

# 思想录

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## Section 1 Thoughts on mind and on style

The difference between the mathematical and the intuitive mind. - In the one, the principles are palpable, but removed from ordinary use; so that for want of habit it is difficult to turn one's mind in that direction: but if one turns it thither ever so little, one sees the principles fully, and one must have a quite inaccurate mind who reasons wrongly from principles so plain that it is almost impossible they should escape notice.

But in the intuitive mind the principles are found in common use and are before the eyes of everybody. One has only to look, and no effort is necessary; it is only a question of good eyesight, but it must be good, for the principles are so subtle and so numerous that it is almost impossible but that some escape notice. Now the omission of one principle leads to error; thus one must have very clear sight to see all the principles and, in the next place, an accurate mind not to draw false deductions from known principles.

All mathematicians would then be intuitive if they had clear sight, for they do not reason incorrectly from principles known to them; and intuitive minds would be mathematical if they could turn their eyes to the principles of mathematics to which they are unused.

The reason, therefore, that some intuitive minds are not mathematical is that they cannot at all turn their attention to the principles of mathematics. But the reason that mathematicians are not intuitive is that they do not see what is before them, and that, accustomed to the exact and plain principles of mathematics, and not reasoning till they have well inspected and arranged their principles, they are lost in matters of intuition where the principles do not allow of such arrangement. They are scarcely seen; they are felt rather than seen; there is the greatest difficulty in making them felt by those who do not of themselves perceive them. These principles are so fine and so numerous that a very delicate and very clear sense is needed to perceive them, and to judge rightly and justly when

## 第一章 论思维和文体

数理思维与直观思维的区别——在数理思维中，原理是显而易见的，但却远离日常的应用；因而由于习惯，人们的思维很难转到这上面来，但如果稍稍转向这方面，人们就会完全看清这些原理。谁要是从这些清楚得无法不被注意的原理中做出错误的推理，那他的思维一定非常混乱。

但在直观思维中，原理就在平常的运用中，就在每个人的眼前。人们只要睁眼去看，而无需费力，这只是眼光好坏的问题。眼光必须好，因为原理如此精微而众多，以至于人们不可能不错过。漏掉一个原理就会导致错误，因而人们必须有足够敏锐的眼光以看到全部的原理，然后，要有精密的思维才不会从已知的原理中做出错误的推论。

如果眼光敏锐，那所有的数学家就都是直观的，因为他们不会从自己已知的原理进行错误的推理；如果思维直观的人去注意那些他们不熟悉的数理原理，就会都具有数理思维。

因此，一些思维直观的人没有数理思维的原因是，他们根本不愿意将注意力转向数理原理。但数学家之所以不能进行直观思维，是由于他们对眼前的东西视而不见，而且习惯于精确简洁的原理，没有仔细检查和安排好原理就不愿开始推理，而一旦直观思维的原理不允许这样的安排，他们就会在直观的事物中迷失。这些原理很少是看出来的，与其说是看出来的不如说是感觉出来的。要想让那些靠自己本身不能感知到这些原理的人去感知它们，是无比困难的。这些原理如此精细如此繁多，以至于要感知它们就需要有细致而又明晰的感觉，并

they are perceived, without for the most part being able to demonstrate them in order as in mathematics, because the principles are not known to us in the same way, and because it would be an endless matter to undertake it. We must see the matter at once, at one glance, and not by a process of reasoning, at least to a certain degree. And thus it is rare that mathematicians are intuitive and that men of intuition are mathematicians, because mathematicians wish to treat matters of intuition mathematically and make themselves ridiculous, wishing to begin with definitions and then with axioms, which is not the way to proceed in this kind of reasoning. Not that the mind does not do so, but it does it tacitly, naturally, and without technical rules; for the expression of it is beyond all men, and only a few can feel it.

Intuitive minds, on the contrary, being thus accustomed to judge at a single glance, are so astonished when they are presented with propositions of which they understand nothing, and the way to which is through definitions and axioms so sterile, and which they are not accustomed to see thus in detail, that they are repelled and disheartened.

But dull minds are never either intuitive or mathematical.

Mathematicians who are only mathematicians have exact minds, provided all things are explained to them by means of definitions and axioms; otherwise they are inaccurate and insufferable, for they are only right when the principles are quite clear.

And men of intuition who are only intuitive cannot have the patience to reach to first principles of things speculative and conceptual, which they have never seen in the world and which are altogether out of the common.

There are different kinds of right understanding; some have right understanding in a certain order of things, and not in others, where they go astray. Some draw conclusions well from a few premises, and this displays an acute judgment.

Others draw conclusions well where there are many premises.

For example, the former easily learn hydrostatics, where the premises are few, but the conclusions are so fine that only the greatest acuteness can reach them. And in spite of that these persons

在感知时做出正确恰当的判断。但大多数情况下不能用数学里的秩序来展示，因为这些原理并不是以数学的方式为我们所获知的，也因为这事做起来将是永无止境的。我们必须一眼就能立刻能看出那个事物，而不需要推理，起码在一定程度上是这样。于是，数学家很少是直观的，而思维直观的人也很少是数学家，正是因为数学家想要以数学的方式处理直观的事情，想要以并不属于这一类推理的方式，先是以定义，接着用公理，来处理它们，这样一来他们就把自己弄得很是荒唐可笑了。并不是说我们的思维不能这样推论，而是说它在默默地、自发地进行着，没有机械的规则，因为没有人能表达直观思维的原理，而且只有很少的人才能感觉到它。

相反地，由于习惯于看一眼就做出判断，思维直观的人在面对自己毫不理解的命题，而进入这些命题又要通过枯燥乏味的、他们所不习惯的需要仔细观察的定义和公理时，他们就会惊惶失措，以至于止步不前、灰心失望了。

头脑混沌的人永远不能进行直观思维，也不能进行数理思维。

只是作为数学家的数学家们有着严密的思维，所有的事物都要以定义和公理的形式向他们解释，否则他们就会因犯错而让人无法忍受，因为只有在原理十分清楚的时候他们才会是正确无误的。

只是进行直观思维的直观者，没有耐心进入思辨性的和概念性的事物的根本原理中去，这些原理是他们在世界上从未见到的、完全脱离日常生活的。

正确理解的途径多种多样。有些人在某一系列的事物上有正确的理解，但在另一系列上却并不如此，而会误入歧途。有些人从几个前提中就可以轻松得出结论，这就显示了他们敏锐的判断力。

另外有些人从众多的前提中得出结论。

例如，前者很容易掌握流体静力学，流体静力学前提很少但结论却要很精细，只有极其敏锐的人才能得出这样的结论。尽管这样，这些人可能并不会就是伟大的数学家，因为数学

would perhaps not be great mathematicians, because mathematics contains a great number of premises, and there is perhaps a kind of intellect that can search with ease a few premises to the bottom and cannot in the least penetrate those matters in which there are many premises.

There are then two kinds of intellect: the one able to penetrate acutely and deeply into the conclusions of given premises, and this is the precise intellect; the other able to comprehend a great number of premises without confusing them, and this is the mathematical intellect. The one has force and exactness, the other comprehension. Now the one quality can exist without the other; the intellect can be strong and narrow, and can also be comprehensive and weak.

Mathematics, intuition. - True eloquence makes light of eloquence, true morality makes light of morality; that is to say, the morality of the judgment, which has no rules, makes light of the morality of the intellect.

For it is to judgment that perception belongs, as science belongs to intellect. Intuition is the part of judgment, mathematics of intellect.

To make light of philosophy is to be a true philosopher.

All great amusements are dangerous to the Christian life; but among all those which the world has invented there is none more to be feared than the theatre. It is a representation of the passions so natural and so delicate that it excites them and gives birth to them in our hearts, and, above all, to that of love, principally when it is represented as very chaste and virtuous. For the more innocent it appears to innocent souls, the more they are likely to be touched by it. Its violence pleases our self-love, which immediately forms a desire to produce the same effects which are seen so well represented; and, at the same time, we make ourselves a conscience founded on the propriety of the feelings which we see there, by which the fear of pure souls is removed, since they imagine that it cannot hurt their purity to love with a love which seems to them so reasonable.

So we depart from the theatre with our heart so filled with all the beauty and tenderness of love, the soul and the mind so persuaded of its innocence, that we are quite ready to receive its first im-

包含大量的前提。也许有一种才智能轻易地从少数前提中刨根问底，却根本无法对包含大量前提的事物深入探究。

这样便存在两种智力：一种能敏锐而深刻地钻研既定前提的结论，这是精确性的智力；另一种能理解众多的前提而不至于混乱，这是数理方面的智力。一种有力而精确，另一种全面而广博。一种品质的存在可能会脱离另一种：智力可能是强大却狭隘的，也可能是全面却脆弱的。

数学，直观。——真正的雄辩轻视修辞，真正的道德轻视规范。这就是说，道德判断没有准则，它轻视智力的规范。

感觉之属于判断，正如科学之属于智力。直观是判断的一部分，数学是智力的一部分。

轻视哲学才能成为一个真正的哲学家。

所有盛大的娱乐对基督徒的生活都是危险的，不过在世人发明的所有娱乐中，没有哪一种比戏剧更可怕。它代表如此自然而又细致的情感，因而可以在我们的内心煽起并造成同样的感情，特别是爱情——尤其是当爱情被表现得非常贞洁、非常高尚的时候。由于它使天真的灵魂更显天真，就更能打动人们。它那激情使我们的自爱心得到满足，并由此立即升起一种欲望，想要产生与我们所见的如此完美的效果相同的效果。同时，我们根据在戏里所看到的那种真挚的感情来塑造自己的良知，于是就消除了对纯洁灵魂的担忧，因为纯洁的灵魂这样想像着：带着他们看来合情合理的爱去爱，就不会损害自己的纯洁。

因此，我们离开戏院时，心中充满了爱情的美好与温柔，灵魂和思想为戏中的天真所倾倒，准备完全接受对它们的第一印象，或者不如说找机会在另一个人的心灵中唤起这种印

pressions, or rather to seek an opportunity of awakening them in the heart of another, in order that we may receive the same pleasures and the same sacrifices which we have seen so well represented in the theatre.

When a natural discourse paints a passion or an effect, one feels within oneself the truth of what one reads, which was there before, although one did not know it. Hence one is inclined to love him who makes us feel it, for he has not shown us his own riches, but ours. And thus this benefit renders him pleasing to us, besides that such community of intellect as we have with him necessarily inclines the heart to love.

Eloquence is an art of saying things in such a way (1) that those to whom we speak may listen to them without pain and with pleasure; (2) that they feel themselves interested, so that self-love leads them more willingly to reflection upon it.

It consists, then, in a correspondence that we seek to establish between the head and the heart of those to whom we speak, on the one hand, and, on the other, between the thoughts and the expressions that we employ. This assumes that we have studied well the heart of man so as to know all its powers and, then, to find the just proportions of the discourse which we wish to adapt to them. We must put ourselves in the place of those who are to hear us, and make trial on our own heart of the turn which we give to our discourse in order to see whether one is made for the other, and whether we can assure ourselves that the hearer will be, as it were, forced to surrender. We ought to restrict ourselves, so far as possible, to the simple and natural, and not to magnify that which is little, or be little that which is great. It is not enough that a thing be beautiful; it must be suitable to the subject, and there must be in it nothing of excess or defect.

Eloquence. - It requires the pleasant and the real; but the pleasant must itself be drawn from the true.

象。这样，我们就可能接受在戏中所见的、表现得如此美好的同样的快乐和同样的牺牲。

当一段自然的话语描绘出一种激情或者一种效果的时候，我们就会在自己身上感受到所读过的东西中的真理，它原本就在那里，只是我们不知道而已。我们因此就要去喜欢那个让我们感受到它的人，因为他向我们显示的不是他本人的财富，而是我们自己的财富。这样，正是这一有利之处使他让我们觉得喜爱，此外，彼此智力上的共同一致也必使我们对他倾心相爱。

雄辩就是以下述方式讲述事情的艺术：（1）听者毫无痛苦，只有快乐；（2）他们觉得有兴趣，因而自爱心引导他们自愿地就此进行思考。

因此，这就在于要建立两者之间的相互符合：一方面是听者的精神和心灵，另一方面是我们使用的思想及其表达。这表明我们认真研究过人的心灵以便认识它的全部力量，以找出适合他们的那篇讲话的恰当分寸。我们必须把自己放在听者的位置上，在自己内心中检验讲话的委婉，以检查二者之间是否相符合，以及我们是否能确信使听者将会好像不得不信服那样。我们要尽量把自己约束在简单自然的事情上，不要把小事夸大，也不要把大事化小。一件事情光说得漂亮还不够，它必须和主题相符，过与不足都不行。

雄辩。——它必须是令人快乐的而又是真实的，但令人快乐本身又是来自于真实。

Miscellaneous. Language. - Those who make antitheses by forcing words are like those who make false windows for symmetry. Their rule is not to speak accurately, but to make apt figures of speech.

When we see a natural style, we are astonished and delighted; for we expected to see an author, and we find a man. Whereas those who have good taste, and who, seeing a book, expect to find a man, are quite surprised to find an author. " You have spoken more as a poet than as a man. " Those honor Nature well who teach that she can speak on everything, even on theology.

There is a certain standard of grace and beauty which consists in a certain relation between our nature, such as it is, weak or strong, and the thing which pleases us.

Whatever is formed according to this standard pleases us, be it house, song, discourse, verse, prose, woman, birds, rivers, trees, rooms, dress, etc. Whatever is not made according to this standard displeases those who have good taste.

And as there is a perfect relation between a song and a house which are made after a good model, because they are like this good model, though each after its kind; even so there is a perfect relation between things made after a bad model. Not that the bad model is unique, for there are many; but each bad sonnet, for example, on whatever false model it is formed, is just like a woman dressed after that model.

Nothing makes us understand better the ridiculousness of a false sonnet than to consider nature and the standard and, then, to imagine a woman or a house made according to that standard.

Poetical beauty. - As we speak of poetical beauty, so ought we to speak of mathematical beauty and medical beauty. But we do not do so; and the reason is that we know well what is the object of mathematics, and that it consists in proofs, and what is the object of medicine, and that it consists in healing. But we do not know in what grace consists, which is the object of poetry. We do not know the natural model which we ought to imitate; and through lack of this knowledge, we have coined fan

杂议。语言。——拼凑词语以构成对仗的人，就像为了对称而制作假窗户的人，他们的规则不是要正确的讲述，而是要摆出正确讲话的样子。

当看见自然的文体时，我们既惊讶又欢喜，因为我们原来期望见到作者，却发现了另一个人。然而那些很有鉴赏力的人在阅读一本书时，原以为会发现一个人，却很吃惊地看到了作者。“你是以诗人的身份发言而不是以普通人的身份发言。”那些认为自然能够就一切事情，甚至是神学发表意见的人，就是在很好地尊敬自然了。

优雅和美丽都有一定的标准，就在于我们或强或弱的本性与使我们愉悦的事物之间的特定关系之中。

根据这种标准形成的任何东西都会使我们愉悦，诸如房子、歌曲、话语、诗歌、散文、女性、小鸟、河流、树木、房屋、服饰等等。不是根据这个标准产生的任何东西，都会使有很好鉴赏力的人感到不快。

正如依据好的典型而产生的一首歌曲和一幢房屋之间存在着完美的关系，因为它们都类似于那个优秀的典型，虽然各有不同；同样地，依据坏的典型而产生的事物之间也存在一种完美的关系。并不是说因为坏的典型也是独一无二的——它们种类繁多；而是说比如每一首蹩脚的十四行诗，无论是依据什么样的典型写出来的，都非常像一个照某种模型打扮出来的女人。

最能使我们理解一首仿作的十四行诗之荒谬可笑的，莫过于去思考自然与标准，并去想像依据此标准所打扮的一个女人或所建造的一幢房子。

诗歌之美。——就像我们会谈到诗歌之美一样，我们也应该谈到数学之美与医学之美。但我们并不这么说，原因在于我们很清楚地知道什么是数学的对象，什么是医学的目标——数学在于证明，医学在于治疗。但我们并不知道作为诗歌目标的优雅在于什么。我们不知道能够效仿的自然的典型是怎样的，由于缺少这种知识，我们就杜撰出一些奇思妙想的名

tastic terms, “ The golden age, ” “ The wonder of our times, ” “ Fatal, ” etc. , and call this jargon poetical beauty.

But whoever imagines a woman after this model, which consists in saying little things in big words, will see a pretty girl adorned with mirrors and chains, at whom he will smile; because we know better wherein consists the charm of woman than the charm of verse. But those who are ignorant would admire her in this dress, and there are many villages in which she would be taken for the queen; hence we call sonnets made after this model “ Village Queens. ”

No one passes in the world as skilled in verse unless he has put up the sign of a poet, a mathematician, etc. But educated people do not want a sign and draw little distinction between the trade of a poet and that of an embroiderer.

People of education are not called poets or mathematicians, etc. ; but they are all these and judges of all these. No one guesses what they are. When they come into society, they talk on matters about which the rest are talking. We do not observe in them one quality rather than another, save when they have to make use of it. But then we remember it, for it is characteristic of such persons that we do not say of them that they are fine speakers, when it is not a question of oratory, and that we say of them that they are fine speakers, when it is such a question.

It is therefore false praise to give a man when we say of him, on his entry, that he is a very clever poet; and it is a bad sign when a man is not asked to give his judgment on some verses.

We should not be able to say of a man, “ He is a mathematician, ” or “ a preacher, ” or “ eloquent ”; but that he is “ a gentleman. ” That universal quality alone pleases me. It is a bad sign when, on seeing a person, you remember his book. I would prefer you to see no quality till you meet it and have occasion to use it, for fear some one quality prevail and designate the man. Let none think him a fine speaker, unless oratory be in question, and then let them think it.

Certain authors, speaking of their works, say: “ My book, ” “ My commentary, ” “ My history, ”

词：“黄金时代”、“我们时代的奇迹”、“命中注定的”，等等，并且称这些无聊之词为诗歌之美。

但是，无论谁要根据这种小题大做的典型来想像一个女人，他都会看到一位满身珠光宝气但极其可笑的美女。因为我们对一个女人迷人之处的了解要比对诗歌的了解多得多。但是那些无知的人就会赞赏她的穿着，而且在许多乡村她可以被人当成女王。因此，我们就把按这种典型而写成的十四行诗称为“乡村女王”。

除非一个人亮出诗人或数学家的标志，不然没有人会被认为是世界上的某位伟大诗人（或数学家）。但是有教养的人不需要什么标志，也不需要在这诗人的行业与刺绣者的行业之间做出区分。

有教养的人不会被称为诗人或数学家或其他的什么，但他们却是这一切人，也是这一切人的评判者。谁也猜不出他们到底是什么人。他们出现在公共场合的时候，谈论着其他人所谈论的事情。除非他们加以展示，否则我们无法看出他们有这种品质还是有那种品质。但我们总会记起他们的品质，因为这些人的特点就在于：当涉及的不是讲演问题时，我们就说他们不是优秀的演说家；当涉及的正是讲演问题时，我们就说他们是优秀的演说家。

因此，当一个人走进来，人们说他是一个睿智的诗人时，这是对他的虚假赞扬。而又不让他对某些诗歌作出评判，这是更加糟糕的事情。

我们不能说某人“他是一个数学家”，或者说“他是一位传教士”，或者说“他善于雄辩”，但可以说“他是一位有教养的人”。只有这种一般性的品质才会让我高兴。看到一个人就想起他的著作，这是恶劣的迹象。在遇到并有机会使用它之前，我情愿你看不到什么品质，因为我担心某种特别突出的品质会给此人贴上标签。不要称他为优秀的演说家，除非是谈到演讲术，只有这时我们才可以这样认为。

某些作家谈到自己的作品时说“我的书”、“我的评注”、“我的历史”等等。他们像拥

etc. They resemble middle-class people who have a house of their own and always have “ My house ” on their tongue. They would do better to say: “ Our book, ” “ Our commentary, ” “ Our history, ” etc. , because there is in them usually more of other people s than their own.

Languages are ciphers, wherein letters are not changed into letters, but words into words, so that an unknown language is decipherable.

There are some who speak well and write badly. For the place and the audience warm them, and draw from their minds more than they think of without that warmth.

When we find words repeated in a discourse and, in trying to correct them, discover that they are so appropriate that we would spoil the discourse, we must leave them alone. This is the test; and our attempt is the work of envy, which is blind, and does not see that repetition is not in this place a fault.

有一套房子的中产阶级，经常把“我的房子”挂在嘴边。他们最好是说“我们的书”，“我们的评注”、“我们的历史”等等，因为这其中别人的东西通常比自己的多。

语言是密码，这里不是要把字母转变成字母，而是要把语句转变成语句，因此一种未知的语言是可以破解的。

有些人说得好却写不好。因为特定的情境和特定的听众燃起了他们的激情，在其思想中引发了缺乏这种激情时所想不到的东西。

我们在话语中发现了重复的字词并试图加以修改，却发觉它们的使用很是恰当，如果删改就会损害这一段话语，这时我们就要住手！这就是考验；我们的企图是盲目的嫉妒所导致的，因这嫉妒而看不出此处的重复不是过错。

## Section 2 The misery of without god

Preface to the first part. - To speak of those who have treated of the knowledge of self; of the divisions of Charron , which sadden and weary us; of the confusion of Montaigne ; that he was quite aware of his want of method and shunned it by jumping from subject to subject; that he sought to be fashionable.

His foolish project of describing himself! And this not casually and against his maxims, since every one makes mistakes, but by his maxims themselves, and by first and chief design. For to say silly things by chance and weakness is a common misfortune, but to say them intentionally is intolerable, and to say such as that. . .

Montaigne. - Montaigne's faults are great. Lewd words; this is bad, notwithstanding Mademoiselle de Gournay . Credulous; people without eyes. Ignorant; squaring the circle, a greater world. His opinions on suicide, on death. He suggests an indifference about salvation, without fear and without repentance. As his book was not written with a religious purpose, he was not bound to mention religion; but it is always our duty not to turn men from it. One can excuse his rather free and licentious opinions on some relations of life; but one cannot excuse his thoroughly pagan views on death, for a man must renounce piety altogether, if he does not at least wish to die like a Christian. Now, through the whole of his book his only conception of death is a cowardly and effeminate one.

One must know oneself. If this does not serve to discover truth, it at least serves as a rule of

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沙伦(1541—1603),蒙田的友人,著有《智慧论》一书。

蒙田(1533—1592),法国文艺复兴后重要的人文主义作家。

德·古尔内夫人,蒙田的养女,蒙田死后由她编定《文集》。