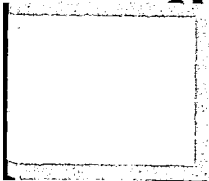


英文小叢書

一個自由人的 信仰

梁啟超



譯着

113
429.4:1
176

英文小叢書之

一個自由人的信仰

梁遇春譯註



上海

北新書局印行

1931



3 2169 6116 3

目 次

1. A free man's worship 1
 (一個自由人的信仰)
2. Machines and the emotion 58
 (機械與感情)
3. 羅素的自序 103

A FREE MAN'S WORSHIP

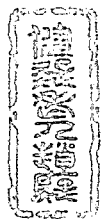
(一個自由人的信仰)

A FREE MAN'S WORSHIP

'To Dr. Faustus¹ in his study
Mephistopheles² told the history of
the Creation, saying :

“The endless praises of the
choirs of angels had begun to grow

1. Dr. Faustus —— 據歐洲中世紀的傳說，他是一個學者，精通魔術，跟魔鬼訂下一個合同，他把靈魂送給魔鬼，魔鬼給他的一切神祕的智識。伊利沙伯時代有一位文學家 christopher Marlowe 用這題材寫一本戲劇 Dr. Faustus；後來歌德花了幾十年工夫創造出世界幾部大傑作之一：Faust，就借這個老古董來



一個自由人的信仰

麥菲斯托斐利對於在書房裏面的浮士德博士說出‘天地開闢’的歷史，說道：

‘天使唱歌隊不斷的讚美開始使

說出他的人生觀。

2. Mephistopheles ——這就是浮士德傳說裏的魔鬼的名字。他是無所不知，無所不能的，只是法寶鬥不過上帝。他這名字是從希伯來文的 mephiz (destroyer 破壞者)和 tophel (liar 扯謊者)這兩個字來的。羅素這裏假託他的話說出近代科學家的宇宙論，

wearisome; for, after all, did he not deserve their praise? Had he not given them endless joy? Would it not be more amusing to obtain undeserved praise, to be worshiped by beings whom he tortured? He smiled inwardly, and resolved that the great drama should be performed.

“For countless ages the hot nebula¹ whirled aimlessly through space. At length it began to take shape,² the central mass threw off³ planets, the planets cooled, boiling seas and burning mountains heaved and tossed, from black masses of cloud hot sheets of rain deluged the barely solid crust. And now the first germ of life grew in the depths of the ocean, and developed rapidly in the fructifying warmth into vast

1. nebula — a faint, cloudlike, self-luminous mass of gaseous matter situated at the distance of the stars 星雲; 星霧。

上帝感到厭煩了；實在說起來，他不是應得他們的讚美嗎？他不是給他們以不斷的欣歡嗎？那不是個更有趣味的事情嗎，去得不應受的讚美，被他所磨折的人們崇拜着？他肚子裏微笑一下，決定這齣偉大的戲要演出來了。

‘在數不盡的許多年代裏，灼熱的星雲老是無目的地穿着空中旋轉。最後，牠開始具個一定的形式，居於中心的那一大塊扔出許多行星，行星漸漸凝冷了，上面沸騰着的海同燃燒着的山起落動搖，滾熱的汪洋大雨從黑的雲團落下，氾濫那還未十分結實的地殼。現在，生命的第一個種子在大海的深處生長起來了，在那含有滋養力的暖氣

2. to take shape——to become definite
變成有一定的形式。

3. to throw off——to cast away 拋出。

forest trees, huge ferns springing from the damp mold, sea monsters breeding, fighting, devouring, and passing away.¹ And from the monsters, as the play unfolded itself, Man was born, with the power of thought, the knowledge of good and evil, and the cruel thirst for worship. And Man saw that all is passing in this mad, monstrous world, that all is struggling to snatch, at any cost,² a few brief moments of life before Death's inexorable decree. And Man said: 'There is a hidden purpose, could we but fathom it, and the purpose is good; for we must reverence something, and in the visible world there is nothing worthy of reverence.' And Man stood aside from the struggle,

1. to pass away——to perish 消滅了; 死了。

2. at any cost —— whatever may be

裏，很快就發育成廣闊的森林，巨大的羊齒從潮溼的軟土生出來，海裏的怪物繁殖着，爭鬥着，吞滅着，最後絕跡了。從這些怪物裏，當這齣劇自己演下去了，‘人’就生出來，具有思想的能力，善惡的分別力，同一個可怕的熱望，那是想找個東西來崇拜。‘人’看到一切生物在這個瘋狂的，怪誕的世界裏都是望毀滅之途走去；一切生物都是奮鬥去抓到，不管出多大的代價，幾刹那短促的生活，在‘死’的冷酷命令下來之前。‘人’於是說道：‘若使我們能夠尋根到底，這裏面一定有個奧妙的目的，這個目的一定是好的，因為我們不得不崇拜一些東西，而在眼前的世界裏却沒有一個值得崇拜的

requisite to secure the object 無論要出什麼代價纔能達到目的。

3. but—only 只。

resolving that God intended harmony to come out¹ of chaos by human efforts. And when he followed the instincts which God had transmitted to him from his ancestry of beasts of prey, he called it Sin, and asked God to forgive him. But he doubted whether he could be justly forgiven, until he invented a divine Plan² by which God's wrath was to have been appeased. And seeing the present was bad, he made it yet worse, that thereby the future might be better. And he gave God thanks for the strength that enabled him to forgo even the joys that were possible. And God smiled; and when he saw that Man had become perfect in renunciation and worship, he sent another sun through the sky, which crashed into Man's sun; and all

1. to come out of—to emerge from
出自。

東西’。‘人’於是從這紛亂裏走出來了，站在一旁，心裏以爲‘上帝’打算好靠着人類的努力可以有一個和諧從這紛亂裏生出。當他順着‘上帝’從他的猛獸祖宗傳下給他的那些本能做事時候，他把這種事叫做‘罪惡’，請‘上帝’饒恕他。但是他還懷疑他能否合理地得到赦宥，等到他發明一個‘虔誠的方法’，想藉此使‘上帝’的怒氣可以息下去。看到現在的情形是壞的，他却把牠弄得更壞，爲的是那麼將來的情形必定可以好些。他謝謝‘上帝’，因爲‘上帝’給他以一種力量，那幫助他甚至于捨棄目前可能的快樂。‘上帝’微笑了；當他看見‘人’在棄絕同崇拜這兩方面都已完全了，他派另一個太陽到天上，這個太陽砰的一聲打到‘人’的太陽裏去；

2. a Divine plan——指宗教裏贖罪，懺悔，虔信，禮拜等玩意兒。

returned again to nebula.

“‘Yes,’ he murmured, ‘it was a good play ; I will have it performed again.’ ”

Such, in outline, but even more purposeless, more void of meaning, is the world which Science presents for our belief. Amid such a world, if anywhere, our ideals henceforth must find a home. That Man is the product of causes which had no prevision of the end they were achieving; that his origin, his growth, his hopes and fears, his loves and his beliefs, are but the outcome of accidental collocations of atoms ; that no fire, no heroism, no intensity of thought and feeling, can preserve an individual life beyond the grave ; that all the labors of the ages, all the devotion, all the inspiration, all the noonday brightness of human genius, are destined to extinction in the vast death of the solar system,

一切又回到星雲的狀態了。

“‘不錯’，‘上帝’喃喃地說道，‘這是一齣好玩的戲；我要牠再演一道’”

大概如此，不過甚至于更無目的些，更缺乏意義些，是‘科學’說出叫我們去相信的世界。我們的理想，若使不是完全落空，此後就該在這麼一個世界裏去找到一個歸宿。‘人’不過是盲目的原因的產物，這些原因不能預知牠們後來所弄出的結果；‘人’的原始，生長，希望同恐懼，愛情同信仰，也都只是原子偶然集在一塊兒的結果；沒有熱情，沒有英雄情調，沒有思想情感的強烈，能够使一個已死的人還保存着他的生命；歷代一切的工作，人類天才的一切虔信，一切靈感，一切中午般的光輝，都早注定了將隨着太陽系的偉大的死而俱亡；‘人’的功績的整個廟宇必定免不了埋在

and that the whole temple of Man's achievement must inevitably be buried beneath the débris of a universe in ruins—all these things, if not quite beyond dispute, are yet so nearly certain, that no philosophy which rejects them can hope to stand. Only within the scaffolding of these truths, only on the firm foundation of unyielding despair, can the soul's habitation henceforth be safely built.

How, in such an alien and inhuman world, can so powerless a creature as Man preserve his aspirations untarnished? A strange mystery it is that Nature, omnipotent but blind, in the revolutions of her secular hurryings through the abysses of space, has brought forth¹ at last a child, subject still to her power, but gifted with sight, with

1. to bring forth—to give birth to 産

一個毀壞了的宇宙的殘灰底下——
這許多事情，若使不是十分無疑的事實，也是這麼近于確然，凡是否認這幾件事實的哲學絕不能夠希望站得住腳。我們靈魂的居宅此後只能蓋在這幾條真理所做的搭棚之內，只能建於這個不妥協的絕望的堅固基礎之上。

在這麼一個異鄉般的，殘酷的世界裏，像‘人’這麼無能力的一個動物怎能保他的志氣，使牠不受沾污呢？那真是個奇怪的神祕，萬能而盲目的‘自然’穿着虛空的深淵作她塵世中奔波的旋轉時候，最後會產生出一個嬰孩，還是受她權力的支配，但是具有眼光，善惡的分別力，同一種批評他那不用思索的‘母

出。

knowledge of good and evil, with the capacity of judging all the works of his unthinking Mother. In spite of Death, the mark and seal of the parental control, Man is yet free, during his brief years, to examine, to criticize, to know, and in imagination to create. To him alone, in the world with which he is acquainted, this freedom belongs; and in this lies his superiority to the resistless forces that control his outward life.

The savage, like ourselves, feels the oppression of his impotence before the powers of Nature; but having in himself nothing that he respects more than Power, he is willing to prostrate himself before his gods, without inquiring whether they are worthy of his worship. Pathetic and very terrible is the long history of cruelty and torture, of degradation and human sacrifice, endured in the hope of placating the

親’的一切作品的能力。雖然有‘死’這一件事，那是母親權威的標記同保證，‘人’在他那短促的生命裏却有自由去探究，去批評，去了解，在想像方面去創造。在他所知道的世界裏，只有他有這種自由；在這點上，他高過那管束他外生活的無可抵抗的大力。

野蠻人，和我們一樣，在‘自然’力之前，感到他無能的苦痛；但是他不能從他自己身裏找到一個他覺得比‘力’更值得尊敬的東西，他願意自己拜倒在他的神們之前，沒有去考究他們配不配受他的崇拜。可悲的同很可怕的是那段述到殘忍和酷刑，恥辱和人體祭品的悠長歷史；人們肯忍受這許多苦痛都因為希望如此可以使嫉妒成性的神們息怒：那個戰慄着的信徒一定以為，當他

jealous gods; surely, the trembling believer thinks, when what is most precious has been freely given, their lust for blood must be appeased, and more will not be required. The religion of Moloch¹—as such creeds may be generically called—is in essence the cringing submission of the slave, who dare not, even in his heart, allow the thought that his master deserves no adulation. Since the independence of ideals is not yet acknowledged, Power may be freely worshiped, and receive an unlimited respect, despite its wanton infliction of pain.

But gradually, as morality grows bolder, the claim of the ideal world begins to be felt; and worship, if it is not to cease, must be given

1. Moloch——有時寫作 Molech, 是猶太人所崇拜的神, 他們常把自己的兒女殺死, 然後燒着供神, 以冀得神的歡心。聖經裏所說

所最寶貴的是自願地給與神們了，他們流血殺人的欲望必定可以平靜下去，不會再要求什麼了。用小孩做祭品的摩洛神教。——這類信仰都可以概括在這個宗教的底下——實質上是奴才的畏縮地諂媚着的屈服，他不敢，甚至于在他自己心裏，讓自己想到他的主子是不值得受恭維的。人生的理想既未曾被承認爲可以獨立，‘力’自然可以隨便受人崇拜，受個無限的尊敬；不管牠的任意使人嘗許多苦痛。

但是漸漸地，當倫理觀念一天一天英猛起來，理想世界的要求也開始被人們感覺到了；崇拜，若使不

的‘便將那應當接續作王的長子，在城上獻爲燔祭’，就是指祭這個‘可憎的神摩洛’。

to gods of another kind than those created by the savage. Some, though they feel the demands of the ideal, will still consciously reject them, still urging that naked Power is worthy of worship. Such is the attitude inculcated in God's answer to Job¹ out of the whirlwind: the divine power and knowledge are paraded, but of the divine goodness there is no hint. Such also is the attitude of those who, in our own day, base their morality upon the struggle for survival, maintaining that the survivors are necessarily the fittest. But others, not content with an answer so repugnant to the moral sense, will adopt the position which we have become accustomed to regard

1. 約伯是一個敬畏上帝的好人，上帝很相信他，對撒但說道：‘你雖然激動我攻擊他，無故的毀滅他，他仍然堅守他的純正。’後來撒但用各種苦難磨折他，約伯終於咒詛自己的生

是根本停止了，必定是向一個跟野蠻人所臆造的神們不同類的神。有些人，雖然他們感到理想的要求，還是有意地拒却這些要求，還是主張那赤裸裸的‘力’是值得崇拜的。‘上帝’從旋風裏對於約伯所說的答話就是叫人應當具這麼一種態度：神聖的力同智是拿出來誇耀，但是關於神聖的善却連一個暗示也沒有。我們現在有一班人把他們倫理的基礎立在生存競爭之上，主張能生存的必是適者，這班人也是具着這麼一種態度。但是另外有些人，不滿於這麼一個與我們倫理的意識衝突着的答案，就採取我們歷來所認為真正的宗教態度，主張在某種奧妙的

日以及其他一切了。上帝就從旋風中以造物之妙詰約伯，以禽獸之性詰約伯，他就向上帝認罪自責，後來‘年紀老邁，日子滿足而死’。

as specially religious, maintaining that, in some hidden manner the world of fact is really harmonious with the world of ideals. Thus Man creates God, all-powerful and all-good, the mystic unity of what is and what should be.

But the world of fact, after all, is not good; and, in submitting our judgment to it, there is an element of slavishness from which our thoughts must be purged. For in all things it is well to exalt the dignity of Man, by freeing him as far as possible from the tyranny of non-human¹ Power. When we have realized that Power is largely bad, that man, with his knowledge of good and evil, is but a helpless atom in a world which has no such

1. Non-human——other than human 不具人性的。這字與 inhuman 有分別，這字只指沒有帶了人性，比如礦物，並沒有不好的意思；

意義之下，事實的世界實在是跟理想的世界相和諧。這樣子‘人’就臆造出‘上帝’，全能的，全善的，是實在的情形和應該有的情形的一種神祕地合為一體。

但是澈底說起來，事實的世界絕不是善的；把我們的判斷屈服在牠之下，這裏面含有奴性的成分，那非從我們的思想上滌洗去不可，因為在一切物事裏，我們真該提高人的尊嚴，把他從非人的‘力’的專制裏解放出來。當我們了解了‘力’大概是惡的，以及人雖然具有善惡的分別力，不過是沒有這種分別力的世界裏的一粒微弱的原子，那時這個揀選又呈在我們面前了；我們是去崇拜‘力’呢，我們還是去崇拜‘善’呢？我

inhuman 却是指與人性剛相反的，就是野蠻 (barbarous) 殘酷 (brutal) 的意思。

knowledge, the choice is again presented to us: Shall we worship Force, or shall we worship Goodness? Shall our God exist and be evil or shall he be recognized as the creation of our own conscience?

The answer to this question is very momentous, and affects profoundly our whole morality. The worship of Force, to which Carlyle¹ and Nietzsche² and the creed of Militarism have accustomed us, is the result of failure to maintain our own ideals against a hostile universe: it is itself a prostrate submission to evil, a sacrifice of our best to Moloch. If strength indeed is to be respected, let us respect

1. Carlyle——Thomas Carlyle (1795—1831) 英國十九世紀的大文豪，‘法國革命史’‘英雄崇拜論’的作者。他歌頌那具有偉大魄力的人們，認為世界歷史無非是偉人的傳記，因為世界之所以有今日是全靠幾個偉人，別人自然用不着我們去注意了。

們的‘上帝’是存在于外界裏，是惡的呢，我們還是認為他不過是我們良心的作品呢？

這個問題的答案是很重要的，深刻地影響到我們一切的倫理觀念。‘力’的崇拜，喀萊爾，尼采同軍國主義的信條已經使我們很慣于這種崇拜了，是我們不能維持我們的理想去反抗一個與我們為敵的宇宙的結果：這種崇拜簡直是匆匆地上屈服於惡的面前，把我們所最可寶貴的東西獻給摩洛做祭品。若使力氣真是值得尊敬的，那麼讓我們還是去尊敬那班對於錯誤的‘現實認

2. Nietzsche——Friedrich Wilhelm Nietzsche (1844—1900) 德國哲學家，主張超人主義，說我們應當崇拜‘力’，慈悲等等這類道德觀念都是弱者的東西，天下只有強者，只有打倒別人的人纔是對的。

rather the strength of those who refuse that false “recognition of facts” which fails to recognize that facts are often bad. Let us admit that, in the world we know, there are many things that would be better otherwise, and that the ideals to which we do and must adhere are not realized in the realm of matter. Let us preserve our respect for truth, for beauty, for the ideal of perfection which life does not permit us to attain, though none of these things meet with the approval of the unconscious universe. If Power is bad, as it seems to be, let us reject it from our hearts. In this lies Man’s true freedom: in determination to worship only the God created by our own love of the good, to respect only the heaven which inspires the insight

1. “recognition of facts”——喀萊爾,
尼采都自以為認清了事實,天下只有力是最偉

識’——那是沒有看出現實常是惡的——加以否認的人們罷。讓我們承認在我們所知道的世界裏有許多東西是有缺陷的，我們所固執的，非固執不可的，理想是並沒有實現於物質的世界裏面。讓我們對於真，對於美，對於人生所不許我們做到的完善的理想保持我們的尊敬，雖然這些東西沒有一件得到無意識的宇宙的贊成。若使‘力’是惡的，‘像牠外面所表現的那樣子，那麼讓我們從精神上去排斥牠罷。在這一點上我們找到‘人’的真正自由：那就是人可以下個決心只去崇拜我們自己愛善的心所臆造出的‘上帝’，只去尊敬那感發我們心境最澄濤時的卓見的天神。在動作方面，在欲望方面，我

大的東西。

of our best moments. In action, in desire, we must submit perpetually to the tyranny of outside forces; but in thought, in aspiration, we are free, free from our fellow-men, free from the petty planet on which our bodies impotently crawl, free even, while we live, from the tyranny of death. Let us learn, then, that energy of faith which enables us to live constantly in the vision of the good; and let us descend, in action, into the world of fact, with that vision always before us.

When first the opposition of fact and ideal grows fully visible, a spirit of fiery revolt, of fierce hatred of the gods, seems necessary to the assertion of freedom. To defy with Promethean¹ constancy a hostile

1. Prometheus——他是一位天神，又是人類的保護者。當天神們想毀滅人類時候，他却百般替人類幫忙，而且從天上把火偷下來給人類。天帝因此發怒了，把他鎖鍊在山上，叫一隻鷹鳥啄他的肝。他知道一個祕密，若使他肯把這祕密告訴天帝，向他屈服，那麼他當然

們不得不永久受外力的專制壓迫；但是在思想方面，在志趣方面，我們是自由的，不受人類的壓迫，不受我們的身體這麼無能力地在上面爬着的小行星的壓迫，甚至於，當我們活着的時候，不受死的專制壓迫，那麼，讓我們學到那麼一種信仰力，那可以助我們天天老是在一個善的虛幻境界裏過活；讓我們在動作方面，當走進現實的世界時候，總是有這麼一個境界在我們眼前。

當我們第一下明白地看到現實和理想的相反時候，一種猛烈的反抗精神，對於神們懷一種猛烈的憎惡，好像是堅持我們的自由時所必

可以被開釋。但是他寧肯捱這些苦難，絕不低首。後來另一個天神將鷹鳥殺死，把他解放了。希臘 Aeschylus 的悲劇 Prometheus Unbound 同雪萊的詩劇 Prometheus Unbound 都是歌頌這位英雄。Promethean = of Prometheus。

universe, to keep its evil always in view, always actively hated, to refuse no pain that the malice of Power can invent, appears to be the duty of all who will not bow before the inevitable. But indignation is still a bondage, for it compels our thoughts to be occupied with an evil world; and in the fierceness of desire from which rebellion springs there is a kind of self-assertion which it is necessary for the wise to overcome. Indignation is a submission of our thoughts, but not of our desires; the Stoic¹ freedom in which wisdom consists is found in the submission of our desires, but not of our thoughts. From the submission of our desires springs the virtue of

1. Stoic —— 紀元前三百年左右希臘哲學家 Zeno 所立的學派。他們認為宇宙是按着一定的規則進行的，個人只好在順宇宙之大道而行事這點上去實現自由。他們謂我們應當絕

須的。拿普羅米修士的堅忍態度去挑惹一個含有敵意的宇宙，把牠的惡處老放在眼前，老是用行爲來表示恨牠，凡是那個‘力’的兇狠所能弄出的苦痛都肯一一嘗過，這些好像是一切不肯向無法躲避的現實叩頭的人們的義務。但是憤怒還是一種束縛，因為牠迫我們的思想被一個惡的世界佔住了；在那猛烈的欲望裏——反抗就是從這欲望裏跳出來——含有一種對於一己要求的固執，那是一切智者所該去掉的。憤怒是我們思想的屈服，却不是我們欲望的屈服；士多亞派所說的自由，那含有真的智慧，是在於我們欲望的

情減欲，努力於爲人類服務，而善的行爲當時就會使我們自己感到快樂，所以不必外物的酬報。刻苦力行可說是他們的信條。因為他們常在屋廊（portico or stoa），所以稱爲屋廊派。

resignation ; from the freedom of our thoughts springs the whole world of art and philosophy, and the vision of beauty by which, at last, we half reconquer the reluctant world. But the vision of beauty is possible only to unfettered contemplation, to thoughts not weighted by the load of eager wishes ; and thus Freedom comes only to those who no longer ask of life that it shall yield them any of those personal goods that are subject to the mutations of Time.

Although the necessity of renunciation is evidence of the existence of evil, yet Christianity, in preaching it, has shown a wisdom exceeding that of the Promethean philosophy of rebellion. It must be admitted that, of the things we desire, some, though they prove impossible, are yet real goods ; others, however, as ardently longed for, do not form part of a fully purified ideal. The

屈服，不是我們思想的屈服。從我們欲望的屈服跳出‘忍受’這個美德；從我們思想的自由跳出藝術和哲學的全部領土同美的虛幻境界，靠着牠們我們最後一半降服了那不願受我們支配的世界。但是美的虛幻境界只有不受桎梏的冥想，只有不給熱烈欲望的重担壓下的思想纔能達到；所以‘自由’只有那班不求人生給他們以那種時過境遷，隨即消滅的個人幸福的人們纔能得到。

我們有棄絕人世幸福的必要，這點固然可以證明惡的存在，但是基督教傳佈這個‘棄絕’福音現出比普羅米修士的反叛哲學更聰明。我們得承認，我們所希冀的東西裏面，有的，雖然得不到，的確是好的東西；但是其牠一切，雖然也是同樣熱烈地希冀着，却不是造成完整純

belief that what must be renounced is bad, though sometimes false, is far less often false than untamed passion supposes ; and the creed of religion, by providing a reason for proving that it is never false, has been the means of purifying our hopes by the discovery of many austere truths.

But there is in resignation a further good element : even real goods, when they are unattainable, ought not to be fretfully desired. To every man comes, sooner or later, the great renunciation. For the young, there is nothing unattainable; a good thing desired with the whole force of a passionate will, and yet impossible, is to them not credible. Yet, by death, by illness, by poverty, or by the voice of duty, we must learn, each one of us, that the world was not made for us, and that, however beautiful may be the things we

粹的理想分子。凡是該受棄絕的人世幸福都是壞的，這個信仰雖然有時錯了，却遠不如不羈的熱情所以爲的那麼常錯；基督教信條供給一個理由去證明這信仰是絕不會錯的，因此發現出許多嚴肅的真理，是清滌我們希望的好工具。

‘忍受’裏面還有一個好處：就說是真正的好東西，當牠們是得不到手時，也不該焦急地希冀着。對於個個人遲早總有一個大棄絕的時期。由年青人看起來，天下沒有做不到的事情；一件好東西，我們以熱烈意志的全力去希冀着，然而還是弄不到手，這件事是他們所不信的。然而，從死亡，從疾病，從貧窮，或者從責任的呼聲，我們個個必定漸漸了解世界不是爲我們而設的，不管我們所追求的東西是多麼

crave, Fate may nevertheless forbid them. It is the part of courage, when misfortune comes, to bear without repining the ruin of our hopes, to turn away our thoughts from vain regrets. This degree of submission to Power is not only just and right: it is the very gate of wisdom.

But passive renunciation is not the whole of wisdom; for not by renunciation alone can we build a temple for the worship of our own ideals. Haunting foreshadowings of the temple appear in the realm of imagination, in music, in architecture, in the untroubled kingdom of reason, and in the golden sunset magic of lyrics, where beauty shines and grows, remote from the touch of sorrow, remote from the fear of change, remote from the failures and disenchantments of the world of fact. In the contemplation of these things:

美麗，‘命運’却會擋住牠們不能實現。這是勇敢的一部分，當厄運來臨，毫不怨恨地忍受我們希望的被毀，使我們的思想離開無望的追悔。這樣程度的屈服於‘力’不單是應當的，對的；而且是走進智慧的門。

但是消極的棄絕不是智慧的全部；因為專靠着棄絕，我們不能建起一個廟，來崇拜我們自己的理想。那個廟的幻影常常預先顯在想像的境界裏，音樂裏，建築裏，理智的恬靜國度裏，抒情詩的金黃色夕陽般的魔力裏，在那裏‘美’發光照亮着，遠離悲哀的範圍，遠離現實世界的失敗和掃興。當思索這一些東西時候，天堂的虛幻境界會湧現我們心理，給我們一塊試金石去判別我們四圍的現實世界，同時又給

the vision of heaven will shape itself in our hearts, giving at once a touchstone judge the world about us, and an inspiration by which to fashion to our needs whatever is not incapable of serving as a stone in the sacred temple.

Except for those rare spirits that are born without sin, there is a cavern of darkness to be traversed before that temple can be entered. The gate of the cavern is despair, and its floor is paved with the gravestones of abandoned hopes. There Self must die; there the eagerness, the greed of untamed desire must be slain, for only so can the soul be freed from the empire of Fate. But out of the cavern the Gate of Renunciation leads again to the daylight of wisdom, by whose radiance a new insight, a new joy, a new tenderness, shine forth to gladden the pilgrim's heart.

我們一個靈感，靠着牠我們把一切可以成爲這神聖廟宇裏一塊有用石頭的東西化爲能適合我們的需要。

除開幾個生下無罪的罕有天才外，人們都得經過一個漆黑的洞，纔能走進那廟宇。洞的門是失望，牠的地面是鋪着放棄的希望墓石的。在那裏‘自己’必得死去；在那裏熱望，兇猛欲望的貪心必得殺死，因爲只有這樣子一下我們的靈魂纔能不受命運的統治。但是從這個洞出來，‘棄絕的門’又引我們到智慧的皎日光輝裏去，從牠的燦爛發出一個新的睿智，一個新的欣歡，一個新的慈愛，使參詣聖地的人心裏感到喜悅。

When, without the bitterness of impotent rebellion, we have learnt both to resign ourselves to the outward rule of Fate and to recognize that the nonhuman world is unworthy of our worship, it becomes possible at last so to transform and refashion the unconscious universe, so to transmute it in the crucible of imagination, that a new image of shining gold replaces the old idol of clay. In all the multiform facts of the world—in the visual shapes of trees and mountains and clouds, in the events of the life of man, even in the very omnipotence of Death—the insight of creative idealism¹ can find the reflection of a beauty which its own thoughts first made. In this way mind asserts its subtle mastery over the thoughtless forces of Nature. The more evil the material with which

1. creative idealism — 創造的理想主義

當我們，沒有帶着無能力的反抗的悲痛，學會了讓我們自己受‘命運’的外面管轄，同時又學會了認明那個無人道的世界是不值得受我們的崇拜，最後我們就能辦到如是改變同改造那個無意識的宇宙，如是使牠在想像這個坩鍋裏變形，以致一個耀目的黃金新神像代替了那泥土的舊偶像。在世界上種類萬千的現實裏——在樹林雲山的外形，在人生裏一切的事情，甚至於在‘死’的萬能裏——創造的理想主義的觀察力都能看見反映出牠自己思想起先所臆造的美。這樣子精神現出牠對於無思想的‘自然力’加以微妙的管轄。牠所對付的材料越壞，越是使沒有訓練的欲望生氣，那麼牠的成功也越大，當牠能引誘那不願的岩石拿

義。有個積極的理想，纔能有所創造。

it deals, the more thwarting to untrained desire, the greater is its achievement in inducing the reluctant rock to yield up¹ its hidden treasures, the prouder its victory in compelling the opposing forces to swell the pageant of its triumph.² Of all the arts, 'Tragedy'³ is the proudest, the most triumphant: for it builds its shining citadel in the very center of the enemy's country, on the very summit of his highest mountain; from its impregnable watch-towers, his camps and arsenals, his columns and forts, are all revealed; within its walls

1. to yield up — to give up; to relinquish 交出。

2. to swell the pageant of its triumph 羅馬時候打仗凱旋時把俘虜縛着一同遊行。

3. Tragedy——悲劇的意義是在於人們性格和外界環境的衝突,但是人們雖然失敗了,精神上却絕不屈服。正像 W. E. Henley 所說的:

出裏面的祕寶，牠的勝利也是更可驕傲的，當牠能迫敵人的實力來增加牠慶祝戰勝遊行的熱鬧。一切藝術裏面，‘悲劇’是最驕傲的，最勝利的；因為牠築起牠那光明的衛城在敵人國度的中心，在敵人最高山的峯頂；從牠那堅不可破的望樓，敵人的蓬帳軍器和陣勢要塞都可以一覽無遺；在牠的城牆裏面，自由的生活繼續着，而‘死亡’‘苦痛’同‘失望’的軍隊，以及暴王‘命運’底下聽命的隊

In the fell crutch of circumstance

I have not winced nor cried aloud :

Under the bludgeonings of chance

My head is bloody, but unbowed.

‘在環境的殘忍掌握之中，我從不退縮，從不痛呼。受了命運的鞭打，我的頭是血淋，但是我不低頭。’

the free life continues, while the legions of Death and Pain and Despair, and all the servile captains of tyrant Fate, afford the burghers of that dauntless city new spectacles of beauty. Happy those sacred ramparts, thrice happy the dwellers on that all-seeing eminence. Honor to those brave warriors who, through countless ages of warfare, have preserved for us the priceless heritage of liberty, and have kept undefiled by sacrilegious invaders the home of the unsubdued.

But the beauty of Tragedy does but make visible a quality which, in more or less obvious shapes, is present always and everywhere in life. In the spectacle of Death, in the endurance of intolerable pain, and in the irrevocableness of a vanished past, there is a sacredness, an overpowering awe, a feeling of the vastness, the depth, the inexhaustible mystery of existence, in

長供給這大胆的衛城的市民以新的好看的東西。這些神聖的壁壘是多麼快樂呀，住在這俯覽一切的高山上的人們是三倍地快樂。讓我們欽仰那勇敢的戰士，他們經過數不盡的年代的戰爭，保留下給我們自由這個無價之寶，堅守着不屈服者的老家，使不受瀆聖的侵入者的玷污。

但是‘悲劇’的美不過使我們看到一種在日常生活裏無時不有，無處不有的多少分明地現出來的特質。看到‘死’，忍受着難忍的苦痛，想到消失了的過去是不可再得的，當這些時候，我們有一種神聖之感，一種令人失神的凜然，感到生命的曠大深沉同含有無窮的神祕，在這些感覺裏，彷彿跟苦痛締有奇怪的婚約，受苦的人因為悲哀而反不願離

which, as by some strange marriage of pain, the sufferer is bound to the world by bonds of sorrow. In these moments of insight, we lose all eagerness of temporary desire, all struggling and striving for petty ends, all care for the little trivial things that, to a superficial view, make up¹ the common life of day by day;² we see, surrounding the narrow raft illumined by the flickering light of human comradeship, the dark ocean on whose rolling waves we toss for a brief hour; from the great night without, a chill blast breaks in upon our refuge; all the loneliness of humanity amid hostile forces is concentrated upon the individual soul, which must struggle alone, with what of courage it can command, against the whole weight of a universe that

1. to make up — to form the components of; constitute 組成; 構成。

開世界。在這個頓悟的時候，我們失掉了俗世欲望的熱情，一切小利益的奪取和追求，把膚淺觀察時所認為日常生活的要素的那些零星小事全不置在念中了；我們看見給人羣友誼這個閃爍的光輝照着的窄筏是飄流在黑暗的海上，我們就是在那滾滾的浪上顛簸一會兒；從外面偉大的夜裏，有一陣冷風吹到我們躲避的地方；人類在對敵的力量裏所覺得的一切寂寞之感都集於個人靈魂上，牠得獨自奮鬥，拿牠所能鼓起的全部勇氣，去對抗那對於牠的希望同恐懼絕不關心的一個宇宙的全部力量。在這個跟黑暗的勢力肉搏裏所得來的勝利是加入英雄這班光

2. day by day——on successive days
日日；連日。

cares nothing for its hopes and fears. Victory, in this struggle with the powers of darkness, is the true baptism into the glorious company of heroes, the true initiation into the overmastering beauty of human existence. From that awful encounter of the soul with the outer world, renunciation, wisdom, and charity are born; and with their birth a new life begins. To take into the inmost shrine of the soul the irresistible forces whose puppets we seem to be—Death and change, the irrevocableness of the past, and the powerlessness of man before the blind hurry of the universe from vanity to vanity—to feel these things and know them is to conquer them.¹

This is the reason why the Past has such magical power. The beauty

1. 知道了外力的兇猛，體驗出牠們的鐵面無情，我們心裏反達到沈靜的境界，在精神

榮的人們的真正洗禮，真可說是走進人生裏優越的美了。從靈魂和外面世界這個可怕的衝突就生出棄絕，智慧，同慈悲；一種新生命就隨牠們的產生而開始了。把我們所不能抵抗的，好像拿我們當傀儡玩的那些外力——死，變遷，過去的不可復得，人們的無能為力，當看見宇宙從虛空趕到虛空的瞎眼般的匆匆——拿到我們靈魂的神聖深處，去感覺這些外力，去了解牠們就可以把牠們征服了。

這也是‘過去’所以具有這麼大的魔力。牠那悄然不動的畫圖是美得上可說把外力打倒了。

of its motionless and silent pictures is like the enchanted purity of late autumn, when the leaves, though one breath would make them fall, still glow against the sky in golden glory. The Past does not change or strive; like Duncan,¹ after life's fitful fever it sleeps well; what was eager and grasping, what was petty and transitory, has faded away, the things that were beautiful and eternal shine out of it like stars in the night. Its beauty, to a soul not worthy of it, is unendurable; but to a soul which has conquered Fate it is the key of religion.

The life of Man, viewed outwardly, is but a small thing in comparison with the forces of Nature. The slave is doomed to worship Time

1. Duncan——見莎翁的悲劇 Macbeth 裏。Macbeth 弑了 Duncan, 心裏有許多的煩憂, 覺得自己還不如這位已死的皇帝, 於是說道:

像深秋神祕的晴明，當葉子，雖然一絲氣息就可以把牠們吹落，還是黃金般光榮地映着天空發光的時侯。‘過去’并不變更，也不再用勁了；同但肯一樣，在生命的起伏不定的狂熱之後，牠好好地睡着了；凡是熱衷的，貪婪的情調，凡是細微的，暫時的事情都已消失得無影無踪的；美麗的，可以永生的東西却從裏面發出光明，像夜裏的明星。牠的美麗，對於一個不值得享受牠的靈魂，是不能忍受的；但是對於一個戰勝了‘命運’的靈魂，是走進宗教的鑰匙。

‘人’的生活，從外面看起來，跟‘自然力’一比較不過是個很小的東西。這個奴才是命定了要去崇拜‘時

Duncan is in his grave;
After life's fitful fever he sleeps well.

and Fate and Death, because they are greater than anything he finds in himself, and because all his thoughts are of things which they devour. But, great as they are, to think of them greatly, to feel their passionless splendor, is greater still. And such thought makes us free men: we no longer bow before the inevitable in Oriental subjection,¹ but we absorb it, and make it a part of ourselves. To abandon the struggle for private happiness, to expel all eagerness of temporary desire, to burn with passion for eternal things—this is emancipation, and this is the free man's worship. And this liberation is effected by a contemplation of Fate; for Fate itself is subdued by the mind which leaves nothing to be purged by the purifying fire of Time.

United with his fellow-men by

1. Oriental subjection——指東方人把

間’‘命運’同‘死神’，因為牠們是比他心裏一切的思想頭偉大，因為他所想的東西都要受牠們的吞併。雖然牠們是這麼偉大，但是偉大地去把牠們拿來做冥想之資，去感到牠們冷然無情的光榮，是比牠們更偉大。這種想法使我們變做自由人了；我們不再向這些不可避免的事實鞠躬，像東方信徒那樣服從，我們却是把牠吸收進來，使牠化爲我們的一部分了。放棄了私人幸福的競爭，革掉了關於暫時欲望的一切熱衷，而對於有永久意義的東西却情感熱烈地希望着——這是解放，這是自由人的信仰。這個解放是從對於‘命運’的默想得來；因為‘命運’也被那心裏沒有什麼東西是‘時間’的火可以燒個乾淨的人征服了。

靠着最有力的關係，共同命運

人拿去祭神等等這類的媚神舉動。

the strongest of all ties, the tie of a common doom, the free man finds that a new vision is with him always, shedding over every daily task the light of love. The life of Man is a long march through the night, surrounded by invisible foes, tortured by weariness and pain, towards a goal that few can hope to reach, and where none may tarry long. One by one, as they march, our comrades vanish from our sight, seized by the silent orders of omnipotent Death. Very brief is the time in which we can help them, in which their happiness or misery is decided. Be it ours to shed sunshine on their path, to lighten their sorrows by the balm of sympathy, to give them the pure joy of a never-tiring affection, to strengthen failing courage, to instill faith in hours of despair. Let us not weigh in grudging scales their merits and demerits, but let us think

的關係，跟人類聯結在一起，自由人因此覺得一個新的理想幻境老是在他身邊，散下愛的光於日常的工作上。‘人’的生活是一個悠長的前進，經過黑夜，四圍是看不見的敵人，受疲倦同苦痛的磨折，向一個目的地，那是很少人有走到的希望，而且誰也不能夠滯得好久。當他們前進時，我們的伙伴一一看不見了，被萬能的‘死’的默默命令所抓去了。我們能夠幫助他們的時間是很短的，他們幸福或者苦楚所繫的時間也是很短的。讓我們幹這幾件事情罷：散下陽光到他們的路，用同情這付止痛劑去減輕他們的悲哀，拿一個得到永不疲倦的感情時所覺得的純粹欣歡給他們，使將餒的勇氣重鼓起來，當他們失望時候貫注以信仰。讓我們不要用吝惜的天秤

only of their need—of the sorrows, the difficulties, perhaps the blindnesses, that make the misery of their lives ; let us remember that they are fellow-sufferers in the same darkness, actors in the same tragedy with ourselves. And so, when their day is over, when their good and their evil have become eternal by the immortality of the past, be it ours to feel that, where they suffered, where they failed, no deed of ours was the cause ; but wherever a spark of the divine fire kindled in their hearts, we were ready with encouragement, with sympathy, with brave words in which high courage glowed.

Brief and powerless is Man's life ; on him and all his race the slow, sure doom falls pitiless and dark. Blind to good and evil, reckless of destruction, omnipotent

1. one's day is over — one's life has.

去量他們的好處和壞處，却讓我們只想到他們的需要罷——想到造成他們生活的痛苦的那些悲哀，那些困難，也許那些盲目；讓我們記住他們跟我們是同一個黑暗裏捱苦痛的伴侶，是同一個悲劇裏的角色。所以，當他們的壽命終止了，當他們幹的好事和他們幹的壞事因為過去是永劫不滅的也變成永生了，那時讓我們感到他們從前受苦，他們從前失敗，並不因為我們幹了什麼；但是從前每回神聖的火花燃在他們心裏的時候，我們總是具有鼓勵，同情和裏面有大勇發光着的壯語。

‘人’的生命是短促的，無能力的；慢慢來臨的，一定會到的末日是殘酷地，黑暗地壓到他和他同類

come to an end 他死了。

matter rolls on its relentless way; for Man, condemned to-day to lose his dearest, to-morrow himself to pass through the gate of darkness, it remains only to cherish, ere yet the blow falls, the lofty thoughts that ennoble his little day; disdaining the coward terrors of the slave of Fate, to worship at the shrine that his own hands have built; undismayed by the empire¹ of chance, to preserve a mind free from the wanton tyranny that rules his outward life; proudly defiant of the irresistible forces that tolerate, for a moment, his knowledge and his condemnation, to sustain alone, a weary but unyielding Atlas,² the world that his own ideals have fashioned despite the trampling march of unconscious power.

1. empire——absolute control 絕對的管束。

的身上。萬能的物質，對於善惡是盲目的，也不願滅亡，向牠殘忍的道路望前滾轉去；至於那命定了今天失掉他最親愛的人，明天自己走過那黑暗之門的‘人’，只好在打擊落到頭上之前，懷着使他短促時日生輝的高尚理想；蔑視‘命運’奴才的儒漢般的恐懼，而向他親手做出的神龕頂禮；不怕機會的管轄，而保存個不受束縛他外生活的那個浪狂專制的統治的靈魂；驕傲地公然反抗那暫時容忍他具有他的知識同他的責罵的那些不可抵抗的大力，而做一個疲倦的，却不屈服的亞特拉斯，獨自背起他自己的理想，不管無意識的力的踐踏前進，所創造出的世界。

2. Atlas——他是一個天神，我們這個宇宙是負在他肩膀上。

MACHINES AND THE EMOTIONS

Will machines destroy emotions,
or will emotions destroy machines?
This question was suggested long
ago by Samuel Butler¹ in *Erewhon*,²

1. Butler——Samuel Butler (1835—1902)他是十九世紀一個怪人。用極明澈深刻的筆對於當時思想加以譏諷：他在生物學方面也有奇怪的見解。他的日記 (Note-book) 含有許多巧妙的話，也是一部罕見的奇書。他著有許多書，都是自己印行的，沒有一書不賠本，由此可見當時人的不了解他。然而，他死後，人們都大恭維他(恐怕也是一知半解的)，書店靠他

機器與情感

機器會毀滅情感呢，還是情感
會毀滅機器呢？這個問題撒母耳•

蒲脫勒早已在‘虛無鄉’裏提過了，但

大賺起錢了。

2. Erewhon——這是 Butler 的傑作。他用 Swift 的 Gulliver Travel 的體裁，借一個莫須有之鄉來調侃當時人們的見解，書裏第十三，十四，十五三章 The Book of the Machines 預言將來機器會變成人，反把人們管束住了。Erewhon 這個字就是 nowhere（沒有這個地方）倒過來。

but it is growing more and more actual as the empire of machinery is enlarged.

At first sight,¹ it is not obvious why there should be any opposition between machines and emotions. Every normal boy loves machines; the bigger and more powerful they are, the more he loves them. Nations which have a long tradition of artistic excellence, like the Japanese, are captivated by Western mechanical methods as soon as they come across² them, and long³ only to imitate us as quickly as possible. Nothing annoys an educated and traveled Asiatic so much as to hear praise of "the wisdom of the East" or the traditional virtues of Asiatic civilization. He feels as a boy would feel who

1. at first sight——on the first seeing
初見。

2. to come across——to meet with 碰

是當機器的勢力範圍擴大了，這問題也變得一天一天更實在的了。

起初看起來，這是不大分明的，爲什麼機器同情感之間會有什麼衝突呢。個個尋常孩子都愛機器；機器越大同越有力，他也愛得越厲害。在藝術上有長久的良好傳統的國家，比如日本，一碰到西方的機械方法，就迷醉了，一心只想儘力趕快學我們西方人。一個受過教育的，旅行着的亞洲人最覺得煩悶的是聽到讚美‘東方的智慧’或者亞洲文化裏的傳統道德。他所感覺的正好像一個小孩子所感覺的，當人們叫他玩人形玩物，不讓他玩假汽

到。

3. to long—to yearn or wish vehemently 渴望。

was told to play with dolls instead of toy automobiles. And like a boy, he would prefer a real automobile to a toy one, not realizing that it may run over¹ him.

In the West, when machinery was new, there was the same delight in it, except on the part of a few poets and æsthetes. The nineteenth century considered itself superior to its predecessors chiefly because of its mechanical progress. Peacock,² in its early years, makes fun of the “steam intellect society,” because he is a literary man, to whom the Greek and Latin authors represent civilization; but he is conscious of being out of touch³ with the prevailing tendencies of his time.

1. to run over—to pass over 從(人身上)駛過去。

2. Peacock—Thomas Love Peacock (1785—1866) 英國小說家，善作含有諷刺的

車。像個小孩，他會愛真汽車過於假汽車，沒有明瞭真汽車會壓傷他。

在西方，當機器新發明的時候，也有同樣的高興，除開幾個少數的詩人同唯美主義者。十九世紀人們自己覺得比從前的人們高明，主要的原因是在於他們機器的進步。裴各克在十九世紀初年把‘蒸氣文明的社會’拿來開玩笑，那是因為他是個文人，由他看起來希臘拉丁的作家可以代表文化；但是他也覺得和當時流行的趨勢隔膜。盧騷的弟子和他們的返於自然主義，‘湖畔詩人’和他們的中古主義，威廉·謨里思

對話，後來 Thackeray 等諷刺家都受他的影響。

3. out of touch——out of contact 沒有接觸。

Rousseau's¹ disciples with the return to Nature, the Lake Poets² with their medievalism, William Morris³ with his *News from Nowhere* (a country where it is always June and everybody is engaged in haymaking),⁴ all represent a purely sentimental and essentially reactionary opposition to machinery. Samuel Butler was the first man to apprehend intellectually the "non-sentimental"⁵ case against machines, but in him it may have been no more than a *jeu d'esprit*⁶—certainly it was not a deeply held

1. Rousseau——Jean Jacques Rousseau (1712—1778) '民約論' '懺悔錄'的著者，他以為人們本來是自然同化，熙熙攘攘的，有了社會，有了技巧，人們就自己做出許多的不幸了。所以他主張我們應當返於自然。

2. the Lake Poets——指英國浪漫派詩人 William Wordsworth (1770—1850) Samuel Taylor Coleridge (1772—1834) 等，他們住在 Grasmere 湖旁，所以稱為湖畔詩人。他們歌詠一般人的簡樸生活，從一花一草而別有會心，因

和他的‘虛無鄉消息’（那是個無日不是夏天，個個人都正在刈草藁的一個地方），這些不過代表那純粹是感情用事的，實質上是出於反動的排斥機器。撒木耳·蒲脫勒是第一個人從理智上去了解的，毫無情感參雜在內的反對機器，但是在他那方面這也許不過是一句漂亮話而已——絕不是堅執着的信仰。從他那時候起，許多在最機械化的國度裏的人們傾向於嚴重地採取像虛無鄉

而窺見自然的神祕意義。他們都是投到自然懷中吮乳的嬰兒，當然反對那桎梏人性的器械了。

3. William Morris (1834—1896)——英國維多利亞時代詩人，畫家，理想主義者。在 News from Nowhere 他描繪他所理想的社會。

4. Morris 喜歡談人們在自然裏工作的快樂，羅素所以說這句開玩笑的話。

5. non-sentimental——觀參注十四。

6. jeu d'esprit——witty trifle 奇特的戲語。

conviction. Since his day numbers of people in the most mechanized nations have been tending to adopt in earnest¹ a view similar to that of the Erewhonians;² this view, that is to say, has been latent or explicit in the attitude of many rebels against existing industrial methods.

Machines are worshiped because they are beautiful, and valued because they confer power; they are hated because they are hideous, and loathed because they impose slavery. Do not let us suppose that one of these attitudes is "right" and the other "wrong," any more than it would be right to maintain that men have heads but wrong to maintain that they have feet, though we can easily imagine Lilliputians³ disputing this

1. in earnest——seriously 嚴重地。

2. Erewhonian——the people of Erewhon 虛無鄉住民。

裏面人們所懷的意見；那就是說，許多當代工業方法的叛徒的態度裏隱含有，或者明白地具有，這種意見。

機器受人們崇拜，因為牠們是美麗的，受人們貴重，因為牠們給人們以權力；牠們被人們忌恨，因為牠們是醜惡的，被人們嫌厭，因為牠們迫人們當奴隸。我們不要以為這兩個態度裏有一個是‘對的’，有一個是‘錯的’，正好像我們不該以為主張人們有頭的人是對的，主張人們有腳的人是錯的，雖然我們能夠很容易想像小人國裏面的人們關於嘉力維作這樣的討論。一架機器是像天方夜譚裏的一個妖怪；對於牠

3. Liliputians——Swift 所著的 *Gulliver Travels* 裏面說 Gulliver 漂泊到小人國 (Liliput)，他們莫名其妙，以為他是個怪物。

question concerning Gulliver. A machine is like a Djinn¹ in the Arabian Nights: beautiful and beneficent to its master, but hideous and terrible to his enemies. But in our day nothing is allowed to show itself with such naked simplicity. The master of the machine, it is true, lives at a distance from it, where he cannot hear its noise or see its unsightly heaps of slag or smell its noxious fumes; if he ever sees it, the occasion is before it is installed in use, when he can admire its force or its delicate precision without being troubled by dust and heat. But when he is challenged to consider the machine from the point of view of those who have² to live with it and work it, he has a ready answer. He can point out that, owing to its

1. Djinn——也有寫作 jinn, 是 jinni 的複數, 他們能夠隨便化成人形或禽獸之形。

的主人是美麗的，仁愛的，對於主人的敵人却是醜惡的，可怕的。但是我們這個時代不讓什麼東西這樣赤條條地，簡單地曝露出來。機器的主人，不錯，住在跟機器相離很遠的地方，那裏他聽不到牠噪雜的聲音，看不見牠那一堆一堆難看的鉄渣，也聞不着牠有毒的煤煙；若使他看見那機器，那一定是在牠安排好可以用之前，那時他儘可以讚美牠的力量或者牠的精確，而沒有受塵埃熱氣的騷擾。但是若使我們迫他從天天得跟機器在一起，使用那機器的人們的觀察點去看機器，他們有一句預備好了的答話。他能夠指出，因為有機器活動着，這些人

2. to have to—to be obliged to 不得不。

operations, these men can purchase more goods—often vastly more—than their great-grandfathers could. It follows that they must be happier than their great-grandfathers—if we are to accept an assumption which is made by almost every one.

The assumption is, that the possession of material commodities is what makes men happy. It is thought that a man who has two rooms and two beds and two loaves must be twice as happy as a man who has one room and one bed and one loaf. In a word,¹ it is thought that happiness is proportional to income. A few people, not always quite sincerely, challenge this idea in the name of² religion or morality; but they are glad if they increase their income by the eloquence of

1. in a word——briefly 總之。

2. in the name of——denoting the use

能夠買更多的東西——常是多得非常多——比起他們的曾祖父。所以他們一定是比他們的曾祖父更快樂——若使我們接受一個差不多大家都承認的假設。

那假設是，貨物的佔有是使人快樂的主要條件。這假設認為一個有兩間房子，兩架床舖，兩塊麵包的人一定比一個有一間房子，一架床舖，一塊麵包的人加一倍快樂。總之，認為幸福跟收入為正比例的。有些人，不一定都是十分誠懇的，用宗教或者道德的名義來攻擊這個觀念；但是他們也會高興，若使靠着他們說教辭令的巧妙，他們能夠增加收入。我不是想從道德的

of another's name to give authority to one's act 用某人的名義。

their preaching. It is not from a moral or religious point of view that I wish to challenge it; it is from the point of view of psychology and observation of life. If happiness is proportional to income, the case for machinery is unanswerable; if not, the whole question remains to be examined.

Men have physical needs, and they have emotions. While physical needs are unsatisfied, they take first place; but when they are satisfied, emotions unconnected with them become important in deciding whether a man is to be happy or unhappy. In modern industrial communities there are many men, women, and children whose bare physical needs are not adequately supplied; as regards them, I do not deny that the first requisite for happiness is an increase of income. But they are a minority, and it would not be difficult

或者宗教的立腳點去攻擊牠，却是從心理學上和人生的觀察上。若使快樂是跟收入爲正比例，那麼機器的好處早無法辯駁的；假使不然，那麼整個問題還得檢查一下。

人們有物質上的需要，但是人們也有情感。當物質上的需要尚未滿足時，牠們居最重要的地位，但是當牠們滿足了，和他們不相干的情感變成重要了，關於決定一個人是快樂或者不快樂。在近代工業社會裏有許多男人，女人同小孩子，他們僅僅物質上的需要還沒有合式地供給好；關於牠們，我並不否認快樂的第一要素是收入的增加。但是他們是居於少數的，那並不難，單使他們都得到人生的必需品。我們想說的不是他們，却是那班維持

to give the bare necessities of life to all of them. It is not of them that I wish to speak, but of those who have more than is necessary to support existence—not only those who have much more, but also those who have only a little more.

Why do we, in fact,¹ almost all of us, desire to increase our incomes? It may seem, at first sight, as though material goods were what we desire. But, in fact, we desire these mainly in order to impress our neighbors. When a man moves into a larger house in a more genteel quarter, he reflects that “better” people will call on his wife, and some unprosperous cronies of former days can be dropped. When he sends his son to a good school or an expensive university, he consoles himself for the heavy fees by thoughts of the social

1. in fact——really 其實。

生活尚有餘的人們——不單是很有富餘的，就是那班稍有些富餘的也包括在內。

我們個個人真的爲什麼都想增加我們的收入呢？起先看去，好像物質上的東西是我們希冀的。但是其實我們希冀得這些東西，無非因爲可以聳動我們的鄰人。當一個人搬到一個更上等的區域裏一所更大的屋子去住，他心裏想‘更高明’的人們會來訪問他的妻子了，從前幾個不長進的朋友可以不來往了。當他送他的兒子到一個好學堂或者一個費用很大的大學，他看到這重的負擔，就拿可以得到更好的社會地位這個想頭來安慰他自己。在每個大城裏，無論是歐洲或者是美國，有

kudos to be gained. In every big city, whether of Europe or of America, houses in some districts are more expensive than equally good houses in other districts, merely because they are more fashionable. One of the most powerful of all our passions is the desire to be admired and respected. As things stand, admiration and respect are given to the man who seems to be rich. This is the chief reason why people wish to be rich. The actual goods purchased by their money play quite a secondary part. Take, for example, a millionaire who cannot tell² one picture from another, but has acquired a gallery of old masters by the help of experts. The only pleasure he derives from his pictures is the thought that others know how much

1. kudos—glory 光榮。

2. to tell—to ascertain by observing;

些區域裏的屋子是比別的區域裏同樣好的屋子貴些，只因為牠們是更時髦的。我們一切情感裏最有力的一個是希望得到人們的贊美和尊敬。照現在的情形，贊美和尊敬是給那班好像有錢的人。這是人們所以希望有錢的主要原因。他們的錢買來的真正物品却完全居於次要的地位。比如說一個不能鑑別這一張畫和那一張畫，却靠着專家的幫助收集了一室古畫家的名畫的百萬富翁。他從他的畫所得到惟一的快樂是想起別人知道這些畫費了他多少錢；他從報紙聖誕特刊的牽情的五

to recognize 鑑別。

they have cost ; he would derive more direct enjoyment from sentimental chromos¹ out of Christmas numbers, but he would not obtain the same satisfaction for his vanity.

All this might be different, and has been different in many societies. In aristocratic epochs, men have been admired for their birth. In some circles in Paris, men are admired for their artistic or literary excellence, strange as it may seem. In a German university, a man may actually be admired for his learning. In India saints are admired ; in China, sages. The study of these differing societies shows the correctness of our analysis, for in all of them we find a large percentage of men who are indifferent to money so long as they have enough to keep alive on, but are keenly desirous

1. chromo—picture lithographed on

彩插畫會得更多直接的快樂，但是他的虛榮心得不到同樣的滿足。

這些情形可以有別個樣子，在許多社會裏的確具個別種樣子。在貴族時代，人們因為他們的門第高貴而受人讚美。在巴黎有些社會裏，人們的確因善於藝術或文學而受人讚美，雖然這件事好像是奇怪的。在一個德國大學裏，一個人真會因為有學問而受人讚美。在印度，聖人受人們讚美；在中國，賢哲受人們讚美。研究一下這幾個不同的社會就可以指出我們分析的精確，因為在這一切社會裏我們看到一大部人當他們有足夠維持生活的錢時候，對於金錢是冷淡的，但是

colours 五彩石印圖。

of the merits by which, in their environment, respect is to be won.

The importance of these facts lies in this, that the modern desire for wealth is not inherent in human nature, and could be destroyed by different social institutions. If, by law, we all had exactly the same income, we should have to seek some other way of being superior to our neighbors, and most of our present craving for material possessions would cease. Moreover, since this craving is in the nature of a competition, it only brings happiness when we outdistance a rival, to whom it brings correlative pain. A general increase of wealth gives no competitive advantage, and therefore brings no competitive happiness. There is, of course, *some* pleasure derived from the actual enjoyment of goods purchased, but, as we have seen, this is a very small part of

很急於得到在他們環境裏人們尊敬之所由生的那些優點。

這些事實的重要意義是在於這點：近代人對於金錢的熱烈欲望不是人性裏本有的，可以用別種的社會制度來去掉牠。若使照着法律，我們大家有剛剛是同樣的收入，我們會去找別個路子來顯出我們比我們鄰居們高明，我們現在物質的佔有的切望大半會消失了。而且，這種切望既然含有競爭的性質，只有當我們勝過一個敵手時候，這個切望纔能給我們以快樂，但是對於我們的敵手却有相當的苦痛。普遍的財富的增加并不能給誰以競爭上的利益，所以不能添了競爭的快樂。當然，從我們買的東西的實在享受上我們也可以得到一些快樂，但是，像我們上面說的，這是居於使我們

what makes us desire wealth. And in so far as our desire is competitive, no increase of human happiness as a whole¹ comes from increase of wealth, whether general or particular.

If we are to argue that machinery increases happiness, therefore, the increase of material prosperity which it brings cannot weigh very heavily in its favor,² except in so far as it may be used to prevent absolute destitution. But there is no inherent reason why it should be so used. Destitution can be prevented without machinery where the population is stationary ; of this France may serve as an example, since there is very little destitution and much less machinery than in America, England, or pre-war Germany. Conversely, there may be much destitution where

1. as a whole——總而言之。

2. in one's favor——in one's behalf 傾

希冀財富的原因的小部分。我們的希望既然是在於跟人們競爭，人類全部的快樂不會因財富之增加而增加，無論是個人的或是普遍的財富的增加。

若使我們想證明機器增加人類的快樂，那麼牠所引起的物質繁昌的增加不能是個很大的理由，除非是牠用於阻止貧窮。但是機器裏面沒有具有什麼條件，使人們非這樣用牠不可。人口常有一定數目的地方，不用機器也可以預防貧窮；關於這點，法國可以做一個例子；因為那裏沒有什麼貧窮，機器也比美國，英國同大戰前的德國少得多。反過來講，機器很多地方可以有許

於某一方面；為某一方面的利益。

there is much machinery ; of this we have examples in the industrial areas of England a hundred years ago and of Japan at the present day. The prevention of destitution does not depend upon machines, but upon quite other factors—partly density of population, and partly political conditions. And apart from prevention of destitution, the value of increasing wealth is not very great.

Meanwhile, machines deprive us of two things which are certainly important ingredients of human happiness, namely, spontaneity and variety. Machines have their own pace, and their own insistent demands : a man who has an expensive plant must keep it working. The great trouble with the machine, from the point of view of the emotions, is its *regularity*. And, of course, conversely, the great objection to the emotions, from the point fo view of

多貧窮，關於這點，百年前英國的工業區和現在的日本可以做例子。貧窮的預防并不靠着機器，却靠着完全不同的分子——一半是人口的密度，一半是政治情形。把預防貧窮這個用處除開，財富的增加並沒有什麼大價值。

現在，機器却剝奪我們兩件東西，那的確是人們快樂的主要成分，就是，自然和變化。機器有牠們自己一定的步態，同牠們自己固執的要求：一個栽了花錢的樹木的人總得好好地培養牠。從感情的立腳點看去，機器的最大毛病是牠的‘有規則’。自然，反過來講，從機器的立腳點看去，感情的最大毛病是牠們的‘不規則’。機器既然支配了自認爲‘嚴肅’的人們的思想，他們所

the machine, is their *irregularity*. As the machine dominates the thoughts of people who consider themselves "serious," the highest praise they can give to a man is to suggest that he has the qualities of a machine—that he is reliable, punctual, exact, etc. And an "irregular" life has come to be synonymous with a bad life. Against this point of view Bergson's¹ philosophy was a protest—not, to my mind, wholly sound from an intellectual point of view, but inspired by a wholesome dread of seeing men turned more and more into machines.

In life, as opposed to thought, the rebellion of our instincts against enslavement to mechanism has hitherto taken a most unfortunate direction. The impulse to war has

1. Bergson——Henri Bergson (1859—)
法國哲學家，主張創化論(creative evolution),

能給人的最大讚美是說他具有機器的好性質——說他是可靠的，準時的，精確的，以及其牠的話。所謂‘不規則’的生活就變成和壞的生活有同樣的意義了。柏格森的哲學是對於這種見解的一個抗議——據我看來，這抗議在理智方面雖然是不正確的，却是一個健全的情緒所激起的，那是怕人們漸漸變成機器了。

在生活方面，剛同思想方面相反，我們本能的反抗機器的奴使一向是取一個不幸的方向。自從人們喜歡聚在一起過活，戰鬥的衝動老是存在人們心裏，但是在過去時代

讚美本能，以為比理性微妙得多，最反對機械文明。

always existed since men took to living in societies, but it did not, in the past, have the same intensity or virulence as it has in our day. In the eighteenth century, England and France had innumerable wars, and contended for the hegemony of the world ; but they liked and respected each other the whole time. Officer prisoners joined in the social life of their captors, and were honored guests at their dinner-parties. At the beginning of our war with Holland in 1665, a man came home from Africa with atrocity stories about the Dutch there ; we [the British] persuaded ourselves that his story was false, punished him, and published the Dutch denial. In the late war we should have knighted him, and imprisoned any one who threw doubt on his veracity. The

1. to take to——to conceive liking for;

牠沒有像現在這麼熱烈，這麼兇猛。十八世紀裏，英法有數不盡的戰爭，競欲執世界的牛耳；但是他們總是互相愛慕，互相尊敬。被俘的軍官參加捕拿者的社交生活，當他們宴會時視為上賓。一六六五年我們同荷蘭開始打仗時候，一個人從非洲回來，說出荷蘭人在那裏的殘忍行爲；我們（大英臣民）自己認為他的故事是假的，責罰他，用荷蘭文宣布否認他的話。在最近這次大戰時候，我們一定會封他為爵士，把一切懷疑他這話的真實的人都監禁起來。近代戰爭的兇暴勝於從前是可以歸咎於機器，那在三方面發生効力：第一下，機器使我們能

to adopt oneself to 喜歡；慣於。

greater ferocity of modern war is attributable to machines, which operate in three different ways. First, they make it possible to have larger armies. Secondly, they facilitate a cheap Press, which flourishes by appealing to men's baser passions. Thirdly—and this is the point that concerns us—they starve the anarchic, spontaneous side of human nature, which works underground, producing an obscure discontent, to which the thought of war appeals as affording possible relief. It is a mistake to attribute a vast upheaval like the late war merely to the machinations of politicians. In Russia, perhaps, such an explanation would have been adequate; that is one reason why Russia fought half-heartedly,¹ and made a revolution to secure peace.

1. half-hearted——lacking courage or

够組織比從前規模更大的軍隊。第二下，機器使我們可以有一個便宜的印刷機關，那又是靠着訴於人類卑劣的情感而發達的。第三下——這是我們現在所留意的一點——機器使人性裏胡鬧的，自由的那一方面心情發生飢荒，這種性情就暗地偷偷活動，產生一個模糊的不滿，就認為戰爭也許可以解除這個不滿。把像最近大戰這麼大的波瀾歸諉於幾個政客的陰謀，這的確是個錯誤。也許在德國，這麼一個解釋是適當的；這也是俄國所以不大熱心地打仗，革命起來去得到一個和平，但是在英國，德國同（一九一七年時

zeal 不勇敢；不熱心。

But in England, Germany, and the United States (in 1917), no Government could have withstood the popular demand for war. A popular demand of this sort must have an instinctive basis, and for my part I believe that the modern increase in warlike instinct is attributable to the dissatisfaction (mostly unconscious) caused by the regularity, monotony, and tameness of modern life.

It is obvious that we cannot deal with¹ this situation by abolishing machinery. Such a measure would be reactionary, and is in any case impracticable. The only way of avoiding the evils at present associated with machinery is to provide breaks in the monotony, with every encouragement to high adventure during the intervals. Many men would cease to desire war if they had

1. to deal with——to contend with 爭

候的) 美國，沒有一個政府能擋住大衆的要打仗。這麼一種的大衆要求必定有個本能的基礎；據我看起來，近代好鬥爭本能的增強是要歸因於近代生活的有規則，單調和乏味所引起的不滿（多半是不自覺的）。

這是顯明的，我們不能用毀滅機器這辦法來對付這個局面。這麼一個辦法是出於反動的，無論如何是做不到的，避免此刻跟機器連在一起的罪惡的惟一辦法是去打破那單調，盡力鼓舞人們在單調生活的餘暇去幹偉大的冒險。許多人會不再希望戰爭了，若使他們有機會去爬亞爾卑斯山，拿生命去冒險；

競；對付。

opportunities to risk their lives in Alpine climbing ; one of the ablest and most vigorous workers for peace that it has been my good fortune to know habitually spent his summer climbing the most dangerous peaks in the Alps. If every working man had a month in the year during which, if he chose, he could be taught to work an aeroplane, or encouraged to hunt for sapphires in the Sahara, or otherwise enabled to engage in some dangerous and exciting pursuit involving quick personal initiative, the popular love of war would become confined to women and invalids. I confess I know no method of making these classes pacific, but I am convinced that a scientific psychology would find a method if it undertook the task in earnest.

Machines have altered our way of life, but not our instincts. Consequently there is maladjustment. The

我有幸而認識的一個最能幹的，最有精力的促進和平的人素來是拿爬亞爾卑斯山最危險的高峯來消暑。若使個個工人每年裏有一個月，在那個月裏我們可以教他怎樣駕駛飛機，或者鼓舞他到沙哈拉沙漠去找青玉，或者助他去幹些危險的，驚心動魄的，含有個人的迅速的進取精神的事情，大眾好戰的心理會只限於女人同疾病連綿的人。我承認我想不出什麼法子可以使兩類人傾於和平，但是我相信科學的心理學會找出一個法子，若牠認真地工作。

機器改變了我們生活的方式，但是並沒有改變我們的本能。所以就有不善的安排。感情和本能的心

whole psychology of the emotions and instincts is as yet in its infancy ; a beginning has been made by psycho-analysis, but only a beginning. What we may accept from psycho-analysis is the fact that people will, in action, pursue various ends which they do not *consciously* desire, and will have an attendant set of quite irrational beliefs which enable them to pursue these ends without knowing that they are doing so.¹ But orthodox psycho-analysis has unduly simplified our unconscious purposes,² which are numerous, and differ from one person to another. It is to be hoped that social and political phenomena will soon come to be understood from this point of view, and will thus throw light on average human nature.

1. 因為是出於本能的，所以這些信仰是無理的，却頂會搗亂。

2. 心理分析家把我無意識的目的都認為

理學還是完全在幼稚時期；心理分析已經替牠弄出個開頭了，但是只是一個開頭。心理分析說的話我們所可以承認的是人們在行動方面會去追求他們并未‘意識地’希冀過的各種目的，跟着有一套十分無理的信仰，那幫助他們去追求這許多目的，而他們自己却不知道他們是幹這些事。但是正宗的心理分析太把我們無意識的目的簡單化了，其實這種目的是很多的，而且人人不同。我們可以希望將來可以從這個立腳點去了解社會上同政治上的現象，那麼這些現象可以照出普通人們的天性。

是出於性的苦悶，的確未免太把問題看簡單了。

Moral self-control, and external prohibition of harmful acts, are not adequate methods of dealing with our anarchic instincts. The reason they are inadequate is that these instincts are capable of as many disguises as the Devil in medieval legend, and some of these disguises deceive even the elect. The only adequate method is to discover what are the needs of our instinctive nature, and then to search for the least harmful way of satisfying them. Since spontaneity is what is most thwarted by machines, the only thing that can be *provided* is opportunity; the use made of opportunity must be left to the initiative of the individual. No doubt considerable expense would be involved; but it would not be comparable to the expense of war. Understanding of human nature must be the basis of any real improvement in human life. Science has done

道德的自制力和關於有害的行動加以外力的禁止不是對付我們胡鬧本能的適當辦法。牠們所以不適當是因為這些本能能夠像中世紀傳說裏的魔鬼假裝成許多樣子，裏面有幾種假裝簡直把受選得永生的人們都騙住了。惟一適當的辦法是去發現我們本能所需要的是什麼，然後去找個爲害最少的方法去滿足牠們。機器所阻撓得最甚的既是自然，我們所能夠供給的只是機會；至於怎樣利用這機會，那得讓各人自己去打主意。這當然要花許多錢；但是總比不上戰爭的浪費。人類生活的任何真正進步必定拿了解人性來做基礎。科學在支配自然律

wonders in mastering the laws of the physical world, but our own nature is much less understood, as yet, than the nature of stars and electrons. When science learns to understand human nature, it will be able to bring a happiness into our lives which machines and the physical sciences have failed to create.

方面有可驚的成績，但是我們自己的性質却還是知道得反不如星羣和電子的性質那麼多。當科學懂得去了解人性，牠會給我們生活以一種幸福，那是機器和自然科學所不能造出的。

羅素的自敘

從十一歲起，當我開始讀歐幾里幾何時候，我對數學就感到了熱烈的趣味，而且相信科學是人類一切進步的源泉。年青的野心使我想做一個造福於人類者，加之我從小就生長在一種特別空氣裏，大家都懷抱服務社會的精神，所以更容易

有這樣的志向。我希望能夠由數學進一步來研究科學，將來過着孤寂的生活，天天沈醉在幻想裏，那些幻想曾經鼓舞過年青的伽利略(Galileo)和笛卡兒(Descartes)去做真理的探求。可是以後自己發現雖然對於純粹數學還有點才力，至於科學家所必需的對於具體東西認識的能力，我却完全缺乏。就說在數學裏面，我懂得最透澈的是最抽象的那部分；橢圓函數我絲毫不覺得困難，光學我却總弄不清楚了。所以不能夠拿科學來做我一生的事業。

同時我自己感到漸漸地愛念哲學起來了，許多人爲的是想得到人生的安慰或者宗教的歸宿，纔去研究哲學，我却不然，我只希望能夠發現到底我們有沒有什麼東西配得

上叫做智識。十五歲那年我在日記上寫有“除開意識外，沒有一件東西的存在不是可疑的。”（現在我連意識也不除開了。）我暗自猜想一切所謂智識裏面，數學或者比別的更有真的可能性。然而十八歲我念了穆勒名學，他那胡塗地亂加信仰的態度使我萬分害怕：他所用來證明算術幾何所以可以相信的理由反叫我加一層疑惑數學起來。我因此決定先去考察一下到底有沒有什麼理由能夠證明數學是真的。

這件工作到是很麻煩的；中間沒有多大耽擱，我一直研究到一九一零年。那年懷特嚇博士(Dr. Whitehead)和我將‘數學原理’(Principia Mathematica)的稿寫好；想去解決前二十年就開始纏繞我心中的問題，

儘我力量所能做到的貢獻都包含在這本書裏。根本的問題自然還沒有得到答案，但是偶然間我們却發明一個研究哲學的新方法和一門新數學。

編完了“數學原理”，我自己想此後用不着再這樣把一切精神全集中到一種工作上面。我似乎沒有對政治冷淡過的時候；差不多在我還不能念書以前，就有人說英國歷史給我聽。我第一本的著作是在一八九六年出版的“德國社會民主黨 (German Social Democracy)”。由一九零七年起我實際地參加婦女選舉權運動。一九零二年我寫一篇“自由人的信仰”(The Free Man's Worship)，和兩篇別的論文（一篇關於數學的，一篇關於歷史的）都是表明同樣的

態度。但是若使沒有歐戰發生，或者我是個始終討論抽象道理的學者。在一九一四以前我觀察歐洲列強的政策，心裏天天地焦急起來，對於交戰國以後所宣佈的那些所以不得不出於一戰的膚淺瞎鬧的解釋，我却不能相信。纔開戰頭幾個月一般人民的態度使我驚奇，特別是他們由興奮感到快樂和他們那麼願意相信種種的鬼話。我纔明白，我原來是住在愚人的天堂裏。就是在那班自命爲文明人裏，人性還有我從來沒有疑到的黑暗深淵。我本來以爲文明是不會坍台的，可是現在我們却看出牠是能够產生極大的破壞力量，可以演出像羅馬之滅亡同樣大的慘劇，凡是我所寶重的東西全受危險了，然而彷彿只有極少數人纔

有些關心。

當戰爭繼續着的時候，我簡直不能夠做什麼純粹學術的工作。像那應徵的兵一樣，我覺得我勢必‘盡一份子的能力’，可是我又覺得無論那一方面得到勝利還是不能解決什麼問題。一九一五當我寫‘社會改造原理’ Principles of Social Reconstruction (在美國那書的名字是‘爲什麼人們會打仗’ Why Men Fight)，我是希望當人們打仗打得疲累了的時候，他們對怎地去建設和平的社會這個問題會發生趣味起來。要想建設和平的社會，一定要改變一般人們的衝動和不自覺的希望；近代心理學又告訴我們這種改變是很容易辦得到的。可是若使做起文章來，只有專門家纔看得懂，那實在是無濟於事。所以

在歐戰期間，不管怎樣地無效果，我總努力去寫通俗文章，使大眾都能了解。歐戰完結了，雖然我有恢復純學者生活的機會，我却不能再回到從前那種生活了。我所留心的問題已經不是一九一四以前我所研究的了；走進自己的書房，把世界的事情全忘了不管，這是我現在所辦不到的。我并不是自誇說這是一種進步；我不過敘述一件事實罷了。

戰後我到各處旅行，更把歐戰所給我的影響加深了。西歐和美國我素來是很熟的，可是在西方文化以外，我從來沒有碰過別的文化。一九二零我在蘇俄滯留了五個星期，會了許多共產黨領袖，和列寧談了一個鐘頭；我在列寧格勒同莫思科住過，順伏魯伽河由尼尼羅

夫哥羅旅行到亞西吐拉罕，沿途一切城鎮鄉村我都到過。我極端不滿意共產黨的哲學，這不是因為牠的共產主義，而是因為牠帶有西洋財閥哲學的原素。當觀察俄國所引起的問題還盤在我心中沒有解決的時候，我便到中國去，在那裏差不多逗遛了一年。在中國我看到另一個方式的生活，不像西洋那麼有破壞性，並且帶有牠別樣的美，那種生活美西洋人只知道來根本地取消。但是非工業文化的那些傳統的好處，此後似乎沒有繼續存在的希望；因此我們的問題是怎地使工業社會能夠容納合於人性的生活，特別是藝術同個人的自由。西洋國家還沒有動手來解決這個問題；但是我們可以希望這問題能夠在工業最

發達的國家先得到解決，因為只有那對機器已經用慣而並不覺得牠奇巧的社會纔能夠解決這個問題。

近代世界所以異於文藝復興時代的一切，無論是好的或壞的，溯本窮源，都是科學的影響。科學發達的國家在戰爭，商業同威望各方面都是最有能力的。凡是和科學衝突的事情在近代世界上總不能夠有持久的成功。所以有些從中世紀傳下來的東西已經很快地向着滅亡的路走。宗教不得不向科學讓步，現在已經改變舊觀了，而且將來一定更要變得利害。政治學上傳統的學說快消滅了，經濟學方面或者也會有同樣的情形。僧侶們由新柏拉圖派所學來，近代人又從僧侶處得到的那種靜觀生活的理想，要給那班

對什麼事情都要‘活動性’的人們擠去沒有了。在亞洲，科學那種推翻一切的能力和牠所產生的工業制度開始比歐洲更顯明地出現；因為在歐洲科學是文藝復興以後自然而然發生的，亞洲却本來沒有什麼東西可以做科學的先導。所以今日不管是歐洲是亞洲，科學和工業制度都要認做不可抗拒的東西，因此我們對人類將來的希望全要建設在科學同工業制度的範圍裏面。

可是我一考察我自己關於人類美德的觀念，我發現許多我所認為美德的一向都是和貴族特別接近，例如無畏的精神，獨立的思想，不阿流俗的胸襟和閒暇從容的修養。這自然和我早年的環境有些關係。可是在工業社會裏這些美德能不能

繼續存在而且到處都有勢力呢？我們到底辦得到將這些美德和貴族所特有的惡習——同情心的狹小，驕傲，和對自己階級以外人的冷酷——分開嗎？在貴族的美德成爲普遍的一種社會裏，這些惡習是不能存在的。是要辦到這種地步，一定要先辦到大家都有經濟的安全和充分的閒暇。這二個條件是一切貴族美德的源泉。由機器的進步同生產力的增加然後能够在實際上創造一種社會，那裏面的男女都有經濟的安全和充分的閒暇——至於一點事也不幹的閒暇既然不必須，而且不是快樂之道。但是，雖則物質的條件，允許我們達到這種境界，却還有許多可怕的政治上同心理上的阻礙。想創造這種社會，最少先有三個不

可少的條件：第一，勞工生產品的分配比較平均些；第二，有相當的保障使不會再有大規模的戰爭發生；第三，人口的數目是^是一定的或者差不多一定的。如不能達到這三個條件，工業制度總是被人極力地利用來使最富的人們財產加多，最大的國家疆土擴張和人口稠密的國度人口增多。這三種情形對於人類一絲的利益也沒有。這三項的考慮使我自歐戰爆發後對政治問題社會問題會那麼樣講，那麼樣寫。旅行了俄國中國，這種內心的鼓舞更加利害。

窮究到底，我們控制自然的新能力所以不能拿來好好地用，都是因為許多心理上的阻礙，因為政治上阻礙也是由心理來的。在大家都

得到充分的閒暇和經濟的安全的社會裏，一般人民都會比現在這地球上百分之九十九的居民幸福得多。那麼爲什麼這百分之九十九的人民不同心努力起來去打倒這享受特權的百分之一的人們呢？一半是慣性的關係，一半是因爲他們容易受怨恨，恐懼，嫉妒等情緒的支配。因爲人民的這種競爭對執着權柄的人是有利益的，他們在學校裏言論裏總是借‘愛國’這個美名來鼓勵這競爭。因此故意地將人性最壞的部分弄得有力起來，費盡心思去阻止人民覺悟合作是到幸福之路，而不是競爭。

所以想創造個更好的世界，最要緊的第一步工作是根本改革教育。若使沒有這種預備，即使能够做出

一個快樂世界來，不久又會變成個悲慘世界了，因為每國總是覺得他國的幸福是牠的眼中釘。現在那些教育有錢子弟的學堂裏，實行強迫受軍事訓練，可是說到性的問題，又拚命地對學生施行一種愚民政策。這就是說凡是關於生命的創造的事情總看做是可憎的，凡是毀滅生命的事情却捧做是高尙的。這真是自取滅亡的道德。其所以這樣，是由於我們把權力看做是本身有價值的東西，而忽視生活內容的豐富：一個人若使可以使旁人受苦痛，我們便稱他做好漢，一個人自己能夠得到幸福，却反不能得我們的讚美。所以當今急務是叫人們都有什麼做成真幸福的一個正當的觀念。傳統道德家天天勸人犧牲自

己，這種辦法之所以不對有好幾個理由：第一，沒有什麼人會照着他說的話做去；第二，這種說法把人養成一種偽善者和自欺者；明明是想得乙，却自以為想得甲，而且當你不要再甲時候，你便覺得是犧牲自己的行爲了。第三，那班真真實實犧牲自己的人會把自己看得太好了而又充滿了嫉妒心，總以為那班不願意犧牲自己的人們應當強迫去挨些苦痛。所以，道德不能根據犧牲自己的原理，應當建設在真正的心理學上面。使一個叫化子挨餓究不如自己吃得飽飽的那麼快樂。這句話或者聽起來不像很高尚的格言，可是若使真照這句話做去，戰爭同壓迫在世界上站不住腳了；因為戰爭和壓迫的結果不僅是打敗仗的同

被壓迫的感到悲哀，就是戰勝的同壓迫者也減少了許多幸福。所以如是的緣因多半是因為大家都窮起來了；但是無論如何，復仇的恐懼總使他們朝夕不安。

雖然，合理地去尋求個人幸福，若使通行起來，能夠給世界以新生命，但是單有這種太偏於理性的動機恐怕力量還不够罷。還要有博愛的情緒，慷慨的胸懷同創造的快樂幫助這種事業。沒有那一門學術能夠單獨地把世界弄好，要靠着政治學，經濟學，心理學，教育學互相為用，僅僅一方面的努力是不會有大的成效。狹窄的專門研究不能產生一種對我們這時代有用的哲學。這必須融會一切生活和一切科學，不管歐洲亞洲美洲，不管生物學心

理學物理學。這幾乎是超人的工作。作者現在所能希望做到的僅僅是使一般人感覺這個問題的存在和應當向那裏去找解決的方法罷了。

去年美國‘近代叢書’出一本‘羅素文存’ Selected Papers of Bertrand Russell。這本小書是他自己親手選的，而且還特地做一篇長序，敘述他個人爲學的經過。上面所譯的就是這篇長序。

差不多凡是受過高等教育的中國人，都聽過羅素這個名字。然而羅素天遠地遠跑到中國，到處講演，最後的結果不過使中國人更加自滿。羅素心裏恨極歐美那種狹窄的國家主義，那種本國東西總是好，毫不能够容納他人好處的態度，所以他

到處詆罵西洋文明。他心裏既然萬分地厭惡歐美近代人生活的方式，一看到和西洋完全不同的中國文化，他免不了非常高興，好像放下了一個担子一樣，因此不去細察中國人的實在情形，老是嘖嘖地讚美，把印度中國混在一起，說這都是中國人的生活美。然而這實在是他的謙恭處。可是我們聽到幾句入耳的話，便瘋魔似地大聲嚷我們中國的文化是超乎一切國家以上，就是鼎鼎大名的西洋哲學家現在也看出我們的好處了，真像一個做夢拾到黃金的人，偶然醒來，睡眼朦朧把銅板當做金磅，笑迷迷地翻個身又做好夢去了。羅素最反對的是對自己本國盲目的讚美，我們現在因為他幾句話，却大發揮我們腓立士丁

的精神，閉着眼睛來說自己的好話。羅素先生若使真知道了個中情形，又將作何感想？——譯者附識

1930 12 月 排

1931 1 初 版

1 — 2000

每 冊 實 價 三 角

