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LOST ILLUSIONS

by

Honoré de Balzac

幻灭

[法] 巴尔扎克 著



Liaoning People's Publishing House, China

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Translated by Ellen Marriage



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Honoré de Balzac

Honoré de Balzac (20 May 1799 - 18 August 1850) was a French novelist and playwright. The novel sequence *La Comédie humaine*, which presents a panorama of post-Napoleonic French life, is generally viewed as his magnum opus. Owing to his keen observation of detail and unfiltered representation of society, Balzac is regarded as one of the founders of realism in European literature.

More classics to be soon published are:

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General Preface

Millions of Chinese are learning English to acquire knowledge and skills for communication in a world where English has become the primary language for international discourse. Yet not many learners have come to realize that the command of the English language also enables them to have an easy access to the world literary classics such as Shakespeare's plays, Shelley's poems, Mark Twain's novels and Nietzsche's works which are an important part of liberal-arts education. The most important goals of universities are not vocational, that is, not merely the giving of knowledge and the training of skills.

In a broad sense, education aims at broadening young people's mental horizon, cultivating virtues and shaping their character. Lincoln, Mao Zedong and many other great leaders and personages of distinction declared how they drew immense inspiration and strength from literary works. As a matter of fact, many of them had aspired to become writers in their young age. Alexander the Great (356-323 B.C.) is said to take along with him two things, waking or sleeping: a book and a dagger, and the book is *Iliad*, a literary classic, by Homer. He would put these two much treasured things under his pillow when he went to bed.

Today, we face an unprecedented complex and changing world. To cope with this rapid changing world requires not only communication skills, but also adequate knowledge of cultures other than our own home culture. Among the most important developments in present-day global culture is the ever increasing cultural exchanges and understanding between different nations and peoples. And one of the best ways to know foreign cultures is to read their literary works, particularly their literary classics, the soul of a country's culture. They also give you the best language and the feeling of sublimity.

Liaoning People's Publishing House is to be congratulated for its foresight and courage in making a new series of world literary classics (Bedside Classics) available to the reading public. It is hoped that people with an adequate command of the English language will read them, like them and keep them as their lifetime companions.

I am convinced that the series will make an important contribution to the literary education of the young people in China. At a time when the whole country is emphasizing "spiritual civilization", it is certainly a very timely venture to put out the series of literary classics for literary and cultural education.

Zhang Zhongzai

Professor

Beijing Foreign Studies University

July, 2013 Beijing

总序

经典名著的语言无疑是最凝练、最优美、最有审美价值的。雪莱的那句“如冬已来临，春天还会远吗？”让多少陷于绝望的人重新燃起希望之火，鼓起勇气，迎接严冬过后的春天。徐志摩一句“悄悄的我走了，正如我悄悄的来；我挥一挥衣袖，不带走一片云彩”又让多少人陶醉。尼采的那句“上帝死了”，又给多少人以振聋发聩的启迪作用。

读经典名著，尤其阅读原汁原味作品，可以怡情养性，增长知识，加添才干，丰富情感，开阔视野。所谓“经典”，其实就是作者所属的那个民族的文化积淀，是那个民族的灵魂缩影。英国戏剧泰斗莎士比亚的《哈姆雷特》和《麦克白》等、“意大利语言之父”的但丁的《神曲》之《地狱篇》《炼狱篇》及《天堂篇》、爱尔兰世界一流作家詹姆斯·乔伊斯的《尤利西斯》及《一个艺术家的肖像》等、美国风趣而笔法超一流的著名小说家马克·吐温的《哈克历险记》以及《汤姆索亚历险记》等，德国著名哲学家尼采的《查拉图斯特拉如是说》及《快乐的科学》等等，都为塑造自己民族的文化积淀，做出了永恒的贡献，也同时向世界展示了他们所属的民族的优美剪影。

很多著名领袖如林肯、毛泽东等伟大人物，也都曾从经典名著中汲取力量，甚至获得治国理念。耶鲁大学教授查尔斯·希尔曾在题为《经典与治国理念》的文章，阐述了读书与治国之间的绝妙关系。他这样写道：

“在几乎所有经典名著中，都可以找到让人叹为观止、深藏其中的治国艺术原则。”

经典名著，不仅仅有治国理念，更具提升读者审美情趣的功能。世界上不同时代、不同地域的优秀经典作品，都存在一个共同属性：歌颂赞美人间的真善美，揭露抨击世间的假恶丑。

读欧美自但丁以来的经典名著，你会看到，西方无论是在漫长的黑暗时期，抑或进入现代进程时期，总有经典作品问世，对世间的负面，进行冷峻的批判。与此同时，也有更多的大家作品问世，热情讴歌人间的真诚与善良，使读者不由自主地沉浸于经典作品的审美情感之中。

英语经典名著，显然是除了汉语经典名著以外，人类整个进程中至关重要的文化遗产的一部分。从历史上看，英语是全世界经典阅读作品中，使用得最广泛的国际性语言。这一事实，没有产生根本性变化。本世纪相当长一段时间，这一事实也似乎不会发生任何变化。而要更深入地了解并切身感受英语经典名著的风采，阅读原汁原味的英语经典作品的过程，显然是必不可少的。

辽宁人民出版社及时并隆重推出“最经典英语文库”系列丛书，是具有远见与卓识的出版行为。我相信，这套既可供阅读，同时也具收藏价值的英语原版经

典作品系列丛书，在帮助人们了解什么才是经典作品的同时，也一定会成为广大英语爱好者、大中学生以及学生家长们的挚爱的“最经典英语文库”。

北京外国语大学英语学院
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欧美文学研究中心主任
全国英国文学学会名誉会长

张中载 教授
2013年7月于北京

Is This Book for You?

这只是法国的“人间喜剧”邪？

——“最经典英语文库”第九辑之
《幻灭》导读

盛文梅

巴尔扎克（1799—1850），法国小说家、剧作家，其系列小说“人间喜剧”为其代表作。这些小说表现了拿破仑一世时期法国生活的方方面面。巴尔扎克对所处的世界进行了敏锐的观察，并对观察到的一切，进行了文学意义上的不加修饰的再现，被认为是欧洲文学史上现实主义奠基人之一。巴尔扎克注重具体、详尽的环境描写和细节描写，善于通过人物的言行揭示人物的灵魂。他从多角度对人物进行刻画，在他的作品中，即使是小人物也被刻画出复杂的人的本性，比如小人物在道德底线层面上的上下波动。生活中的一些静物，在他的作品中，也被赋予了生命特性。当然，他所生活的巴黎这座城市，很多次成为他作品的大背景被加以呈现。

巴尔扎克的作品对很多后来的世界级的大作家产生过巨大影响，包括小说家左拉、查尔斯·狄更斯、古斯塔夫·福楼拜、杰克·凯鲁亚克和亨利·詹姆斯，电影制作人黑泽明和埃里克·侯默。同时，巴尔

扎克的作品也对恩格斯的思想产生过积极的影响。巴尔扎克的多部作品被拍成电影，还在继续影响着更多作家。

巴尔扎克从童年时开始，就对阅读充满热情并喜欢独立思考。上学后，他很难适应他所在的文法学校的教学风格。其实，他的任性的天性，给他的一生制造了诸多麻烦，也挫败了其在商业界想大干一场并取得成功的雄心壮志。后来，巴尔扎克跑到一间法律事务所做学徒，没多久就厌倦了这种不人道且平庸的一成不变的生活。没多久，他便放弃了对法律的研究。在他成为作家之前以及成为作家之后，他都尝试着想自己做出版商、印刷商，也想成为政治评论家甚至想干脆自己当个政治家，但很不幸的是，他的所有努力均以失败收场。“人间喜剧”系列小说集就反映了他个人的一些经历和生活中曾面临的困难。

巴尔扎克一生都受健康问题困扰，很大程度上源于他高强度的写作活动。他和家人的关系经常因金钱问题而变得紧张，他也因时常发表一些过当的批评性评论而失去一个又一个身边的好朋友。1850年，经过漫长的追求和等待，巴尔扎克终于与波兰贵族埃韦利纳·韩斯卡成婚，而5个月之后，他却与世长辞。

巴尔扎克的处女作并不是小说，而是一部喜剧歌剧剧本，故事根据拜伦的诗歌《海盗船》改编。然而，他很快意识到，很难找到一个作曲家为剧本谱曲，于是，他便把剧本抛到了废纸篓里。

1820年，巴尔扎克完成了五幕诗体悲剧《克伦威尔》。尽管这部作品无法与巴尔扎克后期作品相比，但评论家们仍然认为这是一部高质量的作品。巴尔扎克完成这部作品后，他回到家里，为家人高声朗读了

整部作品，可惜，家人并不为所动。之后，他继续努力创作（但未能完成）另外三部小说《斯特尼》《法尔图恩》和《科西诺》。

1821年，有人劝他去写短篇小说，然后，将这些短篇卖给出版商。巴尔扎克所写的短篇小说，有点稍长。到1826年，他共写了九本小说，均是匿名发表，这时期他所写的小说质量不是太高。这些被认为粗制滥造的小说，巴尔扎克认为都是为了谋生而不得不临时拼凑的写作行为。词典编撰家罗伯特·史蒂文森先生就曾奉劝自己的朋友，不要读巴尔扎克早期的垃圾小说。然而，美国评论家萨缪尔·罗杰斯指出：“如果巴尔扎克在摸索的写作之路上，没有这样的训练、没有在巨大压力下写作而形成一种习惯的话，那么，很难想象巴尔扎克会创作出‘人间喜剧’系列小说来的。”

经济上，巴尔扎克一直过着拮据的日子。他曾向家人和朋友借钱，试图做印刷生意，建了家印刷厂。实际上，巴尔扎克由于缺乏经验和雄厚资本，印刷厂很快就倒闭了。为了还债，巴尔扎克每天晚上从凌晨一点写到第二天早上八点。巴尔扎克写字速度非常快，相当于今天人们使用打字机每分钟打30个字的速度。他习惯于在下午五六点钟的时候吃一些清淡的饭菜，然后睡到午夜时分，爬起来开始写作，期间，喝无数杯黑咖啡来提神。也正是这样，我们才有可能读到他的一部又一部越来越精彩的小小说，并透过小说，去窥视他所生活过的巴黎社会的方方面面。

“最经典英语文库”从“人间喜剧”系列小说里，拣选了其中两部最有代表性的作品：《高老头》和《幻灭》。故事情节就不在此一一展开了。希望读者能喜欢巴尔扎克这两部重要的作品。



PREPARER'S NOTE

The trilogy known as Lost Illusions consists of:

Two Poets

A Distinguished Provincial at Paris

Eve and David

In many references parts one and three are combined under the title Lost Illusions and A Distinguished Provincial at Paris is given its individual title. Following this trilogy is a sequel, Scenes from a Courtesan's Life, which is set directly following the end of Eve and David.



INTRODUCTION

The longest, without exception, of Balzac's books, and one which contains hardly any passage that is not very nearly of his best, *Illusions Perdues* suffers, I think, a little in point of composition from the mixture of the Angouleme scenes of its first and third parts with the purely Parisian interest of *Un Grand Homme de Province*. It is hardly possible to exaggerate the gain in distinctness and lucidity of arrangement derived from putting *Les Deux Poetes* and *Eve et David* (a much better title than that which has been preferred in the *Edition Definitive*) together in one volume, and reserving the greatness and decadence of Lucien de Rubempre for another. It is distinctly awkward that this should be divided, as it is itself an enormous episode, a sort of Herodotean parenthesis, rather than an integral part of the story. And, as a matter of fact, it joins on much more to the *Splendeurs et Miseres des Courtisanes* than to its actual companions. In fact, it is an instance of the somewhat haphazard and arbitrary way in which the actual division of the *Comedie* has worked, that it should, dealing as it does wholly and solely with Parisian life, be put in the *Scenes de la Vie de Province*, and should be separated from its natural conclusion not merely as a matter of volumes, but as a matter of divisions. In making the arrangement, however, it is necessary to remember Balzac's own scheme, especially as the connection of the three parts

in other ways is too close to permit the wrenching of them asunder altogether and finally. This caution given, all that is necessary can be done by devoting the first part of the introduction entirely to the first and third or Angouleme parts, and by consecrating the latter part to the egregious Lucien by himself.

There is a double gain in doing this, for, independently of the connection as above referred to, Lucien has little to do except as an opportunity for the display of virtue by his sister and David Sechard; and the parts in which they appear are among the most interesting of Balzac's work. The "Idyllic" charm of this marriage for love, combined as it is with exhibitions of the author's power in more than one of the ways in which he loved best to show it, has never escaped attention from Balzac's most competent critics. He himself had speculated in print and paper before David Sechard was conceived; he himself had for all "maniacs," all men of one idea, the fraternal enthusiasm of a fellow-victim. He could never touch a miser without a sort of shudder of interest; and that singular fancy of his for describing complicated legal and commercial undertakings came in too. Nor did he spare, in this wide-ranging book, to bring in other favorite matters of his, the *hobereau*—or squireen—aristocracy, the tittle-tattle of the country town and so forth.

The result is a book of multifarious interest, not hampered, as some of its fellows are, by an uncertainty on the author's part as to what particular hare he is coursing. Part of the interest, after the description of the printing office and of old Sechard's swindling of his son, is a doubling, it is true, upon that of *La muse du Departement*, and is perhaps a little less amusingly done; but it is blended with better matters. Sixte du Chatelet is a considerable addition to Balzac's gallery of the aristocracy in transition—of the Bonaparte *parvenus* whom perhaps he understood even better