

STENDHAL / LOVE

司汤达论爱情

英中文双语读本

[法] 司汤达 著





司汤达  
论爱情

◎ 崔士箴译

图书在版编目 (C I P) 数据

司汤达论爱情 / (法) 司汤达 (Stendhal) 著; 崔士  
旒译. —北京: 团结出版社, 2005.6  
ISBN 7-80130-893-X

I. 司... II. ①司...②崔... III. 英语—对照读物,  
散文—英、汉 IV. H319.4: I

中国版本图书馆CIP数据核字 (2005) 第016366号

出版: 团结出版社

(北京市东城区东皇城根南街 84 号)

[电话: (010)6513.3603(发行部) 6524.4792(编辑部)]

<http://www.tjpress.com>

E-mail: unitypub@263.net

经销: 全国新华书店

印刷: 三河市东方印刷厂

开本: 170×230 毫米 1/16

印张: 33

印数: 7000

字数: 558 千字

版次: 2005 年 8 月 第 1 版

印次: 2005 年 8 月 第 1 次印刷

书号: ISBN7-80130-893-X/H·22

定价: 58.00 元(平)

(如有印装差错, 请与本社联系)

## PREFACE TO THE FIRST EDITION

*It is of little use for an author to beg the public's indulgence, for the very act of publication gives the lie to this pretence at modesty. He had better submit himself squarely to the justice, patience, and impartiality of his readers. It is chiefly to the last of these qualities that the author of the present work now makes appeal. He has heard much talk in France of writings, opinions, and feelings which are typically French, and has reason to fear that his presentation of facts as they really are, and his respect only for feelings and opinions which are universally typical, should have played into the hands of that passion for exclusiveness which has of late apparently been classed among the virtues, though its nature is highly equivocal. What, indeed, would become of history, ethics, even science and letters, if they had to be typically Ger-*

*Stendhal*



### 初版序<sup>1</sup>

一个作者请求广大读者宽宥是徒劳的，因为书已出版的事实正好否定了这种所谓谦虚。他宁愿信赖他的读者的公正、耐心和不偏不倚。尤其是最后这一条，正是本书作者所希冀的。由于在法国经常听到谈论对“真正法国的”作品、见解、情感，所以他有理由担心，他如实地描写事物的本来面目，而且只对无处不在的真正情感和见解表示尊重，他可就要惹得那种专有的感情来攻击他自己了，因为我们知道，若干时候以来，是把那种专有的感情当作美德来看待的，尽管其特性是什么还是非常模棱两可的。事实上，如果人们刚一跨过莱茵河，越过各条山脉或英吉利海峡，什么历史、道德、甚至科学和文学都必须真正是德国的、真正俄国的或意大利的、

man, typically Russian or Italian, typically Spanish or English, the moment you crossed the Rhine, the mountains, or the Channel? What are we to make of geographical justice or truth? When we meet such expressions as typically Spanish devotion, or typically English virtues, used in earnest in the speeches of foreign patriots, it is high time to grow suspicious of the sentiments which inspire exactly similar statements elsewhere. In Constantinople, and in all barbaric countries, this blind and exclusive partiality for one's own land is a fury which demands blood. Among cultured peoples it is a pained, unhappy, anxious vanity, that turns at bay on the very slightest provocation.

Extract from the preface to *Voyage en Suisse*, by M. Simond

L O V S

真正西班牙的或英国的,那么会变成什么样子呢?如何来看待这种地理的裁定或事实呢?当我们看到诸如“真正西班牙的献身精神”、“真正英国的美德”之类的说法被严肃地用于外国爱国者的演说中时,也正是我们怀疑这种在别处也起着支配作用的一切相似的感情之时。在君士坦丁堡<sup>2</sup>和在所有蛮族人那里,这种对自己国家盲目的和狭隘的偏袒,乃是一种只论血统的狂热;而在各文明国家的人民中,那就是一种痛苦的、不幸的、令人不安的虚荣心了。而这种虚荣心,你一旦多少伤害它一点儿,就会陷入绝境。

(摘自西蒙先生的《瑞士游记》序言。)

#### 【注释】

1.这篇序言只在1822年蒙吉出版社出版的本书第一版中出现过。——原出版者注

2.土耳其伊斯坦布尔的旧称。——译注

## FIRST ATTEMPT AT A PREFACE

*This book has met with no success; it has been found unintelligible, and not without cause. In this new edition, therefore, the author has tried above all to express his ideas clearly. He has related how they occurred to him, and has written a preface and an introduction, all for the sake of clarity. Yet despite all this care, for every hundred readers who have enjoyed Corinne, not more than four will understand this book.*

*Although it deals with love, this little book is not a novel, and above all it is not entertaining like a novel. It is simply an exact and scientific description of a brand of madness very rare in France. The conventions, whose sway widens daily, more from a fear of ridicule than from moral purity, have turned the word which serves me for title into*

*Stendhal*



### 序 一<sup>1</sup>

这部书问世未获成功；大家都认为它难以理解，这不无道理。因此作者借再版之机，尽可能把自己的观点表述清楚。作者阐述了这些观点之所由来；写了一篇序言和一篇绪论，都是希望把观点说清楚，尽管用心如此良苦，但在一百位能读懂《高丽娜》<sup>2</sup>的读者中，未必有四个人能读懂这部书。

这部区区之作谈的虽是爱情，但并非小说，更不像小说那样有趣。它只是对在法国很罕见的一种狂热感情作了准确而科学的描述。现在日益流行的那种世俗虚礼客套，与其说是来自我们伦理道德的醇厚，倒不如说更是由于害怕受到讥讽所使然。而这种世俗虚礼已把我用来作为这部著作题目的字眼变得难以启齿，甚至可能听之有点刺耳。但我还是不得不用

something unmentionable, something that even conveys lewdness. I could not avoid using the word, and trust that the scientific austerity of my style puts me beyond reproach on that score.

I know one or two legation secretaries who, on their return, will be able to do me this favour. Until then, I can only suggest that those who dispute the facts I shall relate should kindly pay me no attention whatsoever.

I may be charged with egotism for the form I have adopted. But a traveller is allowed to say: "embarked at New York for South America. I went up to Santa Fé de Bogota. Midges and mosquitoes bothered me on the journey, and for three days I could not open my right eye."

The traveller is not accused of being too fond of the first person singular; all these I's and me's are forgiven him because to use them is the clearest and most interesting way of relating what he has seen.

It is to be clear and graphic, if he can, that the author of this journey into the little-known regions of the human heart says: 'I went with Mme Gherardi to the salt mines of Hallein...' 'Princess Crescenzi said to me in Rome...' 'One day in Berlin I saw handsome Captain L...' 'All

B O T S

这个字；惟愿书中论点的那种科学的严肃态度能使我免遭这类责难。

……

我认识一两位使馆的秘书，他们回国后可能会帮我作些解释。在此之前，我对那些不承认我所叙述的事实的人能说什么呢？我惟有恳请他们别听我的。

有人可能会因为我所采取的叙述形式而指责我是自我中心主义。不过人们是允许一个游子这样叙事的：“我原在纽约，我从那儿乘船前往南美，然后‘我’登岸直赴圣一菲一德一波哥大<sup>③</sup>。一路上蚊叮虫咬，搅得‘我’苦不堪言，而且害得‘我’三天睁不开右眼。”

我们不会因为这位游子喜欢说到自己而责难他；我们能谅解他使用的所有‘我’字，因为这是他叙述一路上所见所闻的最明了和最生动的方法。

正是为了尽可能把他在人心深处罕为人知的地区所作的旅行明了而生动地描绘出来，作者才这样说的：“我同吉拉尔迪夫人一起到过哈莱因的盐矿……克雷桑齐王妃在罗马曾对我说……”“有一天我在柏林见到了

these little things have really happened to the author, who has spent fifteen years in Germany and Italy. But being more inquisitive than susceptible, he has never met with even the mildest adventure, nor experienced any personal emotion worth recording. If he should be thought proud enough to be live otherwise, let him say that an even greater pride would have stopped him publishing his heart and selling it to the public for six francs, like the folk who bring out their memoirs during their lifetime.

In 1822 the author corrected the proofs of this moral journey, as it were, through Italy and Germany. He had described things the very day he observed them, and his manuscript contained a detailed account of all the phases of that disease of the soul called love. He treated this manuscript with the blind respect that a fourteenth-century scholar would have brought to a newly discovered work of Lactantius or Quintus Curtius. When he came across some obscure passage, and to be quite frank this often happened, he always assumed that the fault lay with his later self. He admits that he carried his respect for the manuscript as far as to publish several passages that he no longer un-

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英俊的L上尉……”所有这些区区小事都是作者的亲身经历,因为作者在德国和意大利曾住过15年。但是,作者虽生性好奇,却并不机敏,故而他从未有过哪怕是最微不足道的奇遇,也未体验过任何值得称道的个人感情;而如果他像人们想像的那样自视颇高而非妄自菲薄,那么更大的高傲理应妨碍他敞开心扉并阻止他为了6个法郎就将其出卖给读者,像一些在生前就出版自己的回忆录的人那样。

1822年,作者校改了他在意大利和德国的这类精神旅程的校样,他描写的都是他当时的见闻,然后整理成手稿,内容是对名之为“爱情”的这种心病的各个阶段所作的详细描述。他对这份手稿盲目尊崇,恰似十四世纪的学者对刚发掘出来的拉克丹斯<sup>④</sup>或昆特-居尔士<sup>⑤</sup>的手稿所表现出来的那种盲目崇拜。当作者遇有某种不明之处——说真的,这在手稿中是常有的事——,他总认为那必定是如今的“我”出了差错。他承认,他对这份手稿的珍视,已到了把他自己也不理解的好多段落都印了出来的程度。对于一个梦想获得读者承认的人来说,这简直就是发了疯。可是当他长途跋涉之后重返巴黎时,作者以为若不对报社俯首贴耳,就不可能获得成功。





derstood. This would be crazy for anyone seeking public acclaim, but when he saw Paris again after his travels, the author considered it would be impossible to achieve success without stooping to pander to the press. Now if one is going to cringe, one might as well keep it for the prime minister. Since what goes by the name of success was out of the question, the author pleased himself and has published his thoughts exactly as they occurred to him. In this he follows the example of the Greek philosophers of old, whose practical wisdom is his delight and admiration.

It takes years to penetrate intimately into Italian society. Perhaps I shall have been the last traveller in those regions. Since the advent of the Carbonari and the Austrian invasion, foreigners will never again be welcomed in those drawing-rooms so full of light-hearted joy. The monuments, streets, and public squares of a town will still be accessible, but not the society; the foreigner will always be suspect, regarded by the inhabitants as a potential spy. Or they will fear he may laugh at the battle of Antrodoco, and at the mean shifts necessary to evade persecution by the ten or so ministers and favourites who surround the

L O V E

然而,若要卑躬屈节奉承别人,还不如去奉承总理。既然求取成功无望,作者就把自己那些已经写出来的观点一字不易地发表出来以自娱。希腊的那些哲学家们从前就是这么做的,作者对他们那种务实的精神不胜仰慕。

要想深入了解意大利的社交生活,需要花好多年时间。也许我是那个国家的最后一名游客了。自从烧炭党运动和奥地利人入侵以来,外国人再也没有作为朋友被欢迎进那些充满无比欢乐的沙龙中了。你可以游览城里的纪念建筑、街道和广场,但绝对看不到社交生活;外国人总是让当地居民害怕,被怀疑成间谍,或者害怕他会嘲笑安特罗多科战役,嘲笑在这个国家里为了不受那8个或10个围着亲王转的大臣或宠臣的迫害而不得不采取的卑躬屈节的媚态。我确实喜爱这里的居民,所以我能够了解到事实真相。那时我一连10个月没有讲过一句法语,要不是发生了骚乱和烧炭党运动,我绝不会回法国。我把善良纯情看得高于一切。

尽管我想方设法使表达清晰明了,但我无法创造奇迹;我不能使聋者复聪,也不能使瞽者复明。因此,我劝那些年进项达十万法郎的、既有钱又快乐的人,在翻开本书之前,赶快把书合上,特别是那些银行家、制造商、

prince. I really loved the people there, and I was able to see the truth. Sometimes I would not speak a word of French for almost a year, and had it not been for the disturbances and the activities of the Carbonari I should never have returned to France, for I value good fellowship above all things.

Though I have made every effort to be clear and lucid I cannot work miracles; I cannot give hearing to the deaf, nor sight to the blind. So people with money and coarse pursuits, who have made a hundred thousand francs in the year before they open this book, had better close it again quickly, particularly if they are bankers, manufacturers, or respectable industrialists; in a word, men with highly positive ideas. The book will be less unintelligible to anyone who has won a fortune on the Stock Exchange or in a lottery. Wealth won in such a way is perfectly compatible with a habit of daydreaming for hours at a time, or of enjoying the emotions stirred by one of Prud'hon's pictures, by a passage of Mozart, or by a certain glance from a woman who is often in your thoughts. People who pay two thousand workmen at the end of every week do not waste their time like this; their minds are always bent on

*Pendhal*

受人敬重的实业家们,即所谓那些具有杰出而积极见解的人们。那些在股票交易所或在彩票上发了大财的人,也许对本书的奥妙还能领略一二。这种发财方式是能与整天做白日梦、与由于普吕东的一幅画、莫扎特的一首曲子、或你朝思暮想的一个女子的某个眼神而激起的感情冲动相通的。而那些每个周末都要向两千工人支付工钱的人,却绝不会这样来浪费他们的时间,他们的心思总是放在有利可图的和有效益的事情上。如果他们有闲暇去恨的话,他们一定会恨我所说的这种白日做梦的人;他们一定愿意把那种人当做他们开心取乐的嘲笑对象。那种人竟然把一种见解看得比一千法郎的钱袋还重,实在叫腰缠万贯的实业家们百思不得其解。

我的书也不宜于那些勤奋好学的年轻人阅读,实业家一年赚十万法郎,而他们却在同一年里学会了现代希腊语,就在他们颇感自豪之际,又萌发了想再学阿拉伯语之念。有些人从未因某些莫名其妙的原因——倒不是虚荣,而是怕在沙龙里泄露出来会感到羞愧难当——而痛苦不堪,我恳请这些人别翻开这本书。

我敢肯定本书不会讨那些在这类沙龙里时刻都在搔首弄姿以惹人注



useful and positive things. The dreamer I am speaking about is the man they would hate if they had the leisure to do so; the man they would most willingly choose as the subject of their funny stories. The industrial millionaire has a confused feeling that such a man would value a thought higher than a banknote.

I take equal exception to the studious young man who, in the year during which the industrialist earned his hundred thousand francs, acquired a knowledge of modern Greek of which he is so proud that he is already aspiring to Arabic. If you have never been unhappy for some imaginary reason other than vanity, and which you would be ashamed to hear disclosed in a drawing-room, then kindly leave this book unopened.

I am bound to displease the women who, in those same drawing-rooms, force attention by their perpetual affectedness. I have occasionally caught some of them in an unguarded moment of sincerity, and they were so surprised that they did not know whether a recent sentiment they had expressed was natural or affected. How could such women judge a description of true feelings? This book has indeed been

§ ④ ⑦ ⑧

意的女人的欢喜。我确曾感到十分惊讶,当她们扪心自问时,连她们自己也无法知道她们刚刚表现出来的那种感情是出自本能抑或假装。这些女人怎么能去评判对真正感情的描绘呢?所以她们视本书为眼中钉;她们说过,作者大概是个卑鄙小人。

当人们偶尔想起自己年轻时的某些行为而突然红了脸;由于内心的窃喜而干了蠢事,并因此而感到痛苦,这不是因为他成了沙龙中众人的笑料,而只是在沙龙中个别人眼中显得可笑;26岁时,他真诚地爱上了一个女子,而她却爱着另一个男人,或者更有甚者(不过这种情况极其罕见,故我勉为其难地才将其写出,是怕重蹈初版时那样不被理解的危险),当有人走进自以为是其所爱的女人的沙龙时,他只想着从她的眼神里看到她时刻对自己的印象,却丝毫未打算在自己的眼神中传达对她的爱来:这就是我要向我的读者询问的经历。恰恰是许多这类细腻而罕见的感情描述,在那些具有实际思想的人看来觉得难以理解。怎样使他们看起来清楚明了呢?向他们宣布提价 50 生丁,或者改变哥伦比亚海关的税率<sup>6</sup>。

本书接着简直可说是简洁地、合情合理地、精确地逐一阐述了各种各

their pet aversion; they have described its author as unspeakable.

Do you suddenly blush when you think of certain things you did when you were young? Have you been foolish because you were tender, and do you reproach yourself, not because you look ridiculous in the eyes of all the room, but rather in the eyes of one particular person there At twenty-six, did you fall head over heels in love with a woman who loved another? Or again—but the case is so rare that I hardly dare quote it for fear of falling into unintelligibility again, as I did in the first editon—did you perchance, as you entered the drawing-room that contained the woman you believed you loved, think of nothing but to read in her eyes what she thought of you at that moment, so that you had no thought of conveying your love for her through your own glances? These are the antecedents I require in my readers. It is the description of many of these delicate and rare feelings that has seemed obscure to men with positive ideas. What could I do to be lucid in their eyes? Perhaps announce a fifty-centime rise in price, or an alteration to the customs tariffs of Colombia. <sup>1</sup>

The book that follows explains simply, rationally, and, as it were,

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样的感情,而其总括起来称之为爱的情感。

请想像有一幅用白色石笔画在一块大石板上的相当复杂的几何图形:那么好!我就来解释这幅几何图形;不过得有一个必要的条件,那就是这幅图形必须已经存在于石板上,而不能由我来画。如此艰难地把关于爱情的问题写成一本不是小说的书,本就是一件不可能的事。而满怀兴味地对这种情感进行一番哲学性的研究,这在读者心中则必须是另一回事了;他必须经历过爱情才行。不然人们能在何处尝试一种情感呢?

这就是我不能避开的含混不清的原因。

就像人们所说的天上的银河那样,爱情是由千万颗小星星构成的灿烂的星团。而其中的每一个星团常常就是一片星云。有很多部书记载了四五百个小的有连续性的感情,而要辨认出是哪些构成了这种情感则十分困难,即使最明显的,也常常弄错,把次要的当成了主要的。这些书写得最好的,诸如《新爱洛绮丝》<sup>7</sup>,戈丁夫人的小说,莱斯皮纳斯小姐的《书信集》<sup>8</sup>,《曼依·莱斯科》<sup>9</sup>,都是在法国写的,在这个国家里,被称之为爱情的植物一向害怕受人嘲笑,这个国家被民族情感上的约束、虚荣心压得喘不

mathematically, the various feelings which succeed each other to become, in their entirety, the passion called love.

Imagine a fairly complicated geometrical figure drawn in chalk upon a large blackboard. Well, I am going to explain this figure, but a necessary condition is that it should already be there on the board; I cannot draw it myself. It is this inability that makes it so difficult to write a book about love which is not a novel. The reader requires more than mere intelligence to follow a philosophical examination of this sentiment with interest; it is absolutely imperative that he should have seen love. Now where can one see a passion?

Here is a source of obscurity about which I can do nothing.

Love is like the heavenly phenomenon known as the Milky Way, a shining mass made of millions of little stars, many of them nebulae. Four or five hundred of the small successive feelings—so difficult to recognize—that go to make up love have been noted in books, but only the more obvious ones are there. Among the many errors is that of mistaking the lesser lights for the greater. The best of these books, such as La Nouvelle Héloïse, the novels of Madame Cottin, the Letters of

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过气来,几乎从来没有达到过它应有的高度。

那么怎样通过小说来理解爱情呢?怎样在看了数百部声誉卓著的作品描述之后,但又从未体验过爱情,却要从中去寻找这种狂热的原因呢?我对此将回答:“这就是狂热。”

可怜的已醒悟了的青年女子,你愿意再回味一下好多年前曾那么占据了你的心的事情吗?此事你不敢对任何人说起,因为它险些使你失了贞操。我正是为了你才重写了这部书,而且力求把事实描绘得更清楚,你看了以后,请绝不要用一句简单而轻蔑的话来谈论它,而是请你把它丢在你的柠檬木书架上,放在其他书籍的后面;若是我,我甚至会在书中保留若干页而不裁开。

有缺点的人会保留书中的若干页不裁开。他自以为是哲学家,因为他始终对这类把一周的全部幸福寄托在一个眼神上的发狂的激情一窍不通。还有人到了成年时,为了面子要忘掉曾有一天他们竟会屈尊追求一位妇女而却遭到拒绝的羞辱;这部书将遭到他们的憎恨。在我所看到的以种种理由和总是满怀愤怒地攻击这部书的众多颇具才智的人当中,最使我

*Mademoiselle Lespinasse, and Manon Lescaut, have been written in France, a country where the plant called love is chronically afraid of ridicule, stifled by the demands of the national passion—vanity—and hardly ever grows to its full stature.*

*What sort of knowledge of love can be gained from novels? When you have seen it described in a hundred best-sellers but have never felt it, is it worth coming to this book to find an explanation of its madness? Like an eche I reply: "It's madness!"*

*Poor disillusioned young woman, would you like once again to live through what engrossed you so much a few years ago, something you dared not mention to a soul, and which nearly cost you your honour? It is for you I have re-written this book and tried to make it clearer. When you have read it, never speak of it without a slight sneer, and thrust it into your lemon-wood bookcase behind the other books; I should even leave a few pages uncut, if I were you.*

*More than a few pages will be left uncut by the imperfect being who imagines himself a philosopher because he has always been a stranger to the mad emotion that can make a week's happiness de-*

*Stendhal*

感到可笑的是这样一些人：他们大言不惭地硬说他们总是能胜过心灵上的弱点，而且仍然具有相当的洞察力来先验地判断一篇哲学论文的准确程度，而这只不过是所有这些弱点的系统描述而已。

那些严肃的大人物，在世上享有贤哲的而绝非徒有虚名的声望，他们非常懂得一部小说：那有多么感人啊！而一部哲学书，作者却在里面冷冰冰地描绘着被称之为爱情的这种心灵疾病的各个不同阶段。小说多少能打动他们一点；至于哲学论文，这些贤哲们就像瞎子读博物馆藏画上的说明一样，而且他们还会对作者说：“您得承认，先生，您的作品太晦涩难解了。”假如这些盲人就是这些贤哲，长期以来就享有这种殊荣，而且非常想成为卓然不凡的人，那会怎样呢？那可就有作者好看的了。这也正是作者在第一版出版时遇到的情况。有许多册书目前由于那些颇具才智的人的狂暴的虚荣心而被烧掉。我且不谈这些侮辱，却多少也受了他们那种狂热的奉承：作者曾被宣布为粗俗的、不道德的、为平民百姓写作的作家，危险人物，等等。在实行君主制的国家里，这些头衔是对胆敢写有关伦理道德的书却不把书献给当代的迪巴丽夫人<sup>10</sup>的人的最切实的奖赏。如果文学



pend on one glance. Others, as they get older, exert their vanity to the utmost in order to forget that they could once be so humble as to court a woman and so expose themselves to the humiliation of being refused; they will hate this book. Among the many intelligent people who have condemned this book for various reasons—but always in anger—the only ones who struck me as ridiculous were the men whose double vanity could claim always to have been above love's weaknesses, and yet to be gifted with such penetration that they could judge a priori the accuracy of a philosophical treatise which is simply a detailed description of these same weaknesses.

Peuple of grave disposition, who enjoy a reputation for unromantic wisdom, are much more likely to understand a novel, however passionate, than a philosophical work in which the author coldly describes the various phases of the disease of the soul called love. They are moved in some way by a novel, but when it comes to a philosophical treatise these wiseacres are like blind men asking someone to read them a description of the pictures in the Museum, and saying to the author: 'You must admit that your work is terribly obscure.' And what if these blind

L O V E

并不风行一时,如果文学只有为他们服务的那些人才去关心,实乃文学之幸! 在丹若侯爵<sup>11</sup>看来,高乃依在创作《熙德》<sup>12</sup>的时代不过是一个老实人。而今天,大家都自以为能读懂德·拉马丁先生的著作;这在他的书商看来真是太好了;可是对这位伟大的诗人来说则是大坏事,糟透了坏事。在我们这个时代,在一些人看来,天才对人须宽厚谨慎,而且绝不应该想到这些人,否则就是有失身份。

一个国务参政员,一个棉织工厂厂主,或者一个对债务非常精明的银行家,他们那种艰辛的、活跃的、可敬的和讲究实利的生活,是要由数百万的收益来报偿,而不是要柔情的慰藉。这些先生们的心渐渐地僵化了;对他们来说,实利和效益就是一切,而且他们的灵魂容不得任何感情的灵魂,即使他们的内心也非常需要消遣,绝不可能去做必要的和连绵不断的事情。

这篇序言写出来只是为了大声宣布,本书不幸只能被那些闲得发疯的人所理解。很多人认为这可冒犯了他们,我希望他们别再读下去了。

men are intelligent, long acknowledged as such, and convinced of their own clear-sightedness? The author gets a rough passage. This is exactly what happened to the writer over the first edition. Several copies of it were actually burnt by extremely intelligent people infuriated by vanity. I say nothing of the insults, none the less flattering for their fury: the author was coarse; he was immoral; he pandered to the public taste; he was a dangerous man, and so on, In counirics exhausted by the monarchic system, these epithets are the assured reward for those who choose to write about ethics and fail to dedicate their work to the Dubarry of the day. Literature would be blessed enough if it were not a question of fashion, and if those for whom it is written were the only ones who paid any attention to it. in the days of the Cid, Corneille was just 'my good man' to M. le Marquis de Danjcau.<sup>2</sup> Nowadays everybody thinks himself qualified to read M. de Lamartine; all the better for his publisher, but how hard, how terribly hard on the great poet himself. Nowadays genius has to put itself out for people it should not even have to demean itself by thinking about.

The active, hardworking, eminently respectable and positive life of a

*Stendhal*



### 【注释】

1. 写于 1826 年 5 月。这篇序言和后面的两篇序言首次收入 1853 年米歇尔·莱维出版社的《爱情论》(来出版过的片段)——原出版者注。

2. 《高丽娜》是法国女作家斯塔尔夫夫人(1766-1817),所著的一部长篇小说。——译注

3. Santa-Fe-de-Bogota, 现称 Bogota, 哥伦比亚首都。——译注

4. Lactence, 公元三世纪的一个基督教卫道士。——译注

5. Quinte-Curce, 公元一世纪的拉丁历史学家。——译注

6. 有人对我说:“删去这一段吧,再没有比这更真实的了;但是要当心那些实业家们;他们要责骂贵族。”——在 1817 年,我没有害怕过总检察长;为什么我在 1826 年会害怕百万富翁呢?他们在售给埃及帕夏老爷的船时使用的诡计打开了我的眼界,而我只担心我所尊重的一切。——原注。

7. 法国十八世纪杰出作家让-雅克·卢梭著的书信体小说。——译注

8. 莱斯皮纳斯小姐是十八世纪法国巴黎最杰出的、最具解放精神的文学沙龙之一的女主人,著有《书信集》。

9. 《曼依·莱斯科》是法国十八世纪小说家普雷沃所著,被誉为十八世纪情感小说的典范。——译注

10. 路易十五的宠妇,后被送上断头台。——译注



Privy Councillor, a textile manufacturer, or a clever banker reaps its reward in wealth but not in tender sensations. Little by little the hearts of these gentlemen ossify; things positive and useful possess them utterly, and they lose the capacity for that sentiment which, above all, requires leisure and makes a man quite incapable of any rational and consecutive undertakings.

The whole purpose of this preface is to proclaim that the book which follows it will be understood only by those who have had leisure enough to commit acts of folly. Many people will think themselves offended; I hope they will read no further.

1. 'Cut out this bit,' they tell me, 'it's perfectly true, but beware the business-men; they will cry "aristocrat!"' I was not afraid of the Procurator-General in 1817, so why should I fear millionaires in 1826? The ships sold to the Pasha of Egypt have opened my eyes to their little game, and I only fear what I respect.

2. See *Mémoires de Dangeau*, Genlis edition, p. 120.

司 达 爱 情

11. 见《丹若回忆录》第 120 页, 让利出版社出版。——原注

12. 高乃依是法国十七世纪古典主义悲剧的重要作家之一。《熙德》是他创作的最优秀的悲剧。——译注