



ISBN 978-7-5100-4480-9



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WS/4480 定价:27.80元

H319.4:K  
L953

# 名人传

The Life of Beethoven  
The Life of Michaelangelo  
The Life of Tolstoy

欧洲文学卷

中英对照全译本

[法] 罗曼·罗兰 著

*Romain Rolland*

盛世教育西方名著翻译委员会 译



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世界图书出版公司

上海·西安·北京·广州

图书在版编目 (CIP) 数据

名人传 : 英汉对照 / (法) 罗兰 (Rolland, R.) 著 ; 盛世教育  
西方名著翻译委员会译. -- 上海 : 上海世界图书出版公司, 2012.6  
ISBN 978-7-5100-4480-9

I. ①名… II. ①罗… ②盛… III. ①英语—汉语—对照读物  
②贝多芬, L.V. (1770~1827)—传记③米开朗基罗, B. (1475~  
1564)—传记④托尔斯泰, L.N. (1828~1910)—传记 IV.  
①H319.4: K

中国版本图书馆 CIP 数据核字(2012)第 067971 号

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上海世界图书出版公司 出版发行

上海市广中路 88 号

邮政编码 200083

北京中科印刷有限公司印刷

如发现印刷质量问题, 请与印刷厂联系

(质检科电话: 010-84897777)

各地新华书店经销

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开本: 880×1230 1/32 印张: 14.5 字数: 506 000

2012 年 6 月第 1 版第 1 次印刷

ISBN 978-7-5100-4480-9/H·1189

定价: 27.80 元

<http://www.wpcsh.com.cn>

<http://www.wpcsh.com>

## 前言

通过阅读文学名著学语言，是掌握英语的绝佳方法。既可接触原汁原味的英语，又能享受文学之美，一举两得，何乐不为？

对于喜欢阅读名著的读者，这是一个最好的时代，因为有成千上万的书可以选择；这又是一个不好的时代，因为在浩繁的卷帙中，很难找到适合自己的好书。

然而，你手中的这套丛书，值得你来信赖。

这套精选的中英对照名著全译丛书，未改编改写、未删节削减，且配有权威注释、部分书中还添加了精美插图。

要学语言、读好书，当读名著原文。如习武者切磋交流，同高手过招方能渐明其间奥妙，若一味在低端徘徊，终难登堂入室。积年流传的名著，就是书中“高手”。然而这个“高手”，却有真假之分。初读书时，常遇到一些挂了名著名家之名改写改编的版本，虽有助于了解基本情节，然而所得只是皮毛，你何曾真的就读过了那名著呢？一边是窖藏了50年的女儿红，一边是贴了女儿红标签的薄酒，那滋味，怎能一样？“朝闻道，夕死可矣。”人生短如朝露，当努力追求真正的美。

本套丛书的英文版本，是根据外文原版书精心挑选而来；对应的中文译文以直译为主，以方便中英文对照学习，译文经反复推敲，对忠实理解原著极有助益；在涉及到重要文化习俗之处，添加了精当的注释，以解疑惑。

读过本套丛书的原文全译，相信你会得书之真意、语言之精髓。

送君“开卷有益”之书，愿成文采斐然之人。

图书在版编目(CIP)数据

名人传：英汉对照 / (法) 罗曼·罗兰(Roland R.) 著；傅雷译

西方名著翻译委员会译；上海译文出版社出版，2012.5

ISBN 978-7-5327-6111-9

I. ①名—L.V. ②名—L.V. ③名—L.V. ④名—L.V. ⑤名—L.V.

⑥贝多芬, L.V. ⑦贝多芬, L.V. ⑧贝多芬, L.V. ⑨贝多芬, L.V.

⑩贝多芬, L.V. ⑪贝多芬, L.V. ⑫贝多芬, L.V. ⑬贝多芬, L.V.

⑭贝多芬, L.V. ⑮贝多芬, L.V. ⑯贝多芬, L.V. ⑰贝多芬, L.V.

⑱贝多芬, L.V. ⑲贝多芬, L.V. ⑳贝多芬, L.V. ㉑贝多芬, L.V.

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## THE LIFE OF BEETHOVEN

贝多芬传

INTRODUCTION.....	2
导言.....	2
CHAPTER 1 HIS LIFE.....	10
第一章 贝多芬生平.....	10
CHAPTER 2 HIS WILL.....	58
第二章 贝多芬的遗嘱.....	58
CHAPTER 3 HIS LETTERS.....	64
第三章 书信集.....	64
CHAPTER 4 HIS THOUGHTS.....	101
第四章 思想录.....	101
CHAPTER 5 ON CRITICISM.....	106
第五章 关于批评.....	106



CHAPTER 12 ART AND CONSCIENCE.....	364
第十二章 艺术和良心.....	364
CHAPTER 13 SCIENCE AND ART.....	372
第十三章 科学和艺术.....	372
<b>THE LIFE OF MICHELANGELO</b>	
米开朗琪罗传	
PREFACE.....	108
原序.....	108
INTRODUCTION.....	114
导言.....	114
PART 1 THE STRUGGLE.....	130
上篇 战斗.....	130
1. STRENGTH.....	130
一. 力量.....	130
2. SHATTERED STRENGTH.....	159
二. 力的崩裂.....	159
3. DESPAIR.....	178
三. 绝望.....	178
PART 2 ABDICATION.....	197
下篇 舍弃.....	197
1. LOVE.....	197
一. 爱情.....	197
2. FAITH.....	229
二. 信心.....	229
3. SOLITUDE.....	252
三. 孤独.....	252
EPILOGUE DEATH.....	263
尾声 死亡.....	263

## THE LIFE OF TOLSTOY

### 托尔斯泰传

PREFACE.....	271
原序.....	271
CHAPTER 1 CHILDHOOD .....	276
第一章 童年.....	276
CHAPTER 2 BOYHOOD AND YOUTH.....	283
第二章 少年及青年时代.....	283
CHAPTER 3 YOUTH: THE ARMY .....	290
第三章 青年：从军.....	290
CHAPTER 4 EARLY WORK: TALES OF THE CAUCASUS .....	293
第四章 早期创作：高加索山脉的故事.....	293
CHAPTER 5 SEBASTOPOL: WAR AND RELIGION.....	302
第五章 塞瓦斯托波尔：战争和宗教.....	302
CHAPTER 6 ST. PETERSBURG.....	311
第六章 圣彼得堡.....	311
CHAPTER 7 “FAMILY HAPPINESS”.....	322
第七章 《家庭幸福》.....	322
CHAPTER 8 MARRIAGE.....	326
第八章 婚姻.....	326
CHAPTER 9 “ANNA KARENIN”.....	337
第九章 《安娜·卡列尼娜》.....	337
CHAPTER 10 THE CRISIS.....	347
第十章 危机.....	347
CHAPTER 11 REALITY.....	359
第十一章 现实.....	359

CHAPTER 12 ART AND CONSCIENCE.....	364
第十二章 艺术和良心 .....	364
CHAPTER 13 SCIENCE AND ART .....	372
第十三章 科学和艺术 .....	372
CHAPTER 14 THEORIES OF ART: MUSIC.....	388
第十四章 艺术理论: 音乐 .....	388
CHAPTER 15 "RESURRECTION" .....	407
第十五章 《复活》 .....	407
CHAPTER 16 RELIGION AND POLITICS .....	415
第十六章 宗教和政治 .....	415
CHAPTER 17 OLD AGE.....	430
第十七章 老年 .....	430
CHAPTER 18 CONCLUSION .....	446
第十八章 尾声 .....	446
中英对照全译本系列书目表 .....	455



面。在这些作品中，贝多芬所有这些方面，都表现得非常完美。贝多芬被认为是人类历史上最伟大的音乐家之一。

## 引言

# The Life of Beethoven

## 贝多芬传

## INTRODUCTION

## 导言

It is not very generally recognised that Beethoven was not only a great musician, but a great leader and teacher. He freed the human spirit from innumerable petty bonds and conventions, he recorded the profoundest experiences of life, and gave form and utterance to emotions hardly guessed – certainly not definitely expressed – before his time. Personally I feel I owe much more to Beethoven in these respects than I do to Shakespeare: and though this, of course, may be a purely personal or accidental matter, yet I mention it in order to show that the music of such a man has, after all, the closest bearing on actual life.

M. Romain Rolland in his excellent little study has brought this prophetic and inspiring quality of Beethoven's life and music out very strongly. He has traced the tragedy of Beethoven's life and experience, and its culmination in a kind of liberation of his spirit from the bonds of mortality; he has shown how this connects up with the composer's strong sentiment of democracy and sympathy with the suffering masses; and how it leads to the

贝多芬不仅是位伟大的音乐家，还是一位伟大的领袖和老师，这并未获得广泛承认。他将人类的精神从无数琐碎的枷锁和传统中解放出来，他将生命中最为深刻的体验一一记录，并将他之前那些时代难以捉摸的情感具象化地表现出来——当然并非百分之百地准确表现。我个人认为从这些方面来看，贝多芬对我的帮助和启迪要比莎士比亚多得多：当然，尽管这可能纯粹只是我个人或是偶然的看法，但我提到它是为了说明，归根结底贝多芬的音乐与现实生活有着密不可分关联。

罗曼·罗兰在他精湛的研究中曾将贝多芬的一生和他的音乐的预言性和鼓舞人心的特质剖析得十分透彻。他追溯贝多芬富有悲剧色彩的一生和经历，在他生命画上句号的时候，他的精神得以自由永生。他让人们看到作曲家对民主自由的迫切追求和对劳苦大众的深切同情是如何结合在一起，而这种结合又是如何将一种奇特的、欢快的情绪渗透充盈到了贝多芬后期

utterance of that strange sense of joy which penetrates and suffuses his later work. In all these respects M. Rolland regards Beethoven as one of the greatest benefactors of humanity.

On the other hand our author builds in the picture of Beethoven's life and character with a great number of small touches derived from all sorts of writers and biographers — and so succeeds in giving a life-like impression of his personality.

EDWARD CARPENTER.

As bearing on the subject of M. Rolland's book, Mr. Carpenter has kindly given permission to insert the following few extracts from his own book, "Angels' Wings."

"Everything conspired in Beethoven to make his utterance authentic, strong, unqualified — like a gushing spring which leaps from the inaccessible depths of the mountain. His solitary habits kept his mind clear from the mud and sediment which the market-place and the forum mistake for thought; his deafness coming on at so early an age (twenty-eight), increased this effect, it left him fancy-free in the world of music; Wagner even mentions the excessive thickness of his skull (ascertained long after his death), as suggesting the special isolation of his

的作品中去。综合所有这些方面，罗曼·罗兰将贝多芬视为一位全人类最伟大的贡献者。

另一方面，我们的作者运用大量衍生于各种作家和传记作家的各色风格和细节特征，将贝多芬的一生和他的鲜明性格详细描绘出来，此举也成功地让贝多芬的个性栩栩如生、跃然纸上。

爱德华·卡朋特

基于罗曼·罗兰书中的主旨，卡朋特先生慷慨地授权在此插入他个人作品《天使之翼》的部分摘录。内容如下：

“贝多芬煞费苦心心地让他的表达尽量真实、强烈、天然未经修饰——如同飞流直下三千尺的碧泉一般酣畅淋漓。他离群索居的生活习惯令他能在乱世和浊流中仍然保持清醒的头脑，不被主流所误导；而他过早的失聪（年方 28 岁）则令这种遗世独醒的特质更加明显，他得以无忧无虑地在音乐的海洋中畅游；瓦格纳甚至提到过他的头骨比常人要略厚（在他去世很久之后鉴定），这表明他的大脑与凡世绝缘。幼年时期的贝多芬就是一个出色的阅读者。他用他自己独到

brain. From a boy Beethoven was a great reader. He fed his mind in his own way. Unlike the musicians who went before him, he could brook no dependence upon condescending nobilities. He was not going to be a Court fool. The man who could rush into the courtyard of his really sincere friend and 'patron,' Prince Lobkowitz, and shout 'Lobkowitz donkey, Lobkowitz donkey,' for all the valets and chambermaids to hear; or who could leave his humble lodgings because the over-polite landlord of the house would insist on doffing his hat each time they passed on the stairs; must have had 'something of the devil in him!' (This was the verdict of Hummel, Vogler, Gelinck, and others when they first heard him improvise on his arrival at Vienna). In politics, in a quite general way, he evolved radicalism or republicanism as his creed; in religion, though nominally a Catholic, he was quite informal. A pantheist one might perhaps call him, or a mystic after Eckhardt and Tauler. Finally, one may mention, as an indication of the great range and strength of his personality, its exceedingly slow growth. While Mozart at the age of twenty-three had written a great number of Operas, Symphonies, Cantatas and Masses — many of them of quite mature character — Beethoven at the same age had little or nothing to show. His first

的方式丰富滋养他的大脑。与在他之前的音乐家们截然不同，他能做到在贵族权贵的势力面前坚贞不屈。他拒绝成为一名宫廷小丑，他会冲入他真正的挚友和“资助人”洛布科维茨王子的庭院中，当着所有的侍从和女仆的面，高喊“洛布科维茨是蠢驴，洛布科维茨是蠢驴”；他也会因为过分拘礼的房东在每次客人经过楼梯都脱下帽子行礼，而离开简陋的居所。‘他真是个魔鬼！’（这是当贝多芬到维也纳时，赫梅尔、沃格勒、格林柯等人在初次听到他的即兴创作时发表的意见）。在政见方面，和大多数人一样，他援引激进主义或称共和主义的思想 and 原则作为他的信条；在宗教信仰方面，虽然贝多芬是个名义上的天主教徒，但他却十分随便不拘礼节。他称得上是一个泛神论者，或是继埃克哈特与陶勒尔之后的一名神秘主义者。最后或许应该提到的是，虽然贝多芬表现出极其广泛而强烈的个性和人格，他的才能却成长得相当迟缓。当23岁的莫扎特已经写出众多歌剧、交响乐、合唱曲和弥撒曲等——其中许多乐曲的曲风都已十分完美成熟——贝多芬在同样的年纪所能展示的天赋和才能却寥寥无几。贝多芬的第一部交响曲和他的作品大七重奏一直到他大约27岁的时候才写成，而贝多芬本人在回顾时也将这两

Symphony and his Septett, which he always looked back upon as childish productions, were not written till about the age of twenty-seven; and his first great Symphony (the Eroica) not till he was thirty-two.” — Angels’ Wings, pp. 141-2.

“Beethoven came at the culmination of a long line of musical tradition. He also came at a moment when the foundations of society were breaking away for the preparation of something new. His great strength lay in the fact that he united the old and the new. He was epic and dramatic, and held firmly to the accepted outlines and broad evolution of his art, like the musicians who went before him; he was lyrical, like those who followed, and uttered to the full his own vast individuality. And so (like the greatest artists) he transformed rather than shattered the traditions into which he was born.

“Beethoven was always trying to express himself; yet not, be it said, so much any little phase of himself or of his feelings, as the total of his life-experience. He was always trying to reach down and get the fullest, deepest utterance of which his subject in hand was capable, and to relate it to the rest of his experience. But being such as he was, and a master-spirit of his age, when he reached into himself for his own expression, he reached to the

部作品看作是幼稚的产物；而他一直到 32 岁才写出他的第一部伟大的交响曲（《英雄交响曲》）。”

——引自《天使之翼》，第 141-142 页。

“贝多芬的出现正值漫长悠久的传统古典音乐终结的时期，同时也是社会基石分崩离析迎接新时代的时期，他的伟大在于他将新与旧巧妙地结合在一起。他的音乐如史诗般壮烈，也极富戏剧性，而与他的前辈们一样，他在坚定不移地秉承公认的音乐框架同时也不懈追求着对音乐的延伸和发展；和后继者一样，他的音乐极富抒情色彩，并且将他自己丰富多姿的个性表现得淋漓尽致。正因如此，他和那些最杰出的艺术家们一样，与其说他们打破了出生以来的传统，不如说他们变革了传统。

“贝多芬一直都试图表达自我，然而纵观他一生的经历和体验，无论是他自身还是他的情感在其作品中体现出的都仅仅是冰山一角。他一直试图在他所能够的范围内，用他的手指演奏出与他的人生经历有关的最深刻最丰富的体验。而当他成就斐然，他的精神代表了他所在的那个时代，他已到达了抒发自我情感，同时也抒发出他人情感的境界——那个美妙的革命



expression also of others – to the expression of all the thoughts and feelings of that wonderful revolutionary time, seething with the legacy of the past and germinal with the hopes and aspirations of the future. Music came to him rich already with gathered voices; but he enlarged its language beyond all precedent for the needs of a new humanity.” – Ibid, pp. 146-7.

“Bettina Brentano, writing to Goethe of Beethoven, says: ‘I am, indeed, only a child, but I am not on that account wrong in saying (what perhaps no one yet perceives and believes) that he far surpasses the measure of other men. Shall we ever attain to him? I doubt it. May he but live till the lofty problem of his spirit be fully solved; let him but reach his highest aim, and he will put into our hands the key to a glorious knowledge which shall bring us a stage nearer to true blessedness... He said himself: I have no friend, I must live alone; but I know that in my heart God is nearer to me than to others. I approach him without fear, I have always known him. Neither am I anxious about my music, which no adverse fate can overtake, and which will free him who understands it from the misery which afflicts others.’

“These are wonderful words which are put into Beethoven’s mouth. Though their

时代里所有人的情感和思想，过去的遗产尚在涌动，未来的希望与羽翼开始萌芽——这些无不在他的音乐中体现。他所接触到的音乐本身就已经聚集了各种各样丰富的声音，而他将音乐的语言前所未有地放大，为了满足全新的人类的需求。”

——引自同上，第146-147页。

“贝蒂娜·布伦塔诺在给歌德的信中提到贝多芬时，如此说道：

‘我确实还只是个孩子，但对于贝多芬我的评价并没有错（也许没有人会如此认知相信），那就是他的才能远远超出了其他人。我怀疑我们是否能达到与他相同的水平。纵然如此，他依然坚持到彻底解决他精神问题的那一天，他达到了他此生的最高目标，而他将开启通往光辉灿烂的学识大门的钥匙交到我们手中，使我们离真正幸福的舞台更进一步……他如此形容他自己：我没有朋友，我必须独自一人生活；但我却知道在我心中上帝比其他更近。我毫无畏惧地走近他，他对我来说一直都如此熟悉。我也从不用担心我的音乐，没有任何厄运会将我的音乐压倒，而能够领悟音乐的人就能从令他人痛苦不堪的苦难中解脱。’

“这番精辟的话语据说出自贝多芬之口，尽管它们的真实性还

authenticity has been doubted, it is difficult, almost impossible, to suppose that the 'child' or any one else invented them. On the other hand, they agree strangely with those authentic words of his already quoted, 'Every day I come nearer to the object which I can feel though I cannot describe it.'

"Beethoven is the prophet of the new era which the nineteenth century ushers in for mankind. As things must be felt before they can be acted out; so they may be expressed in the indefinite emotional forms of music, before they can be uttered and definitely imaged forth in words or pictorial shapes. Beethoven is the forerunner of Shelley and Whitman among the poets, of J. W. Turner and J. F. Millet among the painters. He is the great poet who holds Nature by the one hand and Man by the other. Within that low-statured, rudely-outlined figure which a century ago walked hatless through the fields near Mödling or sat oblivious in some shabby restaurant at Vienna, dwelt an emotional giant – a being who – though his outer life by deafness, disease, business-worries, poverty, was shattered as it were into a thousand squalid fragments – in his great heart embraced all mankind, with piercing insight penetrated intellectually through all falsehoods to the truth, and already in his art-work gave

有待考证，但却很难、几乎不可能假设是那个‘孩子’或是别的什么人凭空捏造出来的。另一方面，人们却对他所说的那些真实的话有着奇怪的共鸣，‘每一天我都离目标更近，虽然我无法描述出它的模样，但我却能够感觉到它。’

“贝多芬是新时代的先知，19世纪开创了人类的新纪元。而事物必须先被感知，然后才能被付诸行动，因此它们能够在被语言或图形有限具象化之前，在音乐无限的情感表达方式中得到体现。在诗人的行列中，贝多芬是雪莱与惠特曼的先行者，而在画家的行列中，贝多芬则走在了威廉·特纳与米勒的前面。他是一手掌握自然、一手掌握人类的伟大的诗人。在一个世纪以前，在那个脱去帽子走在莫德林附近的田野之间，或是坐在维也纳某个破烂小饭馆中被遗忘的角落里的矮小、粗犷的身躯里，住着一位情感巨人——虽然他遭遇了失聪、疾病、琐事缠身、穷困潦倒的厄运，好像他的人生被打碎成千万块肮脏的碎片——然而在他强大的内心世界，他始终都敞开怀拥抱全人类，透过精神上敏锐的眼光洞察一切谎言与虚伪背后的真相，而他早已在他的艺术作品中，为一个即将来临的新纪元的宗教与人类、民主的诉求、爱与友谊、无畏的个性等

outline to the religious, the human, the democratic yearnings, the loves, the comradeship, the daring individualities, and all the heights and depths of feeling of a new dawning era of society. He was in fact, and he gave utterance to, a new type of Man. What that struggle must have been between his inner and outer conditions – of his real self with the lonely and mean surroundings in which it was embodied – we only know through his music. When we listen to it we can understand the world-old tradition that now and then a divine creature from far heavens takes mortal form and suffers in order that it may embrace and redeem mankind.” – Ibid, pp. 205-7.

各个层面深度的情感描绘出大致的轮廓。事实上，他表达出了一种全新的人类。他的内心一直在与不公的命运抗争——内心真实的自我与孤独残酷的外部世界之间不断抗争——而这些我们都只能从他的音乐中了解。当我们聆听贝多芬的乐曲，我们就会明白那个亘古久远的传统，偶尔会有一位来自遥不可及的天国中的神，化身人类的肉体凡胎，来到人间承受痛苦磨难，为了拥抱和救赎人类。”

——引用同上，第 205-207 页

# BEETHOVEN

贝多芬

Woltuen, wo man kann Freiheit über  
alles lieben, Wahrheit nie, auch sogar am  
Throne nicht verleugnen.

Beethoven

(Album-leaf, 1792)

竭力为善，爱自由甚于一切，  
即使为了王座，也永勿欺妄真理。

贝多芬

(1792 年手册)

