，留下了值得后代传承的文学艺术遗产；三是符合大众化定位，体现社会认同度和大众认知度的统一。这18位名人的20篇演说，短的仅数百字，长的达数万言，我们将其按发表的年代顺序排列，而不考虑国别或演讲主题。

与煽动性极强的政治家的演讲相比，“文化名人”的演说大都不注重名言警句的堆砌，而是深邃思想的传播，以及与时代主题的切合。文化斗士的骨头最硬，如弥尔顿、梭罗；文化斗士没有丝毫的奴颜和媚骨，如坎贝尔、罗素；文化斗士的胸怀更为博大，他们更关注全人类的生存与发展，如卓别林、福克纳；文化斗士更富远见卓识，如赫胥黎、赛珍珠。

作为译者，我们觉得有必要在此说明自己的翻译策略。首先，我们尽量做到准确、通顺、上口，同时避免使用文化色彩过重的汉语词汇，特别是四字成语；其次，句子的长短一般不超过20字，对段落过长的原文，在不破坏连贯性的前提下，进行了必要的再分段；再者，除去首篇弥尔顿的“论出版自由”权且算做半文言译文的尝试外，不论演说发表的年代，我们一律采用现代白话文。

“背景与赏析”部分包括演说作者简介、演说背景介绍和行文特色，以及演说的地位与重要性。对“注释”部分，译者可谓倾尽了全力，我们遵循的原则是：绝不有意回避难点，也不拼凑注解。为了避免注释过于烦琐，我们间或使用“正文内注释”方式，如福斯特的“小说面面观”。

整整6个月，除去教学任务，我们几乎将所有业余时间花在了这本小书上，有时为了一个注释要跑几趟图书馆。我们可以负责地说，作为译者，我们的态度是极其认真的，如果译文仍有不尽如人意之处，那也属于译者水平有限，而并非没有尽全力或不懂装懂，甚至欺骗读者。总之，我们可以坦然面对读者，自认为没有愧对译者的称号。至于功过是非，则任由读者评说。

进入21世纪的现代人，怀有一种强烈的历史情结，希望贴近杰出人物，重温那一个个不平凡的瞬间，从他们的演说中感知历史跳动的脉搏，追忆世界文化由远而近的步履，体味曾经震撼人类心灵的真言。我们衷心希望读者能喜欢这本书。她就像一面回音壁，驻足聆听，历史的脚步清晰走过；她如同一面反光镜，审视深思，历史的脉动跃入心中。

编 者
于南开大学

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重要提示

本书以英语学习为目的，选取了语言优美的篇章。文章中的一些观点我们并不认同。

AREOPAGITICA¹*

John Milton

London, 1644

原文

If we think to regulate printing, thereby to rectify manners, we must regulate all recreations and pastimes, all that is delightful to man. No music must be heard, no song be set or sung, but what is grave and *Doric*.² There must be licensing dancers, that no gesture, motion, or deportment be taught our youth but what by their allowance shall be thought honest; for such *Plato*³ was provided of; it will ask more than the work of twenty licensers to examine all the lutes, the violins, and the guitars in every house; they must not be suffered to prattle as they do, but must be licensed what they may say.

And who shall silence all the airs and madrigals, that whisper softness in chambers? The windows also, and the balconies must be thought on, there are shrewd books, with dangerous frontispieces set to sale; who shall prohibit them, shall twenty licensers? The villages also must have their visitors to inquire what lectures the bagpipe and the rebeck reads even to the balladry, and the gamut of every municipal fiddler, for these are the countryman's *Arcadias* and his *Monte Mayors*.⁴

Next, what more national corruption, for which England hears ill abroad, than household gluttony: who shall be the rectors of our daily rioting?⁵ And what shall be done to inhibit the multitudes that frequent those houses where drunkenness is sold and harboured? Our garments also should be referred to the licensing of some more sober workmasters to see them cut into a less wanton garb. Who shall regulate all the mixed conversation of our youth, male and female together, as is the fashion of this country? Who shall still appoint what shall be discoursed, what presumed, and no further? Lastly, who shall forbid and separate all idle resort, all evil company? These things will be, and must be; but how they shall be least hurtful, how least enticing, herein consists

* 本篇为节选。

the grave and governing wisdom of a state.

To sequester out of the world into *Atlantic*⁶ and *Utopian*⁷ polities, which never can be drawn into use, will not mend our condition; but to ordain wisely as in this world of evil, in the midst whereof God hath placed us unavoidably. Nor is it Plato's licensing of books will do this, which necessarily pulls along with it so many other kinds of licensing, as will make us all both ridiculous and weary, and yet frustrate; but those unwritten, or at least unconstraining, laws of virtuous education, religious and civil nurture, which Plato there mentions as the bonds and ligaments of the commonwealth, the pillars and the sustainers of every written statute; these they be which will bear chief sway in such matters as these, when all licensing will be easily eluded. Impunity and remissness, for certain, are the bane of a commonwealth; but here the great art lies, to discern in what the law is to bid restraint and punishment, and in what things persuasion only is to work.

...

Next, it is a lively and cheerful presage of our happy success and victory. For as in a body, when the blood is fresh, the spirits pure and vigorous, not only to vital but to rational faculties, and those in the acutest and the pertest operations of wit and subtlety, it argues in what good plight and constitution the body is; so when the cheerfulness of the people is so sprightly up, as that it has not only wherewith to guard well its own freedom and safety, but to spare, and to bestow upon the solidest and sublimest points of controversy and new invention, it betokens us not degenerated, nor drooping to a fatal decay, but casting off the old and wrinkled skin of corruption⁸ to outlive these pangs and wax young again, entering the glorious ways of truth and prosperous virtue, destined to become great and honourable in these latter ages.

Methinks I see in my mind a noble and puissant nation rousing herself like a strong man⁹ after sleep, and shaking her invincible locks; methinks I see her as an eagle mewing her mighty youth, and kindling her undazzled eyes at the full midday beam; purging and unscaling her long abused sight at the fountain itself of heavenly radiance; while the whole noise of timorous and flocking birds,¹⁰ with those also that love the twilight, flutter about, amazed at what she means, and in their envious gabble would prognosticate a year of sects and schisms.

It is the liberty, Lords and Commons, which your own valorous. and happy counsels have purchased us, liberty which is the nurse of all great wits; this is that

which hath rarefied and enlightened our spirits like the influence of heaven; this is that which hath enfranchised, enlarged and lifted up our apprehensions, degrees above themselves.

...

But of these sophisms and elenchus of merchandise I skill not. This I know, that errors in a good government and in a bad are equally almost incident; for what magistrate may not be misinformed, and much the sooner, if liberty of printing be reduced into the power of a few? But to redress willingly and speedily what hath been erred, and in highest authority to esteem a plain advertisement more than others have done a sumptuous bride, is a virtue (honoured Lords and Commons) answerable to your highest actions, and whereof none can participate but greatest and wisest men.¹¹

背景与赏析

约翰·弥尔顿 (John Milton, 1608—1674), 英国诗人、政论家, 新闻自由思想的奠基人。生于伦敦清教徒家庭, 自幼喜好文学, 后入剑桥大学并获硕士学位。因目睹国教日趋反动, 遂放弃当教会牧师的念头, 闭门攻读文学6年, 欲创作一部荷马式史诗流传后世。早期作品以短诗为主, 包括一些用拉丁文、希腊文和意大利文写就的作品, 如姊妹篇《快乐的人》(1632)与《幽思的人》(1632)、《科玛斯》(1634)、《利西达斯》(1637), 内容涉及人物赞颂、故交酬答或个人情怀的抒发, 感情真挚, 文字朴实, 形式完美。

1638年, 弥尔顿到当时欧洲文化中心意大利旅行, 拜会当地文人志士, 包括被天主教会囚禁的伽利略, 深为后者在逆境中坚持真理的精神所感动。翌年, 他听说英国革命即将爆发, 便中止旅行投身革命运动。1641年, 弥尔顿站在革命的清教徒一边, 开始参加宗教论战, 反对封建王朝的支柱——国教, 先后出版5本有关宗教自由的小册子。克伦威尔的革命政府对他很欣赏, 1649年任命他为共和国拉丁文秘书。他起草了《为英国人民辩护》和《再为英国人民辩护》, 驳斥国外敌对势力的攻击。弥尔顿的散文大多为年富力强时的作品, 论点鲜明, 论证有力, 富有激情和表现力。因操劳过度, 1652年弥尔顿双目失明。

克伦威尔死后, 革命势力日渐消沉。1660年, 查理二世回到伦敦, 英王朝复辟。同年5月, 作为“弑君者”的辩护人, 弥尔顿被捕入狱, 但旋即被释放, 从此专心写诗, 为实现伟大文学抱负艰苦努力。在亲友协助下, 他共写出3首长诗:《失乐园》(1667)、《复乐园》(1671)和《力士参孙》(1671)。

英国内战期间, “长期议会”于1643年颁布法令, 规定书籍出版印行前必须

经由议会指定的官员审读批准。1644年，弥尔顿因出版书籍引起纠纷，被传唤到议会答复质询。他在议会做了长篇答辩演讲，这就是著名的《论出版自由》。他主张，表达自由是人类最重要的自由，“是一切伟大智慧的乳母”；人类具有理性与理智，而这些品性是上帝赐予的。他认为禁书制与许可制荒谬且无必要，有人害怕读坏书使毒素流传，但邪恶风俗却完全能够不通过书籍而找到上千条其他途径传播，这些途径是没办法堵塞的。邪恶的说法只要有人指点，完全不凭书籍就可流传，而许可制属于“关园门来拦乌鸦的办法”，禁止好书则“扼杀了理性本身，破坏了瞳仁中上帝的圣像”。

在民主社会，大众传播能够成为民主的工具，在民主体制中发挥有效的作用，是以对新闻自由的法律保障为基础的。所谓新闻自由，实际是一种消极的防范措施，用以保障新闻媒介免受政府控制的独立性。西方学者希尔斯曼指出：“不管民主的定义是什么，没有新闻自由，民主本身便无法存在。”但新闻越是展示出威力，越是促使不同的政治力量力图实现对它的控制。法国资产阶级革命时期，拿破仑发现，“三张敌对报纸比一千把刺刀更可怕”，所以他极力对报纸实施控制，使其为己所用；而面对由政府控制的法国报纸，德国政治家梅特涅曾感叹说：“法国的报刊值拿破仑30万大军。”报纸和广播等大众传播手段也曾成为法西斯政党的有力工具。希特勒曾得意地说：“我的新闻组织是一个真正成功的例子，我们已经消除了谁想说什么就有权利说的政治自由观念。”墨索里尼也得意地说过：“我认为法西斯新闻理论是我的交响乐。”

在《论出版自由》中，弥尔顿强调，只有通过自由讨论，人类才能赢得真理的胜利。真理是在同各种虚伪、谬误的斗争、论战中显现和取胜的：“让她（真理）与谬误交锋吧，谁看见在自由而公开的交战中，真理会败下阵来？她的驳斥便是最好的压制。”真理“根本不需要策略、计谋或者许可制来取得胜利”。在国会与保王党的斗争中，国会中的长老派取得胜利，便企图统治国人的信仰与思想。《论出版自由》论点鲜明，论证有力，言词激烈，读来仍可感到他当年的革命激情，是弥尔顿散文中的不朽之作。弥尔顿的作品以“雄伟的风格”流传于世；他善于运用比喻、排比、拟人等修辞手法，虽然文中有许多读者倍感生疏的词汇，但我们还是能感受雄浑的力量和力士参孙那种不可战胜的气概。

注释

1. 17世纪40年代正值英国议会与保皇党人之间的英国内战时期（Civil War）。1643年，“长期议会”（Long Parliament）颁布新的书籍许可证制度，成立由20名许可证审查官员组成的“审查委员会”（Committee of Examinations），规定书籍在印行前必须经由议会指定的官员审读批准。议会推行的出版制度旨在限制反对议会的言论和声音，弥尔顿虽支持战争中的议会，却反对它的许可证制度，认为它与议会的原则相悖，不仅是错误的、无效

的,而且对生死攸关的国家极其有害。

1644年,弥尔顿因出版书籍引起纠纷,被传唤到议会接受质询。同年9月,他开始撰写长篇答辩词,并以小册子的形式出版发行(因未得到正式出版许可证,版权页上既无书商与印制厂家,也未标明出版时间,但该书最早出现在伦敦的时间为1644年11月24日)。小册子的封面书名为:Areopagitica; A Speech of Mr. John Milton for the Liberty of Unlicenc'd Printing, to the Parliament of England,这就是著名的《论出版自由》(Areopagitica一词源自Areopagus,指阿勒奥帕格斯山,古代雅典城邦最高法院所在地,喻义为“最高裁判”包含争取自由、反抗专制的意味)。演讲全文近两万字,译者从中节选了语言最优美、言辞最激烈、最能体现弥尔顿风格的几段。

2. 罗马式音乐是世界艺术史上最伟大的纪念碑式的遗产之一。这种音乐既无和声又无伴奏,以齐唱形式为主,通过教堂天井的回音产生庄严的和声感,其纯朴、清丽的宗教感情与罗马风格的教堂建筑如出一辙。罗马式音乐是中世纪重要音乐形式之一,其代表首推格雷戈里圣咏(Gregorian Chant)——一种典型天主教乐,属于纯粹单旋律歌唱。在漫长的中世纪,格雷戈里圣咏对音乐作出了重要贡献。格雷戈里圣咏包含多利亚、弗利几亚、利第亚、混合利第亚等四种教会调式及其变格调式。到了16世纪,出现了爱奥尼亚及多利亚调式,进而演变为今天的大、小调音阶。在古代音乐理论家看来,每一种调式都有不同的伦理特性,如亚里士多德认为,多利亚坚定,富于男子气概;弗利几亚激发热情;利第亚则带有感伤意味。

3. 柏拉图(Plato,公元前427—前347),古希腊哲学家,也是重要音乐理论家。他的理论涉及音乐起源、本质、社会道德作用、音乐美以及乐理等问题。柏拉图认为,在所有教育形式中,音乐和体操的熏陶尤为重要。他曾经说过:“我宁愿创作国家的歌曲,至于谁制订国家的法律,我并不关心。”然而,柏拉图主张,如果音乐过于“复杂”,则必须加以管制,否则社会将垮掉;应该只允许简朴的音乐流行,其他的音乐都会带来邪恶。在名著《理想国》(The Republic)中,他同样主张必须严格管制青年。

4. 阿卡迪亚(Arcadia),原为古希腊一个山区,现位于伯罗奔尼撒半岛中部,以其居民田园牧歌式的淳朴生活而著称。意大利诗人、小说家雅科波·桑纳扎罗(Jacopo Sannazaro)在1054年出版的《阿卡迪亚》(Arcadia)是用意大利诗体写就的系列牧歌,由散文体叙述串联起来。这部作品结构给英国诗人、学者锡德尼(Philip Sidney, 1554—1586)很大启发,促使他构思了一部以理想化的古代风光为背景的现代田园式作品。这是英国文学早期一部最重要的散文体小说,情节复杂离奇,主要描写爱情,歌颂贵族阶级崇高的骑士道德,同时也发表作者治理国家的见解。如今,“阿卡迪亚”泛指“世外桃源”。

Monte Mayors指16世纪葡萄牙诗人蒙特梅耶模仿桑纳扎罗所写的书籍。蒙特梅耶的代表作为《多情的黛安娜》,内容描写牧人与牧女间的恋爱故事,该书是将古希腊传说中之“理想乡”移入葡萄牙语的另。尝试,曾被译成多种欧洲文字。

5. 过去,英国人确有贪吃的坏名声,英语中便流行这样的谚语:“贪吃是英格兰的罪孽(Gluttony is the sin of England)。”在早期西方人眼中,英国人的日常生活,特别是节日(如圣诞节)期间的生活方式,往往意味着大吃大喝、酗酒、歌舞以及赌博。

6. 即《新大西岛》,培根的一本带有小说性质的理想国著作。弗兰西斯·培根(Francis Bacon, 1561—1626),英国著名唯物主义哲学家和科学家。文艺复兴时期,他被尊称为哲学史和科学史上划时代的人物,曾第一次提出“知识就是力量”。马克思称他为“英国唯物主义和整个现代实验科学的真正始祖”。大约在1623年,培根写成《新大西岛》——一部尚未完成的乌托邦式作品,后由罗莱在培根去世的第二年首次发表。作者在书中描绘了自己追求和向往的理想社会蓝图,设计了一个称为“本色列”的国家;在这个国家里,科学主宰一切,这是培根毕生倡导的科学“伟大复兴”思想信念的集中表现。

7. “乌托邦”(Utopia),最早见于《关于最完美的国家制度和乌托邦新岛既有益又有趣的金书》,为英国空想社会主义作家托马斯·莫尔(Sir Thomas More, 1478—1535)于1516年以拉丁文写就的寓意小说。“乌托邦”一词源自希腊文,“乌”即“没有”,“托邦”意为“地方”,“乌托邦”就是“哪儿也没有的地方”;小说假设世界上有一个叫“乌托邦”的岛,岛上的种种制度及岛民的生活方式都完全理想完美,这正是人类向往的地方。从此,“乌

托邦”(utopia, 即“乌有之乡”)一词流行开来,广泛出现于近、现代各种文献中,曾对历史产生深刻的影响。

8. 指专制主义者和实行禁书制的罗马天主教会。

9. 指力士参孙,见《旧约·士师记》16章13—14节。

10. 指当时反对言论自由的保守派。

11. 作为新闻自由思想的奠基人,弥尔顿的慷慨陈词虽为后人称道,但在当时未取得明显效果。1662年君主复辟后,政府正式任命出版检查官。及至1667年,弥尔顿的《失乐园》由书商送审,第一章594行以下数行就险遭扼杀。

译文

论出版自由

约翰·弥尔顿

1644年于伦敦

倘若规约出版,以期整肃法度,那么凡属闲散欢娱的人间乐事,也必须规约。除去庄严曲调、多利亚音乐,其他都不得听,编曲咏唱也须禁绝。跳舞之人也必须审查,除去经过恩准且正统纯洁的步态身姿,其他都不可传授青年。此等说法,柏拉图书中均有例可援。然而,要遍查家家户户的琵琶、提琴、六弦,则区区二十位审官断不可为。审官本人亦不得乱语,未经审查之词皆不可言。



然而,深堂内室的吟唱,音软声靡,谁人可以禁绝?故此,窗口、阳台也必须看管;坊间备售的封面粗鄙邪恶的书籍,谁又来禁绝?是那二十位审官么?村舍里也须派员巡访,风笛、三弦弹奏的乐章曲目,乃至都市乐手吹奏的歌谣音符,是否教人行善,都须逐一审问,因为这些属于乡人草民的阿卡迪亚、蒙特·梅耶。

还有,英国人在海外声名狼藉,最大恶习乃贪吃贪喝,此等狂饮放纵谁来管教呢?又能采取什么措施,来禁止平民光顾纵容酗酒酒馆?我们的服饰也须指定更稳重的裁缝,以便监督他们,免得衣物太过流俗。谁来限制那些男女混杂的异性交谈?这可是国人的风气。还有,谁去规定必须交谈些什么内容?哪些允许哪些不允许?最后,闲人相聚,恶人往来,谁去制止并区分他们?这些现象都会

存在，也注定存在；问题在于如何使其危害减至最小，使其诱惑降至最低。凡此种种，均在于统治者是否严肃对待、治理有术。

期求避开尘世，遁入“大西岛”及“乌托邦”式理想家园，实为空谈，也于事无补。现世浑浊邪恶，此为上帝安排，我等均无法逃避，唯有依靠贤德法度。柏拉图式的禁书方案，同样于事无补；若禁书，则必然同时推举其他禁令；禁令无数，则荒谬至极，身心疲惫，进而废然沮丧。可那些尚未成文的禁律，至少那些非强制性的原则，包括修身立德之法、信仰文明之本，诚如柏拉图所言，它们才是共和国维系生存的纽带、所有成文法令得以推行的支柱。既如此，那么所有禁令皆可轻易闪避。毋庸讳言，废法免罪将毒害共和国，但治术之贤明，正在于辨别法律何时该约束惩戒，何时应劝导疏通。

.....

果如是，则尽可预言我方胜利，可喜可贺。究其根由，仿若体内血液鲜活，则神清气朗，肝胆舒畅，心智伶俐；官能旺健，则巧思神机尽出，身心俱活，可资佐证。同理，若民众心情欢愉，意气风发，则尽可保障自身安全与自由，还可腾出余力，论辩根本是非，推举至善发明，此足可印证国民未尝退化，亦未堕落腐朽，不可医救；反而蜕去陈旧腐败外表，熬过阵痛，愈显丰盈年轻，由此步入辉煌坦途，探求真理，发扬美德，余生必伟大而光荣。

我仿佛瞥见，英伦民族勇武而崇高，巨人般抖擞凛然须发，于酣睡中振身而起；我仿佛瞥见，她雄鹰般脱褪幼羽，焕发青春；面对正午艳阳，她眼定目明，射出光芒；她俯瞰神光映照的清泉，借以涤荡久被亵渎的目光。反观周围，群鸟云集，畏怯懦弱，性喜暮色，聒噪翻飞；面对雄鹰之举，众鸟惊诧迷惑，进而心生妒忌，恶语迭出，预示来年又将派系纷争、教会分裂。

议员大人，你们的决议勇气可嘉，且运思巧妙，但从我们手里换取了自由；自由乃一切伟大智慧的乳母；她仿若天神，其力可使精神升华，心灵向上；拥有自由，便可思想解放，视野宽广，悟力增强，进而超越自身数倍。

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你们宣扬的法律充斥悖论诡辩，我皆不以为然。我深知，政府不论好坏，犯错几近难免；倘使出版自由一旦落入少数人之手，则执法者未免会偏听偏信，且后果立时可见。若能欣然及时匡正谬误，最高当权者亦能敬重书人朴素的出版说明，且诚恳不亚于他人敬重华美的新娘，则可视为美德，此等最崇高行为方与你们——尊敬的议员大人——的身份相匹配；诚然，此等善举，非至伟至慧之人不可为。

THE AMERICAN SCHOLAR¹

Ralph Waldo Emerson

Cambridge, August 31, 1837

原文

Mr. President and Gentlemen:

I greet you on the re-commencement of our literary year.² Our anniversary is one of hope, and, perhaps, not enough of labor. We do not meet for games of strength or skill, for the recitation of histories, tragedies, and odes, like the ancient Greeks; for parliaments of love and poesy, like the Troubadours³; nor for the advancement of science, like our contemporaries in the British and European capitals. Thus far our holiday has been simply a friendly sign of the survival of the love of letters amongst a people too busy to give to letters any more. As such, it is precious as the sign of an indestructible instinct.

Perhaps the time is already come when it ought to be, and will be, something else; when the sluggard intellect of this continent will look from under its iron lids, and fill the postponed expectation of the world with something better than the exertions of mechanical skill. Our day of dependence, our long apprenticeship to the learning of other lands, draws to a close. The millions that around us are rushing into life, cannot always be fed on the sere remains of foreign harvests. Events, actions arise, that must be sung, that will sing themselves. Who can doubt that poetry will revive and lead in a new age, as the star in the constellation Harp⁴, which now flames in our zenith, astronomers announce, shall one day be the pole-star for a thousand years?

In this hope I accept the topic which not only usage, but the nature of our association, seem to prescribe to this day—the American Scholar. Year by year we come up hither to read one more chapter of his biography. Let us inquire what new lights, new events and more days have thrown on his character, his duties and his hopes.

It is one of those fables which, out of an unknown antiquity, convey an unlooked-



for wisdom, that the gods, in the beginning, divided Man into men, that he might be more helpful to himself; just as the hand was divided into fingers, the better to answer its end.⁵

The old fable covers a doctrine ever new and sublime; that there is One Man, — present to all particular men only partially, or through one faculty; and that you must take the whole society to find the whole man. Man is not a farmer, or a professor, or an engineer, but he is all. Man is priest, and scholar, and statesman, and producer, and soldier. In the divided or social state these functions are parcelled out to individuals, each of whom aims to do his stint of the joint work, whilst each other performs his. The fable implies that the individual, to possess himself, must sometimes return from his own labor to embrace all the other laborers.

But, unfortunately, this original unit, this fountain of power, has been so distributed to multitudes, has been so minutely subdivided and peddled out, that it is spilled into drops and cannot be gathered. The state of society is one in which the members have suffered amputation from the trunk, and strut about so many walking monsters — a good finger, a neck, a stomach, an elbow, but never a man.

Man is thus metamorphosed into a thing, into many things. The planter, who is Man sent out into the field to gather food, is seldom cheered by any idea of the true dignity of his ministry. He sees his bushel and his cart, and nothing beyond, and sinks into the farmer, instead of Man on the farm. The tradesman scarcely ever gives an ideal worth to his work, but is ridden by the routine of his craft, and the soul is subject to dollars. The priest becomes a form; the attorney, a statute-book; the mechanic, a machine; the sailor, a rope of a ship.

In this distribution of functions the scholar is the delegated intellect. In the right state, he is Man Thinking. In the degenerate state, when the victim of society, he tends to become a mere thinker, or, still worse, the parrot of other men's thinking.

In this view of him, as Man Thinking, the theory of his office is contained. Him Nature solicits with all her placid, all her monitory pictures; him the past instructs; him the future invites. Is not, indeed, every man a student, and do not all things exist for the student's behoof?. And, finally, is not the true scholar the only true master? But the old oracle said, "All things have two handles; beware of the wrong one." In life, too often the scholar errs with mankind and forfeits his privilege. Let us see him in his school, and consider him in reference to the main influences he receives.