

用中学英语 读世界名著

英汉对照外国文学名著精读丛书

(散文卷)

人人想当别人

Every Man's Natural Desire to be Somebody Else

塞缪尔·麦考德·克罗瑟斯等

Samuel Mcchord Crothers



北京师联教育科学研究所 编译
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每一部经典文学作品,都经历了时间与读者的检验,其语言经典、凝炼,是英语学习者的绝佳参照物和学习范本,本丛书精选了各时期、各体裁文学作品的经典代表作,集外国文学之大成,对学习外国语言,陶冶读者情操,提高读者文学素养,也有着极大帮助。

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跨媒体出版,是本书的一大特点,以往单媒体出版,不能尽显文学作品之精髓,对语言学习也有所不足,针对这一问题,本丛书特意采用的跨媒体出版的形式,以音频、文字双重学习,使学习效率极大提高。

编 者

2005 年 7 月



目 录

The Art Of The Essahist
随笔作家的艺术

Arthur Christopher Benson 本 森

1

Brute Neighbors
禽兽为邻

Henry David Thoreau 亨利·戴维·梭罗

19

A Winter Walk
冬日漫步

Henry David Thoreau 亨利·戴维·梭罗

40

A Few Thoughts On Sleep
睡眠小议

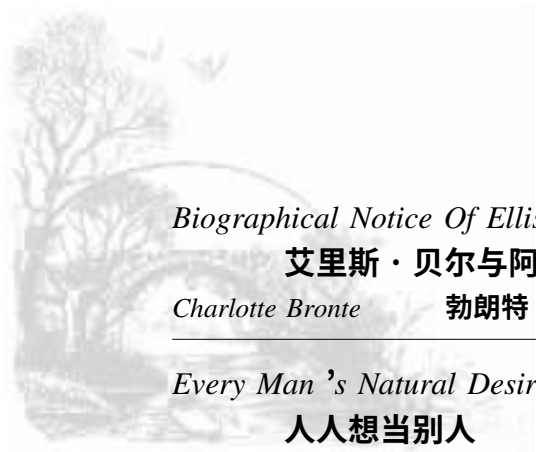
Leigh Hunt 亨 特

67

The Literature Of Knowledgeand The Literature Of Power
知识的文学与力量的文学

Thomas De Quincey 德·昆西

79



Biographical Notice Of Ellis And Atonbell

艾里斯·贝尔与阿克顿·贝尔生平纪略

Charlotte Bronte

勃朗特

92

Every Man 's Natural Desire to be Somebody Else

人人想当别人

Samuel McChord Crothers

塞缪尔·麦考德·克罗瑟斯

106

From The Renaissance

《文艺复兴史研究》的引言和结语

Walter Pater

佩 特

110

Could You Have Loved as Much ?

死心塌地爱到底

128

“ Operator—Operator !”

“ 接线生！接线生！”

133



THE ART OF THE ESSAYIST

随笔作家的艺术

ARTHUR CHRISTOPHER BENSON

本森

There is a pleasant story of an itinerant sign - painter who in going his rounds came to a village inn upon whose sign - board he had had his eye for some months and had watched with increasing hope and delight its rapid progress to blurred and faded dimness. To his horror he found a brand - new varnished sign. He surveyed it with disgust, and said to the inn - keeper, who stood nervously by hoping for a professional compliment, " *This looks as if someone had been doing it himself* "

That sentence holds within it the key of the whole mystery of essay - writing. An essay is a thing which someone does himself; and the point of the essay is not the subject, for any subject will suffice, but the charm of personality. It must concern

笑话里说：一个流动的招牌匠沿着自己走惯的老路来到一个村子的小客店。他盯上这个客店门口的招牌，已经有好几个月了，眼见它一天一天变得字迹模糊、色彩暗淡，他心里的希望和高兴也就与日俱增。不料今天他大吃一惊：那招牌不知什么时候已经粉刷一新了。他把招牌看了又看，好不心烦。那位客店老板紧张地站在一边儿，想听听这位内行的称赞。他对店老板只说了一句：“这，看来似乎是哪位自己的手笔！”

这句话道破了随笔写作的全部奥秘。随笔，是某个人自己的手笔；随笔的妙处并不在于题目（任何题目都可涉笔成趣），而在于个性的魅力。随笔自然要写出某种（象小学生常说的）“有意思的”东西，某种



itself with something jolly”, as the school boys say, something smelt, heard, seen, perceived, invented, thought ;but the essential thing is that the writer shall have formed his own impression, and that it shall have taken shape in his own mind ;and the charm of the essay depends upon the charm of the mind that has conceived and recorded the impression. It will be seen, then, that the essay need not concern itself with anything definite ;it need not have an intellectual or a philosophical or a religious or a humorous motive ;but equally none of these subjects are ruled out. The only thing necessary is that the thing or the thought should be vividly apprehended, enjoyed, felt to be beautiful, and expressed with a certain gusto. It need conform to no particular rules. All literature answers to something in life, some habitual form of human expression. The stage imitates life, calling in the services of the eye and ear ;here is a narrative of a teller of tales or the minstrel ;the song, the letter, the talk—all forms of human expression and communication have their anti-types in literature. The essay is the reverie, the frame of mind in which a man says, in words of the old song, “ *Says I to myself, says I.* ”

It is generally supposed that Montaigne is the first writer who wrote what may technically be

可供嗅察、听到、看见、感知、想象、思考的东西,但是最根本一点,作者必须有自己的看法,这看法又必须在他自己的心灵中自然形成,而随笔的魅力即依靠着酝酿和记录下这看法的心灵的魅力。由此可知:随笔不必有什么固定的内容,也不必有什么知识性的、哲学性的、宗教性的或什么滑稽性的目的——然而,对这种题目也并不一概排除。唯一不可缺少的东西却是那内容或思想必须经过活泼的理解,受到作者喜爱,对其妙味有所会心,并把它富有情趣地表达出来。这也不必遵循什么特定的规则。文学本来不外是生活中某种事物的反响,人类某种表达习惯的再现。例如,戏剧演出便是借助于视觉和听觉来摹拟生活,此外,还有说书人或民间歌手的说唱,歌谣,信札,谈话——人类的一切表达形式、交流形式在文学当中无不找出自己的相应类别。而作者在随笔中所要表达的那种感想,那种心情,若用古歌谣中的词句来说,就是:“我对我自己说道——我说。”

一般认为,蒙田是第一个以所谓随笔体裁写作的作家。他的作品



called essays. His pieces are partly autobiographical, partly speculative, and to a great extent ethical. But the roots of his writing lie far back in literary history. He owed a great part of his inspiration to Cicero, who treated of abstract topics in a conversational way with a romantic background; and this he owed to Plato, whose dialogues undoubtedly contain the germ of both the novel and the essay. Plato is in truth far more the forerunner of the novelist than of the philosopher. He made a background of life, he peopled his scenes with bright boys and amiable elders—oh that all scenes were so peopled!—and he discussed ethical and speculative problems of life and character with vital rather than with a philosophical interest. Plato's dialogues would be essays but for the fact that they have a dramatic colouring, while the essence of the essay is soliloquy. But in the writings of Cicero, such as *De Senectute*, the dramatic interest is but slight, and the whole thing approaches far more nearly to the essay than to the novel. Probably Cicero supplied to his readers the function both of the essayist and the preacher, and fed the needs of so-called thoughtful readers by dallying, in a fashion which it is hardly unjust to call twaddling, with familiar ethical problems of conduct and character.

兼有自传和随感录的特色,而在很大程度上还富有伦理性。但是,他这种文体的来源,在文学史上可以追溯得很久远。他的灵感一大半得之于那位采用带点儿浪漫情调的谈话方式来讨论抽象题目的西塞罗;而西塞罗的这种特色又要归功于在他的对话录中孕育着小说和随笔的萌芽的柏拉图。实际上,柏拉图与其说是哲学家的先驱,不如说是小说家的先驱。他以生活为背景,以聪颖的少年和慈祥的老者为人物(在人物的安排上所有场面都是如此),以生动活泼的意味而不是以哲学思考的方式来讨论生活中的伦理问题和个人沉思的问题。柏拉图的对话录所以不能算作随笔,仅仅因为它们带有戏剧色彩,而随笔在本质上则是独白。但是,在西塞罗的著作中,譬如说《论老年》,戏剧意味很淡薄,整个效果与其说是接近小说,不如说极其接近随笔。大概,西塞罗对于读者所起的作用是随笔作家兼传道师,他满足了那些所谓好学深思的读者的需要,采用一种可以公正地称为闲聊的方式来漫谈那些关于人的行为和性格之类日常伦理的话题。蒙田的吸引人之处在于他那个性的魅力。他的坦率,情





The charm of Montaigne is the charm of personality—frankness, gusto, acute observation, lively acquaintance with men and manners. He is ashamed of recording nothing that interested him ;and a certain discreet shamelessness must always be the characteristic of the essayist, for the essence of his art is to say what has pleased him without too prudently considering whether it is worthy of the attention of the well-informed mind.

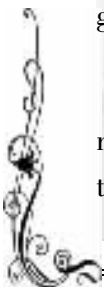
I doubt if the English temperament is wholly favourable to the development of the essayist. In the first place, an Anglo-Saxon likes doing things better than thinking about them ;and in his memories, he is apt to recall how a thing was done rather than why it was done. In the next place, we are naturally rather prudent and secretive ;we say that a man must not wear his heart upon his sleeve, and that is just what the essayist must do. We have a horror of ourselves. “ *The Englishman's home is his castle*, ” says another proverb. But the essayist must not have a castle, or if he does, both the grounds and the living-rooms must be open to the inspection of the public.

Lord Brougham, who revelled in advertisement, used to allow his house to be seen by visitors, and the butler had orders that if a party came

趣,敏锐的观察,对人和风习的亲切了解。凡是他所深感兴趣的东西,他必忠实记载,无所避忌——某种审慎的临文不讳永远是随笔作家的本色,因为随笔艺术的精髓即在于道出作者欣欣然有所会心之处,而不必担心此事究竟是否值得博雅君子一顾。

我怀疑,英国人的气质是否完全有利于随笔作家的发展。首先,盎格鲁撒克逊人生来喜爱行动,而不喜欢对于行动加以思考 ;即使回顾往事,他也往往去想事情的进行过程,而不去想事情如此进行的原因。其次,我们天性持重,含而不露 我们常说 :为人不可全抛一片心,但是随笔作者恰恰要全抛一片心。我们生怕露出自己的本相,爱把自己的私事封锁起来。谚云 :“ 英国人之家,即其堡垒也。 ” 然而,随笔作家千万不可堡垒森严 ;万一他有堡垒,那庭园和住室也要开放出来,让大家一览无余。

勃鲁厄姆勋爵是一个热衷于沽名钓誉的人。他把自己的住宅加以开放,供游人参观,命令总管 :凡有游客光临,立即向他禀报。听到禀





to see the house, Lord Brougham was to be informed of the fact. He used to hurry to the library and take up a book, in order that the tourists might nudge each other and say in whispers, “*There is the Lord Chancellor.*” That is the right frame of mind for the essayist. He may enjoy privacy, but he is no less delighted that people should see him enjoying it.

The essay has taken various forms in England. Sir Thomas Browne, in such books as *Religio Medici* and *Urn - Burial*, wrote essays of an elaborate rhetorical style, the long fine sentences winding themselves out in delicate Weft - like trails of smoke on a still air, hanging in translucent veils. Addison, in the *spectator*, treated with delicate humour or life and its problems, and created what was practically a new form in the essay of emotional sentiment evoked by solemn scenes and fine associations. Charles giving ourselves away, and we like to keep ourselves to Lamb treated romantically the homeliest stuff of life, and showed how the simplest and commonest experiences were rich in emotion and humour. The beauty and dignity of common life were his theme. De Quincey wrote what may be called impassioned autobiography, and brought to his task a magical control of long - drawn and musical cadence. And then we come to such a writer

报,他总是匆匆赶回书房,手捧书籍一卷,好让那些游客们你推我、我推你地悄悄私语:“看,那就是大法官阁下!”——随笔作家的心情正是这样。他非常欣赏自己的小天地,同时他也非常高兴让别人看到他在欣赏自己的小天地。

英国随笔有种种不同的形式。托乌斯·勃朗爵士在《医生之信仰》、《瓮葬》等书中,以精致细巧之文风入随笔,他那优雅的长句娓娓叙来,犹如在幽寂的天空中,隔着一层半透明的纱幕,有花纹奇巧的烟篆在袅袅摆动。阿狄生在《旁观者报》中以蕴藉的幽默感描绘世相、谈论种种问题,这实际上开创了一种新的随笔形式,用来抒写由隆重场面和名士雅集所唤起的内心感受。查尔斯·兰姆以浪漫主义手法写身边琐事,表明了即使最简单、最平凡的生活经历也是情感丰富、趣味盎然的。日常生活中的美和庄严,是他作品中的主题思想。德·昆西所写的乃是所谓热情洋溢的自叙传,他作品中的那种漫长而悠扬动人的节奏运用到了入神的地步。然后,还有佩特这样一位作家——他用随笔来表达他那精细过人的美感。以

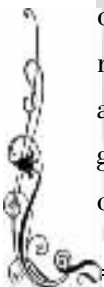




as Pater, who used the essay for the expression of exquisite artistic sensation. These are only a few instances of the way in which the essay has been used in English literature. But the essence is throughout the same; it is personal impression, evoked by something strange or beautiful or curious or interesting or amusing. It has thus a good deal in common with the art of the lyrical poet and the writer of sonnets, but it has all the freedom of prose, its more extended range, its use of less strictly poetical effects, such as humour in particular. Humour is alien to poetical effect, because poetry demands a certain sacredness and solemnity of mood. The poet is emotional in a reverential way; he is thrilled, he loves, he worships, he sorrows; but it is all essentially grave, because he wishes to recognise the sublime and uplifted elements of life; he wishes to free himself from all discordant, absurd, fantastic, undignified contrasts, as he would extrude laughter and chatter and comfortable ease from some stately act of ceremonial worship. It is quite true that the essayist has a full right to such a mood if he chooses; and such essays as Pater's are all conceived in a sort of rapture of holiness, in a region from which all that is common and homely is carefully fenced out. But the essayist may have a

上仅仅举出在以往英国文学中运用随笔形式的几个例子。但是,随笔的基本要素只有一个,那就是由于某种陌生的、美好的、奇异的、有趣的或好笑的东西所唤起的个人印象。因此,它与抒情诗人和十四行诗的作者的手法比较起来有不少共同之处,但是它又具备散文的舒卷自如和更为广阔的视野;它还可以使用一些不那么严格属于诗歌的技巧,特别是幽默。幽默与诗歌技巧是格格不入的,因为诗歌需要一种圣洁、庄严的情调。诗人的感情必须虔诚:他激动不安,他心有所爱,他顶礼膜拜,他忧心忡忡——但这一切都是严肃的,因为他志在肯定生活中那些庄严、高尚的东西,而摆脱那些嘈杂的、荒谬的、怪诞的、不庄重的事物,正如在堂皇的礼拜仪式当中不容许嘻嘻哈哈、喋喋私语和轻松自在一样。当然,如果随笔作家想保持这种庄严情调,他也完全有权利,譬如说,佩特的散文就是他把一切平凡、质朴的东西悉心加以排除之后,在一种圣洁的喜悦的精神境界中精心构思的。然而,随笔作者可以拥有的领域却比这个要广阔得多。象查尔斯·兰姆这样一位作家的力量就在于他坦然运用极

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larger range, and the strength of a writer like Charles Lamb is that he condescends to use the very commonest materials, and transfigures the simplest experiences with a fairy-like delicacy and a romantic glow. A poet who has far more in common with the range of the essayist is Robert Browning, and there are many of his poems, though perhaps not the best, where his frank amassing of grotesque detail, his desire to include rather than exclude the homelier sorts of emotion, his robust and not very humorous humour, make him an impressionist rather than a lyricist. As literature develops, the distinction between poetry and prose will no doubt become harder to maintain. Coleridge said in a very fruitful maxim: *The opposite of poetry is not prose but science; the opposite of prose is not poetry but verse.* That is to say, poetry has as its object the kindling of emotion, and science is its opposite, because science is the dispassionate statement of fact; but prose can equally be used as a vehicle for the kindling of emotion, and therefore may be in its essence poetical; but when it is a technical description of a certain kind of structure its opposite is verse—that is to say, language arranged in metrical and rhythmical form. We shall probably come to think that the essayist is more of a poet than the

其平凡的生活素材,而最简单的生活历经他的手点染,就象神仙故事中发生的事情那样,一下子就变得妙趣横生、放出异采!就写作范围来说,与随笔作家颇有共通之处的诗人是罗伯特·勃朗宁,他在许多诗歌里(虽然并非他的上品)无所顾忌地罗列着离奇的细节,搜入而并非排斥那些浑朴的情感,流露出他那粗犷而并不怎么有风趣的幽默——这些都表明他与其说是一个抒情诗人,不如说是一个印象主义者。文学愈向前发展,诗歌与散文之间的分界线无疑也就愈难保持不变。柯勒律治有一句很有启发性的名言,他说:“与诗歌相反的东西不是散文,而是科学;与散文相反的东西不是诗歌,而是韵文。”意思是说:诗歌以激发人的感情为其目的,而科学则以不动感情地陈述事实为其任务,因此,科学才是诗歌的对立物,但是,散文同样可以用来作为激发感情的媒介,因此,在其本质上也同样可以是富有诗意的。然而,若把散文当作一种文字技巧结构来看,它的对立物乃是韵文,即按照某种格律、节奏安排起来的语言形式。这么一说,我们可能会感到随笔作家要比史诗作者更接近于诗人,而



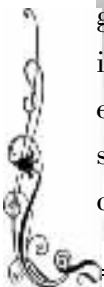


writer of epics, and that the divisions of literature will tend to be on the one hand the art of clear and logical statement, and on the other the art of emotional and imaginative expression.

We must remember in all this that the nomenclature of literature, the attempt to classify the forms of literary expression, is a confusing and a bewildering thing unless it is used merely for convenience. It is the merest pedantry to say that literature must conform to established usages and types. The essence of it is that it is a large force flowing in any channel that it can, and the classification of art is a mere classification of channels. What lies behind all art is the principle of wonder and of arrested attention. It need not be only the sense of beauty; it may be the sense of fitness, of strangeness, of completeness, of effective effort. The amazement of the savage at the sight of a civilized town is not the sense of beauty, it is the sense of force, of mysterious resources, of incredible products, of things unintelligibly and even magically made; and then too there is the instinct for perceiving all that is grotesque, absurd, amusing, and jocose, which one sees in children at the sight of the parrot's crafty and solemn eye and his exaggerated imitation of human speech, at the unusual dress and demeanour of the clown, at the grotesque simulation by the gnarled and

文学的类别大概要这样划分：一方面是逻辑分明的记实说理之作，另一方面则是意气风发的好抒情造境之篇。

谈到这一切，我们还要记住，为文学命名，为文学的表现形式分门别类，实在是一件纠缠不清、令人扑朔迷离的事情，仅仅为了方便才不得已而为之。只有学究气十足的人才说什么文学必须符合某些既定的程式和范本。其实，文学乃是一股洪流，自自然然流入某一渠道，对文学的分类仅仅是对于种种渠道的分类。支配着一切艺术的根本原则是妙绝和夺人心魄。这不一定仅仅是美感而已，也指适度之感，奇妙之感，圆满之感，炉火纯青之感。一个蛮子乍到文明城市，一眼望去，心眼里只有惊奇，并不是因为他感到了美，而是因为他感到了力量，感到了神秘的财富，难以置信的产品，以及简直不可思议、似乎用魔术制造出来的种种东西。此外，还有那种对于怪诞、荒谬、滑稽、可笑的事物的本能感觉——这从儿童身上特别能够看出，尤其当他们看到鹦鹉那狡黠而庄重的眼神以及它对于人类语言的夸张摹拟，当他们看到丑角那古怪的服装和动作，看到那疙里疙

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contorted tree of something human or reptile. And then, too, there is the strange property in human beings which makes disaster amusing, if its effects are not prejudicial to oneself; that sense which makes the waiter on the pantomime stage, who falls headlong with a tray of crockery, an object to provoke the loudest and most spontaneous mirth of which the ordinary human being is capable. The moralist who would be sympathetically shocked at the rueful abrasions of the waiter, or mournful over the waste of human skill and endeavor involved in the breakage, would be felt by all human beings to have something priggish in his composition and to be too good, as they say, to live.

It is with these rudimentary inexplicable emotions that the essayist may concern himself, even though the poet may be forbidden to do so; and the appeal of the essayist to the world at large will depend upon the extent to which he experiences some common emotion, sees it in all its bearings, catches the salient features of the scene, and records it in vivid and impressive speech.

The essayist is therefore to a certain extent bound to be a spectator of life; he must be like the man in Browning's fine poem "How It Strikes a Contemporary," who walked about, took note of everything, looked at the new house building, poked

瘩、歪歪扭扭的树木长成了又象人、又象爬虫似的奇形怪状。然后,还有人们对于只要于己无损的事就抱着幸灾乐祸态度的那种怪脾气——正是由于这个,在哑剧舞台上,手擎一托盘陶器的侍者一个倒栽葱跌倒,才会立即惹得全场不由自主地哄堂大笑。道德家大概要对擦破皮的侍者深表同情,对陶器打破、成物被毁一事不胜痛惜之至,但在常人看来他未免生性有点儿古板,或者如俗话所说:人太正经,难活世上。

对此种种浑朴而无可名状的情感,诗人虽宜避而不提为是,随笔作者却要随时留意,因为他对广大读者的吸引力如何,就看他在何等程度上体会出某种平凡的情感,观察到它在各个方面的表现,捕捉住背景的突出特点,然后用生动感人的语言将这一切记载下来。

如此说来,一个随笔作家也就理所当然要做生活的旁观者了——他要象勃朗宁的优秀诗篇《一个当代人的印象》中所写的那个人一样,到处走一走,把印象记下来;他打量一下新盖的楼房,拿手杖探一探





his stick into the mortar.

*He stood and watched the cobbler at his trade,
The man who slices lemons into drink,
The coffee - roaster 's brazier, and the boys
That volunteer to help him turn its winch ;
He glanced o 'er books on stalls with half an eye,
And fly - leaf ballads on the vendor 's string,
And broad - edge bold - print posters by the wall ;
He took such cognizance of men and things !
If any beat a horse, you felt he saw -
If any cursed a woman, he took note,
Yet stared at nobody - they stared at him,*

And found less to their pleasure than surprise,

He seemed to know them, and expect as much.

This is the essayist 's material ; he may choose the scene, he may select the sort of life he is interested in, whether it is the street or the countryside or the sea - beach or the picture - gallery ; but once there ; wherever he may be, he must devote himself to seeing and realizing and getting it all by heart. The writer must not be too much interested in the action and conduct of life. If he is a politician, or a soldier, or an emperor, or a plough - boy, or a thief, and is

石臼：

他站在那里观看鞋匠干活，
看人把柠檬切成片放进饮料，
看黄铜匠修理着咖啡烘烤器，
小孩子们主动为他把曲柄来摇；
他瞅一眼摊子上摆的书本儿，
和挂在绳子上卖的单张时调，
还有墙上黑体印刷的大幅招贴，
这些，他都放在心上，统统记牢！

有人打马——他的眼睛也不放过，
有人骂女人——他立刻拿笔来记，
对谁他都不正眼去看——大家
倒都瞪着他，

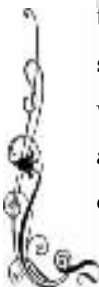
瞪着他，不是为了有趣儿，只是
觉得希奇：

他好象对他们会都了解，还认为理所固宜。

这些，正是随笔作家的素材。
他可以任意挑选场景，随兴之所至
选择任何种类生活来写：街头，乡
间，海滨，画馆，无所不可；只是，一
旦身处其境，就要对那里的一切拿出
全副身心进行观察了解，并且将它
牢记在心。然而，他对于生活当
中的实际事务却不可过于热中。因
为，倘若他做了政治家，或做了军

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absorbed in what he is doing, with a vital anxiety to make profit or position ;or influence out of it ;if he hates his opponents and rewards his friends ;if he condemns, despises, disapproves, he at once forfeits sympathy and largeness of view. He must believe with all his might in the interest of what he enjoys, to the extent at all events of believing it worth recording and representing, but he must not believe too solemnly or urgently in the importance and necessity of any one sort of business or occupation. The eminent banker, the social reformer, the forensic pleader, the fanatic, the crank, the puritan—these are not the stuff out of which the essayist is made ;he may have ethical preferences, but he must not indulge in moral indignation ;he must be essentially tolerant, and he must discern quality rather than solidity. He must be concerned with the pageant of life, as it weaves itself with a moving tapestry of scenes and figures rather than with the aims and purposes of life. He must, in fact, be preoccupied with things as they appear, rather than with their significance of their ethical example.

I have little doubt in my own mind that the charm of the familiar essayist depends upon his power of giving the sense of a good-humoured,

人,做了皇帝,做了牧童,做了偷儿,而又全神贯注于自己的事业,没命地要从中捞取什么利益、地位、势力,倘若他尽在那里憎恨对手、奖赏亲信,倘若他一味地谴责别人、鄙视别人、反对别人,那么,他同时也就失去了同情之心和博大的眼光。他对于自己所欣赏的事物之乐趣,尽可深信不疑,甚至达到了认为它值得加以记载、描述的地步,但是对于任何事物或职业的意义和必要却不可看得过分认真、过分要紧。银行大亨,社会改革家,法庭辩护士,狂热的信徒,性情怪僻者,清教徒——这些人都是当随笔作家的材料。随笔作家可以有自己对于道德的偏好,但却不可陷进道义的激愤之中去。基本上说,他应该胸怀宽大,详察事物之特色而不计较其本体。他所关注的乃是那人生的绚丽画面以其种种场景和人物交织而成的那幅活动着的帷幕,却不去理睬人生的日的和宗旨。换句话说,在他心头萦绕着的乃是事物的表象,而非它们的意义和道德教训。

在我心目中毫不怀疑:随笔作家的魅力就在于他能够使得读者感到一个脾气乐天、性格宽厚、通情达理的人在那里跟自己进行一种高高





gracious and reasonable personality and establishing a sort of pleasant friendship with the reader. One does not go to an essayist with a desire for information, or with an expectation of finding a clear statement of a complicated subject; that is not the mood in which one takes up a volume of essays. What one rather expects to find is a companionable treatment of that vast mass of little problems and floating ideas which are aroused and evoked by our passage through the world, our daily employments, our leisure hours, our amusements and diversions, and above all by our relations with other people—all the unexpected, inconsistent, various, simple stuff of life; the essayist ought to be able to import a certain beauty and order into it, to delineate, let us say, the vague emotions aroused in solitude or in company by the sight of scenery, the aspect of towns, the impressions of art and books, the interplay of human qualities and characteristics, the half-formed hopes and desires and fears and joys that form so large a part of our daily thoughts. The essayist ought to be able to indicate a case or a problem that is apt to occur in ordinary life and suggest the theory of it, to guess what it is that makes our moods resolute or fitful, why we act consistently or inconsistently, what it is that repels or attracts us

兴兴的友谊交流。我们到随笔作家那里,并不是要求得什么知识,也不指望他给我们讲清楚一个什么复杂的题目——一卷随笔在手,我们心里想的并不是这个。我们盼着随笔作家用他那亲切友好之手所描写的,乃是那千千万万琐屑的问题和浮动着的遐想,它们来自我们这白驹过隙般的尘世生活,我们的日常工作,我们的闲暇时刻,我们的娱乐消遣,最重要的,来自我们跟别人的联系交往——所有这一切无法预料、互不联系、形形色色、平平常常的生活素材,随笔作家应该赋予某种美感,理出一个头绪,换句话说,在我们那日常思想活动中占着绝大部分的念头,亦即我们当孤独时或在人群中,由于发现某种景物、看到城市风光,由于观赏艺术或阅读书籍所留下的印象,由于人们之间不同气质和性格的相互影响,以及由于那些半清醒着的希望、欲求、恐惧、欢乐之念而引起的一切朦胧情绪,随笔都应该加以描绘。随笔作者要能写出日常生活中容易发生的事件或问题,说出其中的道理,并要揣测出什么原因使得我们的心情有时坚定不移,有时游移不定,做事情有时始终如一,有时前后矛盾,在

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