

# 【约翰·克利斯朵夫】中 英双语对照



《约翰·克利斯朵夫》是法国作家罗曼·罗兰（Romain Rolland）的代表作，首次连载于1913年至1912年。这部小说是一部史诗般的作品，详细描绘了一位德国音乐家约翰·克利斯朵夫...

罗曼·罗兰 著

唐库学习 译

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“Jean-Christophe” is the history of the development of a musician of genius. —

“Jean-Christophe” 是一个音乐天才的成长历史。 —

The present volume comprises the first four volumes of the original French, viz.: —

本卷包括了原始法文中的前四卷，即： —

“L’Aube,” “Le Matin,”  
“L’Adolescent,” and “La Rév&ocacute; —

“黎明”，“早晨”，“青少年”，“启示”

—

ite,” which are designated in

the translation as Part I—

The Dawn; Part II—

Morning; —

第一部分——黎明； 第二部

分——早晨； —

Part III—Youth; Part IV—

Revolt. Parts I and II carry

Jean-Christophe from the

moment of his birth to the

day when, after his first

encounter with Woman, at

the age of fifteen, he falls  
back upon a Puritan creed.

—

第一部分和第二部分描述了  
让-克里斯托夫从出生时起到  
15岁与女性初次相遇后退回  
清教信条的经历。 —

Parts III and IV describe the  
succeeding five years of his  
life, when, at the age of  
twenty, his sincerity,  
integrity, and unswerving  
honesty have made  
existence impossible for him

in the little Rhine town of his birth. —

第三部分和第四部分描述了他接下来的五年生活，20岁时，他在出生地的莱茵小镇因真诚、正直和坚定的诚实而无法生存。 —

An act of open revolt against German militarism compels him to cross the frontier and take refuge in Paris, and the remainder of this vast book is devoted to the adventures of Jean-

Christophe in France.

对德国军国主义的公开反抗行为迫使他跨越边界，并在巴黎寻求庇护，这本巨著的其余部分描绘了让-克里斯托夫在法国的冒险经历。

His creator has said that he has always conceived and thought of the life of his hero and of the book as a river. —

他的创作者一直将他的主人公和书看作一条河流。 —



So far as the book has a plan, that is its plan. It has no literary artifice, no “plot.”

—

就书的计划而言，这就是它的计划。它没有文学艺术手法，没有“情节”。 —

The words of it hang together in defiance of syntax, just as the thoughts of it follow one on the other in defiance of every system of philosophy. —

其中的字句违背语法，思想则违背任何哲学系统。 —

Every phase of the book is pregnant with the next phase. —

书的每个阶段都孕育着下一个阶段。 —

It is as direct and simple as life itself, for life is simple when the truth of it is known, as it was known instinctively by Jean-Christophe. —

它和生活本身一样直接简

单，因为当真相被认识时，生活就简单了，正如让-克里斯托夫本能地认识到的那样。 —

The river is explored as though it were absolutely uncharted. —

这条河像是一条完全未被探索的河流。 —

Nothing that has ever been said or thought of life is accepted without being brought to the test of Jean-Christophe's own life. —

任何对生活的说法或想法，  
都必须经过让-克里斯托夫自  
己的生活来验证。 —

What is not true for him  
does not exist; —

对他不真实的东西对他而言  
就不存在； —

and, as there are very few  
of the processes of human  
growth or decay which are  
not analysed, there is  
disclosed to the reader the  
most comprehensive survey  
of modern life which has

appeared in literature in this century.

由于对人类成长或衰退的过程的分析极少遗漏，读者可以看到文学史上本世纪出现过的最全面的现代生活概况。

To leave M. Rolland's simile of the river, and to take another, the book has seemed to me like a, mighty bridge leading from the world of ideas of the nineteenth century to the

world of ideas of the  
twentieth. —

离开罗兰先生的比喻，采用  
另一个比喻，这本书对我来说  
就像一座伟大的桥，连接  
着十九世纪的思想世界和二  
十世纪的思想世界。 —

The whole thought of the  
nineteenth century seems to  
be gathered together to  
make the starting-point for  
Jean-Christophe's leap into  
the future. —

整个十九世纪的思想似乎都

聚集在一起，为让-克里斯托夫跳向未来而铺路。 —

All that was most religious in that thought seems to be concentrated in Jean-Christophe, and when the history of the book is traced, it appears that M. Rolland has it by direct inheritance. 那种最虔诚的思想似乎都凝聚在让·克里斯托夫身上，当追溯这本书的历史时，可以发现罗兰先生直接继承了这种思想。

M. Rolland was born in 1866 at Clamecy, in the center of France, of a French family of pure descent, and educated in Paris and Rome. At Rome, in 1890, he met Malwida von Meysenburg, a German lady who had taken refuge in England after the Revolution of 1848, and there knew Kossuth, Mazzini, Herzen, Ledin, Rollin, and Louis Blanc.



Later, in Italy, she counted among her friends Wagner, Liszt, Lenbach, Nietzsche, Garibaldi, and Ibsen. She died in 1908. —

罗兰先生1866年出生在法国的克拉穆西，来自一个纯粹的法国血统家族，在巴黎和罗马接受教育。 —

Rolland came to her impregnated with Tolstoyan ideas, and with her wide knowledge of men and movements she helped him

to discover his own ideas.

—

在1890年的罗马，他遇到了玛尔维达·冯·迈森堡，一位在1848年革命后逃往英国的德国贵妇，她熟悉科苏斯、马兹尼、赫尔岑、勒当和路易·布朗。 —

In her “Mémoires d’une  
Idéaliste” she wrote of him:

—

她在《理想主义者回忆录》  
中写道： —

“In this young Frenchman I discovered the same idealism, the same lofty aspiration, the same profound grasp of every great intellectual manifestation that I had already found in the greatest men of other nationalities.”

“在这位年轻的法国人身上，我发现了同其他国家最伟大的人物身上一样的理想主

义、高尚志向和对每一次重大思想表现的深刻把握。”

The germ of “Jean-Christophe” was conceived during this period—the “Wanderjahre”—of M. Rolland’s life. —

《让·克里斯托夫》的种子就在这一时期——罗兰先生生命中的“流浪年”。 —

On his return to Paris he became associated with a movement towards the renascence of the theater