



第三十一屆梁實秋文學獎  
翻譯類譯文組題目

**I. Hay, John. "Lincoln's Early Fame." *The Best of World's Classics: Restricted to Prose*. Ed. Henry Cabot Lodge, and Francis W. Halsey. Vol. x. London: Funk and Wagnalls Company, 1909. 211-213.**

His death seemed to have marked a step in the education of the people everywhere. It requires years, perhaps centuries, to build the structure of a reputation which rests upon the opinion of those distinguished for learning or intelligence; the progress of opinion from the few to the many is slow and painful. But in the case of Lincoln the many imposed their opinion all at once; he was canonized, as he lay on his bier, by the irresistible decree of countless millions. The greater part of the aristocracy of England thought little of him; but the burst of grief from the English people silenced in an instant every discordant voice. It would have been as imprudent to speak slightly of him in London as it was in New York. Especially among the Dissenters was honor and reverence shown to his name. The humbler people instinctively felt that their order had lost its wisest champion.

Not only among those of Saxon blood was this outburst of emotion seen. In France a national manifestation took place, which the government disliked but did not think it wise to suppress. The students of Paris marched in a body to the American Legation to express their sympathy. A two-cent subscription was started to strike a massive gold medal; the money was soon raised, but the committee was forced to have the work done in Switzerland. A committee of French liberals brought the medal to the American minister, to be sent to Mrs. Lincoln. "Tell her," said Eugène Pelletan, "the heart of France is in that little box." The inscription had a double sense; while honoring the dead republican, it struck at the Empire: "Lincoln—the Honest Man; abolished Slavery, reestablished the Union; Saved the Republic, without veiling the Statue of Liberty."

Everywhere on the Continent the same swift apotheosis of the people's hero was seen. An Austrian deputy said to the writer, "Among my people



his memory has already assumed superhuman proportions; he has become a myth, a type of ideal democracy." Almost before the earth closed over him he began to be the subject of fable. The Freemasons of Europe generally regard him as one of them—his portrait in masonic garb is often displayed; yet he was not one of that brotherhood. The spiritualists claim him as their most illustrious adept, but he was not a spiritualist; and there is hardly a sect in the Western world, from the Calvinist to the atheist, but affects to believe he was of their opinion.

A collection of the expressions of sympathy and condolence which came to Washington from foreign governments, associations, and public bodies of all sorts, was made by the State Department, and afterward published by order of Congress. It forms a large quarto of a thousand pages, and embraces the utterances of grief and regret from every country under the sun, in almost every language spoken by man.

But admired and venerated as he was in Europe, he was best understood and appreciated at home. It is not to be denied that in his case, as in that of all heroic personages who occupy a great place in history, a certain element of legend mingles with his righteous fame. He was a man, in fact, especially liable to legend.



**II. Heaney, Seamus. "The Makings of a Music: Reflections on Wordsworth and Yeats." *English Romantic Poetry*. Ed. Harold Bloom, et al. New York: Chelsea House, 2004. 25-26.**

What interests me is the relationship between the almost physiological operations of a poet composing and the music of the finished poem. I want to explore the way that certain postures and motions within the poet's incubating mind affect the posture of the voice and the motion of rhythms in the language of the poem itself. I want to see how far we can go in seeking the origins of a poet's characteristic 'music'.

I chose the word 'makings' for the title because it gestures towards the testings and hesitations of the workshop, the approaches towards utterance, the discovery of lines and then the intuitive extension of the vital element in those lines over a whole passage. If you like, I am interested in the way Valéry's two kinds of poetic lines, *les vers donnés* and *les vers calculés*, are combined. The given line, the phrase or cadence which haunts the ear and the eager parts of the mind, this is the tuning fork to which the whole music of the poem is orchestrated, that out of which the overall melodies are worked for or calculated. It is my impression that this haunting or *donné* occurs to all poets in much the same way, arbitrarily, with a sense of promise, as an alertness, a hankering, a readiness. It is also my impression that the quality of the music in the finished poem has to do with the way the poet proceeds to respond to his *donné*. If he surrenders to it, allows himself to be carried by its initial rhythmic suggestiveness, to become somnambulist after its invitations, then we will have a music not unlike Wordsworth's, hypnotic, swimming with the current of its form rather than against it. If, on the other hand, instead of surrendering to the drift of the original generating rhythm, the poet seeks to discipline it, to harness its energies in order to drive other parts of his mind into motion, then we will have a music not unlike Yeats's, affirmative, seeking to master rather than to mesmerize the ear, swimming strongly against the current of its form.

Of course, in any poetic music, there will always be two contributory elements. There is that part of the poetry which takes its structure and beat, its play of metre and rhythms, its diction and allusiveness, from the literary



tradition. The poetry that Wordsworth and Yeats had read as adolescents and as young men obviously laid down certain structures in their ear, structures that gave them certain kinds of aural expectations for their own writings. And we are all used to the study of this kind of influence: indeed, as T. S. Eliot has attested, we have not developed our taste in poetry until we can recognize with pleasure the way an individual talent has foraged in the tradition. But there is a second element in a poet's music, derived not from the literate parts of his mind but from its illiterate parts, dependent not upon what Jacques Maritain called his 'intellectual baggage' but upon what I might call his instinctual ballast. What kinds of noise assuage him, what kinds of music pleasure or repel him, what messages the receiving stations of his senses are happy to pick up from the world around him and what ones they automatically block out—all this unconscious activity, at the pre-verbal level, is entirely relevant to the intonations and appeasements offered by a poet's music.

We have developed methods for tracing and expressing the relevance and significance of the first kind of influence, the literary influence, and much of the illuminating work on Wordsworth has been in this area. I remember with particular gratitude the late W. J. Harvey's inaugural lecture at Queen's University, in which he analysed the opening lines of *The Prelude* to show how those lines were influenced by the closing lines of *Paradise Lost*. Once it has been pointed out to us that Wordsworth's joy in open country and his sense of release from the bondage of the city are consciously set in the penumbra of Adam and Eve's expulsion from Eden, and that the language of Wordsworth's lines invites us to read his freedom in the context of that expulsion, then the whole lift of the passage is increased, and the wave of Wordsworth's feeling is rendered seismic by one discreet literary allusion.