

<<茨威格自传>>

图书基本信息

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内容概要

这是一个背井离乡的思想者，对于精神家园逝去岁月的个人回忆，幸福与苦难、理想与现实、和平与战争、兴盛与衰败冲撞交织的时代，触动了作者敏感的心灵与尘封的记忆，不断追思曾经如此安宁、保守、富庶、文雅的故乡维也纳以及整个远去的欧洲。

文学家的细腻笔触之下流动着史学家的睿智，他在为已经坍塌的整个时代造像，个体的经历融入其中，产生了一部真实却不呆板，充满细节却不失深邃的历史，其中我们感知到生命尽头的灵魂，在与自己灿烂的青春对话，梦中的家园给冰冷的现实带来一丝丝暖意，但温暖背后却是，个体对于时世变迁的惊恐与无奈。

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作者简介

斯蒂芬·茨威格，奥地利著名文学家、人物传记作家，以文字华丽、思想性见长，其作品在我国拥有较多的读者。

作家本人因不满30年代末和40年代初法西斯势力横行，于1942年自杀。

茨威格除其在文学上的成就，其传记独树一帜，具有强烈的人道主义的精神，颂扬人类伟大的思想

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章节摘录

of the world meant not only the triumph of an individual, but the victory of the idea of youth. That one did not have to be born a prince or a duke to achieve power at an early age, that one might come from any humble and even poor family and yet be a general at twenty-four, ruler of France at thirty and of the entire world, caused hundreds, after this unique success, to abandon petty vocations and provincial abodes. Lieutenant Bonaparte had fired the minds of an entire generation of youth. He drove them to aspire to higher things, he made the ideals of the Grande Armée the heroes and careerists of the common world. It is always an individual young person who achieves the unattainable for the first time in any field, and thus encourages all the youngsters around him or who come after him, by the mere fact of his success. In this sense Hofmannsthal and Rilke signified an unusual impulse for us as yet unfermented energies. Without hoping that any one of us could ever repeat the miracle of Hofmannsthal, we were none the less strengthened by his mere physical existence. It proved tangibly that a poet was possible in our time, in our city, in our midst. For after all, his father, a banker, came from the same Jewish middle class as the rest of us; this genius had grown up in a house similar to our own, with similar furniture and similar manners, he had gone to a similarly sterile Gymnasium, he had studied out of the same textbooks and had sat for eight years on the same wooden benches, impatient as we had been, similarly impassioned for all intellectual values; and lo, while he was still fraying his trousers on the benches and being forced to march around in the Gymnasium, he had succeeded in transcending space and confines, city and family, by his flight into the boundless. Through Hofmannsthal it was to some extent demonstrated to us, ad oculos, that in principle it was possible, even at our age and in the prison-atmosphere of an Austrian Gymnasium, to create poetry, and even to create perfection.

It was even possible--a terrific temptation for a youthful temperament--to be published, to be celebrated, to become famous, while at home and in school one was still considered a half-grown, unimportant being. Rilke stood for a different sort of encouragement, and supplemented that of Hofmannsthal in a comforting fashion. It would have seemed blasphemous for even the most daring of us to try to rival Hofmannsthal. We knew that he was a unique miracle of premature perfection, which could never be repeated, and when we sixteen-year-olds compared our rhymes with the perfectly conceived verses which he had written at the same age, we quaked with shame. In the same way we felt humbled in our knowledge of the eagle's flight with which he coursed through cosmic space while still in the Gymnasium. On the other hand, Rilke had begun to write and publish his poems at an equally early age--when he was seventeen or eighteen. But Rilke's early verses, in comparison with Hof-

mannsthal's, and even in an absolute sense, were immature, childish and naive, and only forbearance could find a few slender golden traces of talent in them. It was only gradually, in his twenty-second and twenty-third years, that the personality of this majestic poet, so boundlessly loved by us, began to emerge; and that was an enormous consolation for us. It was not necessary to attain perfection while still in the gymnasium as Hofmannsthal had done, but like Rilke we could find our way, experiment for our wives, and climb upward. We did not have to give up in immediate despair because for the time being our writing was unripe, irresponsible and inadequate, and perhaps instead of the miracle of Hofmannsthal we could repeat in ourselves the serene, more normal rise of Rilke.

For as was to be expected, we had long since begun to write or to create verses, to compose music or to revive; every passive-passionate attitude is of itself an unnatural one for youth, for it is in its being not only to take up impressions but to reproduce them actively. For a young man to love the theatre means that he will at least desire or dream to work for, or in, the theatre. To admire talent statically in all its forms irresistibly leads to introspection, to see in-- it is not possible to discover some trace or possibility of this choicest of essences in one's explored body or still in one's soul. And so it occurred in our class at school that, in keeping with the Viennese atmosphere and the particular limitations of the times, the impulse to creative production became positively epidemic. Each one of us sought some talent within himself and endeavoured to unfold it. Four or five of us wished to be actors. They imitated the diction of the Imperial players, they recited and declaimed without ceasing, secretly took lessons in acting, and, during the recesses at school, distributed parts and improvised entire scenes from the classics, while the rest of us formed a curious but exacting audience. Two or three were splendidly accomplished musicians but had

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not yet decided whether they would become composers, virtuosi, or conductors. I owe to them my first knowledge of the new music which then was still generally scorned at the official concerts of the philharmonic, whereas they, in turn, came to us for the words for their songs and choruses.

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媒体关注与评论

编者的话 《名人名传丛书》是一大型文化建设工程，在其起步之初，编者有话告之于读者：
历史是无数人物之传记。

史源于事，事源于人；无人则无事，无事则无史。

马克思、恩格斯有言：“历史不过是追求着自己目的的人的活动而已。”

评述“追求着自己目的的人的活动”，即成传记；解读传记，因而即是解读历史。

无数人物之传记构成为历史，于无数人物之传记之外另求一历史，则无历史矣。

传记是传主成败得失之记录。

传记讲解传主之成败得失，名传讲解名人之成败得失。

讲善恶可也，讲贤不肖可也，讲毁誉可也，但均不及讲智愚、讲成败得失来得根本。

名人之跌倒与爬起、之挫败与新生，其中之“一阴一阳之道”，正是后人入世立足之航标灯、之后车鉴、之警示牌。

解读传记，尤其是解读名人之传记，恰如为自己“主政”请来无数大智大勇之“垂帘听政者”。

名人所作之传记是人文之精华。

名人为名人作传，恰如“酒逢知己”、“棋逢对手”，一举一动，一言一行，均了然于心，尽在不言中。

凡人为名人作传，所以不能上境界，在凡人无以跟上名人之大智大慧；名人为名人作传，所以能动人心弦，在名人可以看穿名人之背后，从而能对传主之成败得失，达致“同情之了解”。

酒不逢知己，酒而无味；棋不逢对手，棋而无趣。

读者犹如旁观者，看两强之打斗，自可以锻炼自己、提高自己，而向名人靠近一小步。

名人为名人作传，记录名人之成败得失，从而也就记录了历史。

吾人解读名人所作名人之传记，读懂名人之成败得失，从而也就读懂了历史。

基于以上认识，《名人名传丛书》将尽可能发掘、整理名人所撰名人之传记。

在近年内，将推出中文版名人名传100种、英文版名人名传100种，每种均在原文字基础上，配以精美插图，以收图文并茂、相得益彰之效。

此工程而能完工，将是中国文化建设史上的一件大事。

《名人名传丛书》由名人传记文化研究中心编辑。

该中心在编辑现有名人名传的同时，亦准备推出名人文集和名人研究系列，欢迎赐稿。

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编辑推荐

茨威格的小说深受弗洛伊德的影响。
弗洛伊德在治疗精神病人的过程中，提出了心理分析法。
根据弗洛伊德的观点，人的思维不仅有意识，还有前意识和无意识。
茨威格不仅写过大量传记和评论作品，也写了不少中短篇小说和一部长篇小说，此外早期写过诗歌，还写了一些剧本。
他的写作涉及文学的体裁较多。
应该说，他在中短篇小说和传记文学方面取得了较大的成功。

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