

17 世纪的英语散文

第三章

3.1 新世纪的思想涌动和旧时代修辞文风的遗韵

1603 年，伊丽莎白一世驾崩，结束了近半个世纪的“伊丽莎白时代”的辉煌。此后的英国经历了坚持“君权神授”的斯图亚特王朝的兴衰，经历了内战的血火洗礼，终于在 1688 年“光荣革命”的妥协中稳固地确立了君主立宪制，完成了现代性的社会和政治转型。另一方面，这也是一个思想涌动的时代：笛卡尔的理性主义、托马斯·霍布斯（Thomas Hobbes, 1588-1679）的唯物主义和政治学说、约翰·洛克（John Locke, 1632-1704）的经验主义和政府论，都在冲击着传统的神学思想和经院哲学。这还是一个科学认知的时代：伽利略的数理实验科学、哈维对人体血液循环的研究、牛顿的经典力学，都刷新了人

们的认知。所有这些政治、哲学和科学的发展都革命性地改变着人对宇宙、对社会和对自身的认识。在剧烈的意识形态冲突和思想勃兴的社会环境中，英语散文也逐渐磨炼出思辨的特点和实用简约的大众风格。

总体来看，17 世纪是现代英语散文经历百花齐放的艳丽后逐步走向实用和简约的时代。

但是，这个世纪之初，40 年代的政治斗争和内战风暴尚在逐渐酝酿之中，社会表层歌舞升平的文风仍然占据主流。17 世纪 20 年代和 30 年代的英语散文仍可视作伊丽莎白时代的文化遗韵，也是詹姆斯时代注重修辞形式的风格。只不过，与 16 世纪下半叶的人文主义理想的乐观精



• 托马斯·纳什



• 托马斯·德克尔



• 塞缪尔·丹尼尔

神不同的是，17世纪初的英语散文在对现世和人的关注热情中，开始渗出一股子审视内心、冷静内敛的沉郁气息。

托马斯·纳什(Thomas Nashe, 1567-c. 1601)是16世纪末的诗人、剧作家，又是著名的小册子散文作家。他在有名的马丁·马普雷特争议(the Martin Marprelate controversy)的小册子论战中，写出了思想尖锐、语言简洁而又犀利的讽刺散文，反击清教徒对英国国教权威的挑战。他的文章不仅有宗教和政治意识的锋芒，还有对人的内心层面的解析和思考。例如，他在《夜的恐惧》(*The Terrors of the Night*, 1594)中就展现出对人内心的非理性类型和状态的好奇，解析了梦的起源及其现实影响，认为梦是白天的纷乱的心理活动的延续。纳什的散文思想机巧，语言直截了当而又张扬风趣，在行文中加入明显的修辞手法，巧喻梦境，层层说梦，呈现出语言游戏的景象，以至当今有评论家说他是小说意识流手法的遥远先驱。(参见本书第62页节选文)

另一位戏剧家和散文小册子作家托马斯·德克尔(Thomas Dekker, c. 1572-c. 1632)与纳什也有相似之处。在德克尔的笔下，英语修辞大行其道，他层叠设喻：睡眠是“无价的珠宝”、“金锁链”、“美酒佳肴”，同时也是“死神的近亲”。德克尔把睡眠、健康和死亡相提并论，从中生发出对权力的讽刺。(参见本书第63页节选文)德克尔在《浪荡子须知》(*The Gull's Hornbook*, 1609)中正话反说，欲擒故纵。他劝人贪睡，因为睡眠不论贵贱，是国王和乞丐都喜爱的享受。他还在书中以机巧的笔调调侃伦敦纨绔浪子，同时也轻松随意地描绘出伦敦的世态和风俗。德克尔写作随意而多产，散文风格也多变，既以简捷直观的陈述迎合大众口味，又把玩修辞术，玩味语言艺术，形式居上。

相比之下，塞缪尔·丹尼尔(Samuel Daniel, c. 1562-1619)的修辞手法则更显学究一些。他

在《为韵文一辩》(*A Defence of Rhyme*)中，以历史学家的眼光，细究人性中的偏见和非理性，点评文明的傲慢，为所谓“野蛮人”正名。丹尼尔的句子有“西塞罗体”的味道，以对称排比的句式循环辨析习俗、规则、自然和艺术的关系：“风俗在所有规则之前，自然在所有艺术之上。每一种语言自有诗韵或音步，既适用又怡情。耳朵听到诗文表达的风土人情，也就把风俗生活用规则固定下来，这样也是创造了自然。”¹这样的表达，固然有警句之力，却也显得有文字游戏、炫才雕琢之感。

总之，这些散文作家受过伊丽莎白时代文风的熏陶，他们仍然是修辞和语言艺术的爱好者，不论写政论文章，描绘社会习俗，还是评说诗文，深究人性，都多有装点文章的冲动，飞扬的文采中缺乏点对读者深层次理解能力的关心。但是，他们却是英语散文青少年时期朝气蓬勃和多彩尝试的象征。这些作家多为大学才子、才情之人，做文章不过在耳目之间，多产但传世之作却不多。他们创新欲望强，喜做惊世之语，纵横才气，把夸张和现实搅和在一起。他们都是早期现代英语的承上启下的人物，代表着新的散文文体到来之前的躁动。可以说，如果没有这些英语散文文学青春期的憧憬和冲动，就不会有18世纪理性时代中产生的《旁观者》(*The Spectator*)的素朴和成熟，也不会有后来者，如大文豪塞缪尔·约翰逊(Samuel Johnson, 1709-1784)的思智的醇厚。

1 <http://www.luminarium.org/renaissance-editions/rhyme.html> "Custome that is before all Law, Nature that is about all Arte. Euery language hath her proper number or measure fitted to vse and delight, which, Custome intertaining by the allowance of the Eare, doth indenize, and make naturall."

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① DREAMS AND ANXIETIES
梦与焦虑

THOMAS NASHE
(1567-c. 1601)
托马斯·纳什

A dream is nothing else but a bubbling scum or froth of the fancy, which the day hath left undigested; or an after-feast made of the fragments of idle imaginations. How many sorts there be of them, no man can rightly set down, since it scarce hath been heard there were ever two men that dreamed alike. Divers have written diversely of their causes, but the best reason among them all that I could ever pick out was this: that, as an arrow which is shot out of a bow is sent forth many times with such force that it flyeth far beyond the mark whereat it was aimed, so our thoughts, intently fixed all the day-time upon a mark we are to hit, are now and then overdrawn with such force that they fly beyond the mark of the day into the confines of the night. There is no man put to any torment but quaketh and trembleth a great while after the executioner hath withdrawn his hand from him. In the day-time we torment our thoughts and imaginations with sundry cares and devices, all the night-time they quake and tremble after the terror of their late suffering, and still continue thinking of the perplexities they have endured. To nothing more aptly can I compare the working of our brains after we have unyoked and gone to bed than to the glimmering and dazzling of a man's eyes when he comes newly out of the bright sun into the dark shadow. Even as one's eyes glimmer and dazzle when they are withdrawn out of the light into darkness, so are our thoughts troubled and vexed when they are retired from labour to ease, and from skirmishing to surgery. You must give a wounded man leave to groan while he is in dressing; dreaming is no other than groaning while sleep, our surgeon, hath us in cure.

The Terrors of the Night, 1594

梦,不过是白天思虑过剩,沉渣泛起,是胡思乱想的大餐之后留下的残汤剩饭。梦有多少类?这个问题无人能下定论,因为我们几乎从未听说过两人同做一梦。导致梦的原因是什么?众人已备述矣。不过我从中所看到的最佳理由无非是:开弓射箭,往复如是,用力过猛,则射出之箭远远超出目标而不中。思绪何尝不是如此!白天处心积虑,集中思虑某个目标难题,殚精竭虑中不时有思绪过头,越过白天的难题,沉入夜晚的领地。这也犹如一个受尽酷刑之人,当行刑者的手终于停止用刑,他一定会经历一阵阵痛苦的痉挛和颤抖。同样的道理,我们白天用无边的烦恼变着法地折磨自己的思绪和想象;到了夜间,刚经历了痛苦折磨的思想就会整夜在痉挛和震颤中追寻着那可怖的记忆,继续思考着白天忍受过的千丝万缕的死结。下面这个比喻最为贴切。一天结束后,我们如释重负,上床歇息。此时我们大脑的状态就像一个刚从强烈的太阳光中退出,进入黑暗阴影中的人的眼睛一样,余光闪烁,目眩头晕。一如后者受到的目光刺激,我们的思想一经脱离紧张,开始放松,便开始忧虑丛生,惴惴不安。这也就像战士刚脱离了战斗,却要面对手术疗伤时的心情一样。我们应该允许一个受伤的人在接受包扎时呻吟,而梦也就是一个人在睡眠中的呻吟,而睡眠正是在为我们治伤的外科医生。

译自《夜的恐惧》(1594)

② IN PRAISE OF SLEEP

睡眠赞

THOMAS DEKKER

(c. 1572-c. 1632)

托马斯·德克尔

For do but consider what an excellent thing sleep is: it is so inestimable a jewel, that, if a tyrant would give his crown for an hour's slumber, it cannot be bought: of so beautiful a shape is it, that, though a man lies with an empress, his heart cannot be at quiet till he leaves her embracements to be at rest with the other: yea, so greatly indebted are we to this kinsman of death, that we owe the better tributary half of our life to him; and there's good cause why we should do so, for sleep is that golden chain that ties health and our bodies together. Who complains of want, of wounds, of cares, of great men's oppressions, of captivity, whilst he sleepeth? Beggars in their beds take as much pleasure as kings. Can we therefore surfeit on this delicate ambrosia? Can we drink too much of that, whereof to taste too little tumbles us into a churchyard; and to use it but indifferently throws us into Bedlam? No, no! Look upon Endymion, the Moon's minion, who slept threescore and fifteen years; and was not a hair the worse for it.

The Gull's Hornbook, 1609

认真想来，睡眠是多么美妙的事啊！这是一件无价的珠宝。如果暴君想用王冠换取哪怕一个钟头的小睡，这桩买卖也做不成。睡眠的形态如此之美。一个人哪怕躺在女皇的怀里，心中也不免惶惶然，除非他逃离女皇的怀抱，另择偶相寝。是啊，这睡眠是死神的近亲，我们蒙受它如此的厚恩，竟不惜用生命中一半的光阴作为上等的贡品回报它。这是应该的，因为睡眠是金锁链，它把我们的身躯与健康连在一起。酣睡之中，有谁会抱怨缺吃少穿，悲伤叹息？有谁会抱怨无边的烦恼、权势的欺压、牢狱的冤苦？睡眠中的乞丐享受的是国王般的花天酒地。因此，睡眠是天上的美酒佳肴，我们求之多多益善，不会餍足。我们应该痛饮这美酒。如果喝得太少，我们将被抛入教堂的墓地；饮之随意，我们将被送进疯人院。不！不能那样！仰望月神，看到她亲近的仆人恩底弥昂。这小子一睡就是七十五年，醒来却完好如初。

译自《浪荡子须知》(1609)

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③ THIS MANIFOLD CREATURE MAN
人：多面的造物

SAMUEL DANIEL
(c. 1562-1619)
塞缪尔·丹尼尔

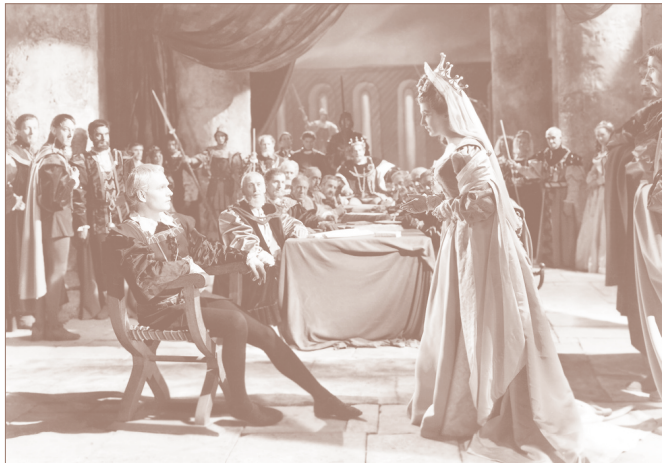
It is not books, but only that great book of the world, and the all over-spreading grace of Heaven that makes men truly judicial. Nor can it but touch of arrogant ignorance, to hold this or that nation barbarous, these or those times gross, considering how this manifold creature man, wheresoever he stands in the world, hath always some disposition of worth, entertains the order of society, affects that which is most in use, and is eminent in some one thing or other that fits his humour and the times. The Grecians held all other nations barbarous but themselves; yet Pyrrhus, when he saw the well-ordered marching of the Romans, which made them see their presumptuous error, could say it was no barbarous manner of proceeding. The Goths, Vandals and Longobards, whose coming down like an inundation overwhelmed, as they say, all the glory of learning in Europe, have yet left us still their laws and customs, as the originals of most of the provincial constitutions of Christendom; which well considered with their other courses of government, may serve to clear them from this imputation of ignorance. And though the vanquished never speak well of the conqueror, yet even through the unsound coverings of malediction appear those monuments of truth, as argue well their worth, and prove them not without judgment, though without Greek and Latin.

A Defence of Rhyme, 1603

人类明智的判断理性，并非来源于书籍，而应归功于这万物之本的伟大之书，归功于上天那无微不至的圣明之光。人类有时表现出无知的傲慢：他们看不起一些国家，称之为野蛮部族；或贬斥过去的一些时代，说那是蒙昧时期。这与明智的判断力无关。人类这多面的生物，无论立世于何方，总是能够有所作为：他们建立稳定的社会秩序，使物尽其用，凡与自身脾性和时代相符之事，总是能够做得风生水起。每每念及此，上述判断不言自明。古希腊人认为，希腊之外，世上之国皆是野蛮之邦。但是，罗马军团军纪严明的整齐步伐，使得希腊人意识到自己以前的判断失误。皮尔斯国王目睹此景，便承认这不是野蛮人的行为。哥特族人、汪达尔族人和伦巴族人从北边侵入，其势汹涌，若决堤之洪水，一如他们自己所言，彻底淹没了欧洲文明的辉煌，却也为我们留下了异族的法律和习俗，后来成了欧洲各基督教国家制定大多数地方法律的原始样板。欧洲人在制定自己的政体和法律的过程中，如果对这些原始法律认真加以研究，则可消除自身这类无知的偏见。当然，被征服者对征服者从来都没有什么好话，但是，在阵阵颠倒黑白的咒骂声中，却也可听到一些永恒的历史事实。这些不语的事实雄辩地肯定了异族人的价值，充分地证明了他们虽然不懂希腊文和拉丁文，却并非毫无理性的判断力。

译自《为韵文一辩》(1603)

3.2 智慧和简洁：培根的知识话语和伯顿的杂语独白



●《哈姆雷特》剧中场景

17世纪初西塞罗式的拉丁文风当道，李利的绮丽散文风格仍大有市场，英语散文纵有思想的火花，也被华丽的辞藻和精致典雅的重尾句所延宕或遮蔽。但是，这样的英语散文风格也开始悄悄地发生改变。早在1528年，伊拉斯谟就讥讽西塞罗文体食古不化。1580年，法国散文大家蒙田（Michel de Montaigne, 1533-1592）在《词语的虚浮》（“Of the Vanity of Words”）一文中就对西塞罗式文体不以为然，说那些雄辩的演说辞不过是社会内乱的产物，犹如荒地里长出的乱草：“华丽悦耳的辞藻，未经理性力量的思考，缺乏对真理和现实的关照，也就毫无分量”，只能用来哄哄平头百姓。²同一时期，法国学者穆雷特（Marc-Antoine de Muret, 1526-1585）和比利时学者利普修斯（Justus Lipsius, 1547-1606）编辑出版古罗马哲学家和作家塞内加（Lucius Annaeus Seneca, c. 4 BC-65）以及古希腊历史学家塔西佗（Publius Cornelius Tacitus, 56-c. 120）的作品，提倡在简明有力

的表述中显出思智的力量。他们大力推崇简明精练的词汇、短小松散的句法、意义间断累进却又咄咄逼人的散文风格，称之为“塞内加文体”。

这一所谓“反西塞罗文体”（Anti-Ciceronian）的散文文体风向的转变对同时期的英语散文随即产生了深远的影响。17世纪初，莎士比亚就对拖沓的西塞罗式的修辞文体极尽讽刺。在《哈姆雷特》中，杀兄篡位的奸王克劳狄斯焦急地等待大臣波洛涅斯报告哈姆雷特王子“疯癫”的真实原因，而波洛涅斯在回答关键问题之前却来了大段的悬置意义的修辞话语：“我的陛下，偕并夫人，让我来说明如何当好君王，什么是职责，为什么白天之为白天，夜晚之为黑夜，如此只会虚掷了白天、夜晚，还有时光，到头来什么都说不清。因此，由于简洁是智慧

2 http://essays.quotidiana.org/montaigne/vanity_of_words/

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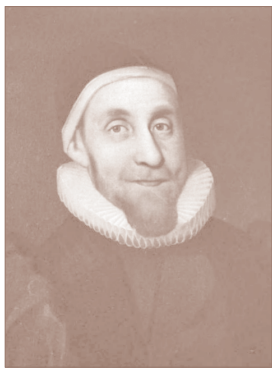
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● 弗朗西斯·培根



● 本·琼生



● 罗伯特·伯顿

的灵魂，外表的花哨和枝蔓是如此空虚无聊，还是让我简单明了地说，您高贵的儿子，疯了。”（*Hamlet*, Act II, Scene ii）如此地展示修辞和卖弄关子，引来了平时貌似慈柔的王后蹦出一句类似“塞内加文体”的呵责：“多说实在的，少来花架子！”（*More matter, with less art!*）这段对话可谓是对当时两种文体对照褒贬的写照。“简洁是智慧的灵魂”也成了后世英语散文发展的方向。

简洁与智慧，也是具有实证科学精神的哲学家和散文大家弗朗西斯·培根（Francis Bacon, 1561-1626）的追求。培根生于宫廷掌玺大臣家庭，12岁就进入剑桥三一学院，21岁就做了律师，政治上也一帆风顺，一直到达朝廷高位，做上了大法官。培根是胡克之后第一个用英语写哲学著作的人。他喜爱并精通拉丁文的风格，但对风靡一时的“西塞罗体”颇有微词。在《学术的进展》（*The Advancement of Learning*, 1605）第一卷“致陛下”中，培根这样说道：“这样的文体迅速走红，因为现在的作家追求辞藻胜于内容，他们精挑词句，喜欢营造循环光鲜的句子和妙语，用比喻和其他辞格来修饰文章，而不关心内容的厚重……”在书中，这些话虽然是写给国王听的，却明确地表达了培根对学术真理品格的重视。他认为，“如果我们看得仔细，

就会发现，那些处心积虑憋出来的话语，那些炫示巧技和概念的言说，还有那些膜拜辩才调子的蹩脚模仿之作，其实都带有奴性的格调。”培根对亚里士多德注重逻辑演绎的思维形式多有保留，他崇尚通过现实事物和生活的观察推演真理的思维模式。培根早期写的一些“小品散文”就是对16世纪末英语散文的形式主义的反驳，其中有一些篇章如《论学》，重心在前，简练浓缩，一句一顿，由表及里，就是“塞内加文体”的风格：

读书可为休闲，可显风雅，亦可足才。休闲读书在独居幽处之时，风雅之采在谈吐之际，才气则显于判断事理之中。身怀技艺之人，决而可行，对细枝末节之事判断得条分缕析。但是，论总体判断，通盘谋划并统筹全局，还非得好学深思者方能胜任。沉湎于读书会使人疏懒，炫耀学识过头就会显得造作，凡事依照本本行事，则是夫子学究之做派。

“反西塞罗文体”的风头得到新一代散文作家的响应，“塞内加文体”也在英国立即招来不少的模仿者，其中不少是英语散文史上举足轻重

的作家，比如约瑟夫·霍尔（Joseph Hall, 1574-1656）。此人是英国国教大主教，一个斯多葛学派在英国的倡导人。他用“塞内加文体”写了大量的讽刺散文、道德和宗教散文，被同时代的英语散文作家誉为“我们的英语塞内加”。他的散文句式写得貌似松散而锋芒毕露，短促而又咄咄逼人，古典塞内加式的讽刺笔调表达了基督教的价值观念和对社会的改革愿望。这一时期类似的“随笔散文”还有兰斯洛特·安德鲁斯（Lancelot Andrewes, 1555-1626）的短篇布道文、欧文·费尔萨姆（Owen Felltham, c. 1602-1668）的劝世警言著作《励志：神圣、道德、政治》（*Resolves: Divine, Moral and Political*）等。其中费尔萨姆的文章短小精悍，结构单一，意象活泼。例如，《智者不堪乱世》（“How the Distempers of These Times Should Affect Wise Men”）一文，由十几个 To see how 起头的单句构成，句子直观而短小，历数种种社会弊端，读来不觉枯燥，反倒有些荡气回肠的感觉。费尔萨姆说，这样的散文风格可让普通的读者读得懂，记得住。这样的简短句子不仅惠及更多的读者，也使得同时代作家们能够反思写作本身，展开点评式的文学批评。本·琼生（Ben Jonson, 1572-1637）就是这样的代表。他出身于社会底层而阅历丰富，也是个满腹古典经纶的风俗喜剧作家和诗人，评论起同时代的作家则显出“塞内加体”式的简洁。他说莎士比亚“拉丁文知之不多，希腊文更少……（但是）他不仅属于一个时代，而且属于所有时代”。³ 这样短小精悍的表述为人传诵，成为后世莎士比亚评论中的警句。琼生写过一本杂文集《人才：钩沉人名事》（*Timber: or, Discoveries Made upon Men and Matter*），其中多套用昆体良和塞内加等古代作家之语，点评同时代的作家，针砭文风日下，其文议论随意，思至笔到，如：“古人好学，择善而习之，从不嫉恨有才德之人。彼

时，学问之道得以奖掖，人皆趋之。反观今世，文章之道别无他，教人不学好而已。”（参见本书第 74 页节选文）这样点到为止、故作警言的写作风格确实有点居高临下、侃品文学的味道。所以，后世的文学批评家，如 18 世纪的亚历山大·蒲柏（Alexander Pope, 1688-1744）就认为，本·琼生深谙舞台艺术，是他普及了戏剧批评的知识。⁴

同一时代，偏好“塞内加文体”的英语散文大家还有罗伯特·伯顿（Robert Burton, 1577-1640）。伯顿毕业于牛津大学，是个深居简出、甘于寂寞、终身与书为伴的学问家。他一生探究人性的奥秘和社会的弊病，追寻人生幸福的意义。他自诩为希腊哲学家德谟克利特第二，奉行“一本书主义”，毕生孜孜于书案，为的是就写一本书。这本书于 1621 年出版，随后近三十年间，不断修订增补，达 6 版之多。这本书就是近九百页的巨著《忧郁的解剖》（*The Anatomy of Melancholy*）。这是一本奇书：囊括中世纪和文艺复兴时期生理学、心理分析、星象学和心理学治疗术的知识，用以解释和“治愈”抑郁症。它却又是一本杂书：大千世界的各类知识，有史以来的哲学观念、宗教理论、社会学说、历史故事，皆纳书中；人心深处的思绪、社会行为和精神向往，无所不包。其论述的中心也各有意趣：时而集中定义分析，时而旁征博引，离题千里；时而嬉笑怒骂，时而自嘲讥讽。伯顿欲穷尽人生百态，却把人性和社会“解剖”得混乱无序，支离破碎。这部类似 20 世纪后现代“杂拌”话语

3 Ben Jonson's "To the Memory of My Beloved the Author, Mr. William Shakespeare" <https://www.poetryfoundation.org/poems-and-poets/poems/detail/44466>

4 Alexander Pope's "Preface to Shakespeare" <https://andromeda.rutgers.edu/~jlynch/Texts/pope-shakespeare.html>

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④ SINFUL HUMAN NATURE IN A WICKED WORLD
邪恶的世界中堕落的人性

ROBERT BURTON
(1577-1640)
罗伯特·伯顿

What's the market? A place, according to Anacharsis, wherein they cozen one another, a trap; nay, what's the world itself? A vast chaos, a confusion of manners, as fickle as the air, a turbulent troop full of impurities, a mart of walking spirits, goblins, the theatre of hypocrisy, a shop of knavery, flattery, a nursery of villainy, the scene of babbling, the school of giddiness, the academy of vice; a warfare, in which kill or be killed; wherein every man is for himself, his private ends, and stands upon his own guard. No charity, love, friendship, fear of God, alliance, affinity, consanguinity, Christianity, can contain them, but if they be anyways offended, or that string of commodity be touched, they fall foul. Old friends become bitter enemies on a sudden for toys and small offences, and they that erst were willing to do all mutual offices of love and kindness, now revile and persecute one another to death, with more than Vatinian hatred, and will not be reconciled. So long as they are behoveful, they love, or may bestead each other, but when there is no more good to be expected, as they do by an old dog, hang him up or cashier him: which Cato counts a great indecorum, to use men like old shoes or broken glasses, which are flung to the dunghill... It is not worth, virtue, wisdom, valour, learning, honesty, religion, or any sufficiency for which we are respected, but money, greatness, office, honour, authority; honesty is accounted folly; knavery, policy; men admired out of opinion, not as they are, but as they seem to be: such shifting, lying, cogging, plotting, counterplotting, temporizing, flattering, cozening, dissembling, "that of necessity one must highly offend God if he be conformable to the world, or else live in contempt, disgrace, and misery."

The Anatomy of Melancholy, 1621

什么是集市?按照阿那卡西斯的说法,那是人间欺诈之所,陷阱之地。不唯此,什么是世界?无边的乱象,污浊之地,礼崩乐坏,薄情寡义如浮云;一群浮躁淫乱之人,一伙魑魅魍魉;虚情假意的戏场;阿谀奉承、包藏祸心的交易所;凶残恶行的温床;家长里短、传播谣言的集散地;精神病的学校,罪恶的学园。这是你死我活的战场,人人为己,人人趋利,人人自危。什么慈善爱心、友情亲情、合作依存,什么敬畏上帝、基督精神,都不能规约他们。但是一旦哪一点得罪了他们,或是坏了商品交易的规矩,他们可就翻脸不认人。为了点小利益、小分歧,先前的老朋友转眼之间成了死敌。从前曾表示愿意以心换心,互惠互利,而今却恶语相向,互不相让,互相往死里整,其恶毒程度,比起那瓦提尼式的仇恨,有过之而无不及。只要互相还有利用价值,他们还显得友善,甚至还会互相关照,但是一旦互相之间无利可图,他们就像对待老而无用的狗一样,弄死他,或抛弃他。凯托认为这种行径最无教养,因为人被当作用过的旧鞋或破碎的玻璃,扔到了粪堆……在这里,社会价值、美德与智慧、勇敢的精神、真才实学、诚实与信仰,一律得不到尊重,人们膜拜的是金钱、名气、官位、荣誉和权势。诚实忠厚被视为愚蠢,为非作歹成了权宜之计。人们追慕名人,不是因为人如其名,而是被虚名所蒙蔽。这就是充斥着尔虞我诈、钩心斗角、阿谀奉承、欺上瞒下的世界。“如果你在其中还过得安稳,那绝对是对上帝最大的不敬;倘若不是如此,那你就生活在轻蔑、耻辱和凄苦之中。”

译自《忧郁的解剖》(1621)

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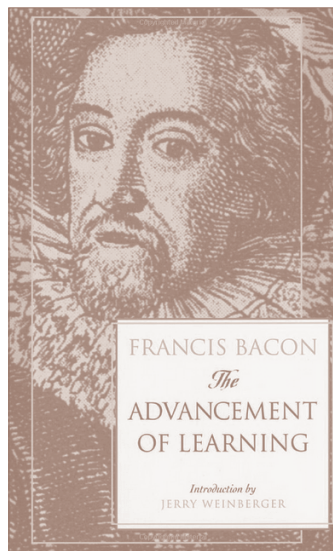
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野超越了散文风格形式的局限，看到人类知识的进展和人性的多变。在他看来，语言具有天生的不确定性，词语总是为思想设置陷阱，词汇就好像是“鞑靼人使用的弯弓，总是反转射向对它最智性的理解，让理性的判断纠缠不清，歪曲变形”。⁸ 因此，散文作家不应纠结于采用哪种形式和风格，而是应该防止某种形式阻碍思想的表达和阐释。而写作的根本目的就是准确有效地传播知识，弘扬学术，在读者的内心引起理性思考。因此，“知识就是权力”，著者是话语的中心，具有知识权力的著者在写作过程中总是占据着主动，应该具有“居高临下和不容置疑”（magistral and peremptory）的权威。

在培根早期的小品散文中，除了“随笔散文”在语言风格上的“塞内加体”倾向，我们看到的还有他对社会中人性多变的深层思考，而且他并不愿意盲目地追求一种既定的思想方法，比如归纳和演绎，而是保持着一种实验的科学主义态度。面对两种不同的散文风格，培根选择以知识和思想为优先，他宁愿以科学主义的理性思维对二者做出综合，或以内容带动形式，达到对知识和思想的有效表达和阐释，创造了一种干净整洁而又不失典雅，严谨而不失洒脱，丰富多变的散文风格。在培根的散文里，有些句子显出“塞内加体”的轻快简洁，鞭辟入里，又有修辞的对仗美，比如：“为人父母者，其欢乐不显于外，其哀伤与担忧亦隐忍于内。他们喜而不形于色，哀而不言伤，忧而不说愁。”（参见本书第72页节选文）有些句子则十分凝练，有格言警句式的智慧，比如：“男人一旦娶妻生子，即做了命运的人质”（参见本书第73页节选文）；“谎言敢于面对上帝，却羞于见人”。还有些句子蕴含着丰富的比喻，比如：“弄虚作假犹如金银币里掺入合金，利于流通却自行贬值”；“有些书浅尝则可，另一些可囫囵吞咽，还有些则应细嚼慢咽”。更有些句子

冗长重尾，典雅宏阔，具有“西塞罗体”的雄辩气势。^⑤

由于思想带动形式，培根有时好像在边想边写，句子不由得加长。但句子虽长，却没有刻意编织的主从修饰关系和复杂的后置修饰。思想由and、or、for和but等连词或休止符号等衔接手段引导，自由往前流动。读者可随时停住思考而无须对句子结构瞻前顾后。这样的散文风格“形散神不散”，是由“塞内加体”演变而来的所谓的“松散而自由”（loose and free）的散文风格。



●《学术的进展》

8 Francis Bacon's *The Advancement of Learning* <http://www.gutenberg.org/files/5500/5500-h/5500-h.htm>

⑤ ACROSS SEAS OF TIME
历经时间之长河

FRANCIS BACON
(1561-1626)
弗朗西斯·培根

We see then how far the monuments of wit and learning are more durable than the monuments of power or of the hands. For have not the verses of Homer continued twenty-five hundred years or more, without the loss of a syllable or letter; during which time infinite palaces, temples, castles, cities, have been decayed and demolished? It is not possible to have the true pictures or statues of Cyrus, Alexander, Caesar, no nor of the kings or great personages of much later years; for the originals cannot last, and the copies cannot but lease of the life and truth. But the images of men's wits and knowledges remain in books, exempted from the wrong of time and capable of perpetual renovation. Neither are they fitly to be called images, because they generate still, and cast their seeds in the minds of others, provoking and causing infinite actions and opinions in succeeding ages. So that if the invention of the ship was thought so noble, which carrieth riches and commodities from place to place, and consociateth the most remote regions in participation of their fruits, how much more are letters to be magnified, which as ships pass through the vast seas of time, and make ages so distant to participate of the wisdom, illuminations, and inventions, the one of the other?

The Advancement of Learning, 1605

可见，思想和知识之丰碑亘古耸立，而权力和人为之辉煌都已如断壁残垣。君不见，荷马的诗行历经两千五百余年，亦不曾有只言片语之损耗，而无数的宫殿、庙宇、城堡、古城，不都在这漫漫岁月中颓败凋零，荡然无存？居鲁士、亚历山大、凯撒之真迹画像和雕像安在？后来的国王和大人物的真实形象又何处可寻？原始物件不可历久，而攀仿之作比起真人实物总有不及。然而，人类思想和知识所创造的偶像却永存于书籍之中，不受时间的肆虐而历久弥新。何况，称之为偶像亦似不妥，因为它们不断产生新的意义，把思想的种子播撒在人们心中，启迪后世子孙无尽的思智和行为。由此观之，人类发明航船，满载丰盛的财宝与商品，通达四海，使穷乡僻壤之地皆可有所分享，这等业绩固然宏伟，但又怎可比这文化之伟力？知识的航船穿越时间的长河，使浩渺相隔的时代互通有无，分享智慧，相互启迪，共辟新章。

译自《学术的进展》(1605)

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⑥ PARENTS AND CHILDREN
父母与子嗣

FRANCIS BACON
(1561-1626)
弗朗西斯·培根

The joys of parents are secret, and so are their griefs and fears. They cannot utter the one, nor they will not utter the other. Children sweeten labours, but they make misfortunes more bitter. They increase the cares of life, but they mitigate the remembrance of death. The perpetuity by generation is common to beasts, but memory, merit and noble works are proper to men; and surely a man shall see the noblest works and foundations have proceeded from childless men, which have sought to express the images of their minds, when those of their body have failed. So the care of posterity is most in them that have no posterity. They that are the first raisers of their houses are most indulgent towards their children; beholding them as the continuance, not only of their kind but of their work; and so both children and creatures.

“Of Parents and Children”, *Essays*, 1625

为人父母者，其欢乐不显于外，其哀伤与担忧亦隐忍于内。他们喜而不形于色，哀而不言伤，忧而不说愁。为儿女操劳固然乐在其中，然而儿女若时运不济，则父母忧必甚之。儿女使生命承受其重，却也使死亡之记忆变得淡然。凡生物者，皆欲传宗接代以至永恒。然唯有人类看重名声，注重德行而追求丰功伟绩。君不见，伟大的人类之事业丰碑有出自无嗣之人。他们既知自身的躯体形象终将荡然无存，故选择为世人留下用心灵述说的具象。故曰：无后代者更为后代子孙着想。养家糊口的当家人对儿女也最为纵容。在他们看来，子女不仅使家族得以延续传承，也使自己的事业后继有人。于是，子女与自己生命之事迹皆可一视同仁矣。

译自《论说文集》中的《论父母与子嗣》(1625)



⑦ OF MARRIAGE AND SINGLE LIFE
论结婚与独身

FRANCIS BACON
(1561-1626)
弗朗西斯·培根

He that hath wife and children hath given hostages to fortune, for they are impediments to great enterprises, either of virtue, or mischief. Certainly the best works, and of greatest merit for the public, have proceeded from the unmarried or childless men, which both in affection and means have married and endowed the public. Yet it were great reason that those that have children should have greatest care of future times, unto which they know they must transmit their dearest pledges. Some there are who, though they lead a single life, yet their thoughts do end with themselves, and account future times impertinences. Nay, there are some other that account wife and children but as bills of charges. Nay more, there are some foolish rich covetous men that take a pride in having no children, because they may be thought so much the richer. For perhaps they have heard some talk, *Such an one is a great rich man*, and another except to it, *Yea, but he hath a great charge of children*, as if it were an abatement to his riches. But the most ordinary cause of a single life is liberty, especially in certain self-pleasing and humorous minds, which are so sensible of every restraint as they will go near to think their girdles and garters to be bonds and shackles. Unmarried men are best friends, best masters, best servants; but not always best subjects, for they are light to run away; and almost all fugitives are of that condition... Chaste women are often proud and forward, as presuming upon the merit of their chastity. It is one of the best bonds both of chastity and obedience in the wife if she think her husband wise, which she will never do if she find him jealous. Wives are young men's mistresses, companions for middle age, and old men's nurses. So as a man may have a quarrel to marry when he will. But yet, he was reputed one of the wise men that made answer to the question, when a man should marry: *A young man not yet, an elder man not at all.*

“Of Marriage and Single Life”, *Essays*, 1625

男人一旦娶妻生子,即做了命运的人质,从此为妻儿所累,难成大事,无论大善还是大恶。众人皆知,伟业丰功多出自独身或无嗣者,因为此类人已经情系社会大众,资财亦捐赠与公益事业。然而,按理而论,有儿有女的人最应关心将来,因为他们自知,他们必须把生命中最珍贵的亲人托付给未来。不过也有一些人,虽然过着独身生活,不过思虑仅止于自我,认为将来之事与自己不相干。有些人则认为,有妻儿不过多付几项账单而已。更有一些愚蠢而又贪婪之人,以无儿无女为荣,以为如此便在世人眼中更显富有。这些人或许听到如此议论:某人说,此人乃大富翁;另一人不以为然,认为此人虽富,家里需要负担的儿女也不少。儿女似乎成了财富积累的负数。不过,选择独身生活,最常见的理由是享受自由。对于自娱随性之人,尤其如此。这些人对束缚尤为敏感,甚而身上的腰带袜带之类皆视为绊缠和镣铐。独身者是最好的朋友、最好的主人、最好的仆人,却未必是最好的臣民,因为他们无牵无挂,容易脱身。所以说,逃亡者几乎大多都是未婚者……贞洁之妇自恃节操之德,往往骄横任性。妻子若知丈夫有智慧,则必能自觉地保持忠贞并顺从;反之,若知丈夫忌妒心重,则妻子决不会还那样约束自己,对丈夫言听计从。青年时代,妻子是情人;及至中年,妻子是伴侣;到了老年,妻子是陪护。如此说来,一个人可能会对何时结婚为宜这个问题迟疑不决。不过,倘若此人能这样回答此问题:年轻人不必急于考虑结婚,老年人全然不用考虑结婚,那么他也不失为智者之一。

译自《论说文集》中的《论婚姻与独身》(1625)

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⑧ DISEASED LETTERS OF THE AGE
当今文人的堕落

BEN JONSON
(1572-1637)
本·琼生

The time was, when men would learn, and study good things; not envy those that had them. Then men were had in price for learning: now letters only make men vile. He is upbraidingly called a poet, as if it were a most contemptible nickname. But the professors (indeed) have made the learning cheap. Railing, and tinkling rhymers, whose writings the vulgar more greedily read; as being taken with the scurrility, and petulancy of such wits. He shall not have a reader now, unless he jeers and lies. It is the food of men's natures: the diet of the times! Gallants cannot sleep else. The writer must lie, and the gentle reader rests happy, to hear the worthiest works misinterpreted; the clearest actions obscured; the innocentest life traduced; and in such a licence of lying, a field so fruitful of slanders, how can there be matter wanting to his laughter? Hence comes the epidemical infection. For how can they escape the contagion of the writings, whom the virulency of the calumnies hath not staved off from reading?

Nothing doth more invite a greedy reader, than an unlooked-for subject. And what more unlooked-for, than to see a person of an unblamed life, made ridiculous, or odious by the artifice of lying? But it is the disease of the age: and no wonder if the world, growing old, begin to be infirm: old age itself is a disease. It is long since the sick world began to dote, and talk idly: would she had but doted still; but her dotage is now broke forth into a madness, and become a mere frenzy.

Timber: or, Discoveries Made upon Men and Matter, 1641

古人好学，择善而习之，从不嫉恨有才德之人。彼时，学问之道得以奖掖，人皆趋之。反观今世，文章之道别无他，教人不学好而已。有学问的人被称为“诗人”，其中多带贬义，犹如最被人鄙视的诨名，而那些师爷术士却把学问弄得一文不名。蹩脚的韵文写手满嘴粗话，声韵俗浅，他们的作品却被庸俗的大众读者追捧，就好像他们为这些粗俗下流、暴戾乖张的思智而倾倒。当今的文人要想拥有读者，必定要轻佻戏谑，谎话连篇。这些都是人类本性的食粮，是这个时代的一日三餐！舍此则浪荡好色之徒何以安睡？文人必定胡编乱造，而上层读者却也欣然乐之，任凭珍品被随意误读，最清晰的故事情节被搅浑，最清白的人物被作践。谎话连篇而不知节制，漫天谎言而以为荣，如此风气中，还有什么素材不能拿来博得读者一笑？于是，此风盛行，如瘟疫传染四散。因为，此等写作歪风既已蔓延，谁能避免不受其影响？而既然从事阅读活动，谁又能挡住那污蔑谩骂之毒害呢？

取悦好奇心重的读者之有效方法，莫过于内容上的出其不意。而以无中生有之巧技，展示无辜者一生受到嘲弄，遭到唾弃，还有比这更令人感到出其不意的吗？无奈，这可是时代的弊病。无怪乎这个正在衰老的世界已经有了虚弱的征兆：老迈的年纪本身也是一种疾病。这个病弱的世界热衷于庸谈，沉湎于懒散已经很久了。继续如此下去，也未尝不可。不过，这个世界的迷茫现在却又裂变为疯狂，一种彻底的痴狂。

译自《人才：钩沉名人名事》(1641)

⑨ THE FATE OF THE POOR
穷人的命运

OWEN FELLTHAM
(c. 1602-1668)
欧文·费尔萨姆

The poverty of the poor man is the least part of his misery. In all the storms of fortune he is the first that must stand the shock of extremity. Poor men are perpetual sentinels, watching in the depth of night against the incessant assaults of want; while the rich lie stowed in secure reposes, and compassed with a large abundance. If the land be russeted with a bloodless famine, are not the poor the first that sacrifice their lives to hunger? If war thunders in the trembling country's lap, are not the poor those that are exposed to the enemy's sword and outrage? If the plague, like a loaded sponge, flies, sprinkling poison through a populous kingdom, the poor are the fruit that are shaken from the burthened tree: while the rich, furnished with the helps of fortune, have means to wind out themselves, and turn these sad endurances on the poor, that cannot avoid them. Like salt marshes, that lie low, they are sure, whensoever the sea of this world rages, to be the first under, and imbarrened with a fretting care. Who, like the poor, are harrowed with oppression, ever subject to the imperious taxes and the gripes of mightiness? Continual care checks the spirit; continual labour checks the body; and continual insultation both. He is like one rolled in a vessel full of pikes: which way soever he turns, he something finds that pricks him.

Resolves: Divine, Moral and Political, 1631

在穷人遭遇的苦难之中，贫穷实在算不上什么。每次命运的暴风骤雨来临，穷人总是首当其冲，必须忍受着最极端的打击。穷人是永远的守夜者，总为缺吃少穿发愁而夜深不能寐。而富人们此时早已舒适地躺在丰裕富足的家中安然入睡。如果大地焦赤，饥荒肆虐，除了穷人还有谁会因为饥饿首先丢了命？如果战争的风雷震撼着国家的内体，除了穷人还有谁会迎面遭遇敌人野蛮的刀剑？如果瘟疫像浸透死亡的海绵飞临，向这人口稠密的王国遍洒毒液，那么，穷人就像这棵枝头坠满果实的大树上最脆弱的果子，在风雨飘摇中首先坠地。而富人们借助命运的眷顾，自然有办法躲避风头，让别无选择的穷人忍受这些痛苦的经历。穷人就像这低洼的盐碱沼泽地，世界上的大海不论何时暴怒涨潮，它都首先被淹没，此后留下一片无尽忧愁的荒芜。在这世界上，还有谁像穷人那样深受压迫，无休无止地忍受这专横的课税和权势的欺压，像圆耙下的泥土，反复受到打击和磨难？无边的忧愁摧残着神经，长年的劳作损耗了肌体，无尽的欺凌压垮了身心！穷人好像被塞到一个四周布满矛尖，不停滚动的圆桶，不论他怎么躲闪，永远躲不过利刃的刺击。

译自《励志：神圣、道德、政治》(1631)

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