

19th Century Actor Autobiographies

edited by George Iles



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Edited by GEORGE ILES

自传

乔治·艾尔斯编辑

PREFACE

A good play gives us in miniature a cross-section of life, heightened by plot and characterisation, by witty and compact dialogue. Of course we should honour first the playwright, who has given form to each well knit act and telling scene. But that worthy man, perhaps at this moment sipping his coffee at the Authors' Club, gave his drama its form only; its substance is created by the men and women who, with sympathy, intelligence and grace, embody with convincing power the hero and heroine, assassin and accomplice, lover and jilt. For the success of many a play their writers would be quick to acknowledge a further and initial debt, both in suggestion and criticism, to the artists who know from experience on the boards that deeds should be done, not talked about, that action is cardinal, with no other words than naturally spring from action. Players, too, not seldom remind authors that every incident should not only be interesting in itself, but take the play a stride forward through the entanglement and unravelling of its plot. It is altogether probable that the heights to which Shakespeare rose as a dramatist were due in a measure to his knowledge of how a comedy, or a tragedy, appears behind as well as in front of the footlights, all in an atmosphere quite other than that surrounding a poet at his desk.

This little volume begins with part of the life story of Joseph Jefferson, chief of American comedians. Then we are privileged to read a few personal letters from Edwin Booth, the acknowledged king of the tragic stage. He is followed by the queen in the same dramatic realm, Charlotte Cushman. Next are two chapters by the first emotional actress of her day in America, Clara Morris. When she bows her adieu, Sir Henry Irving comes upon the platform instead of the stage, and in the course of his thoughtful discourse makes it plain how he won renown both as an actor and a manager. He is followed by his son, Mr. Henry Brodribb Irving, clearly an heir to his father's talents in art and in observation. Miss Ellen Terry, long Sir Henry Irving's leading lady, now tells us how she came to join his company, and what she thinks of Sir Henry Irving in his principal

前言

一部好的戏剧为我们提供了生活的一个缩影，通过情节和人物塑造以及诙谐和紧凑的对话来增强。当然，我们首先应该向剧作家致敬，他为每一个精心设计的表演和讲述的场景赋予了形式。但那个可敬的人，也许此刻正在作家俱乐部喝着咖啡，只赋予了他的戏剧形式；它的实质是由男人和女人创造的，他们以同情心、智慧和优雅，以令人信服的力量体现了英雄和女英雄、刺客和同谋、情人和被抛弃者。对于许多戏剧的成功，他们的作家很快就会承认，无论是在建议还是批评方面，都对艺术家们有进一步和最初的帮助，他们从董事会的经验中知道，应该采取行动，而不是谈论，行动是最重要的，除了从行动中自然产生之外，没有其他话语。玩家们也不时提醒作者，每一个事件不仅本身要有趣，更要通过情节的纠缠和解开，让剧本向前迈进一步。莎士比亚作为剧作家所达到的高度很可能在某种程度上归功于他对喜剧或悲剧如何在脚灯后面和前面出现的了解，所有这些都有一种与坐在办公桌前的诗人完全不同的气氛中。

这本小书以美国喜剧大师约瑟夫·杰斐逊的部分生平故事开始。然后我们有幸阅读了埃德温·布斯（Edwin Booth）的几封私人信件，他是公认的悲剧舞台之王。紧随其后的是同一戏剧领域的女王夏洛特·库什曼。接下来是美国当代第一位情感女演员克拉拉·莫里斯的两章。当她鞠躬告别时，亨利·欧文爵士走上讲台而不是舞台，在他深思熟虑的演讲过程中，清楚地表明了他如何赢得演员和经纪人的声誉。紧随其后的是他的儿子亨利·布罗德里布·欧文先生，他显然是其父亲在艺术和观察方面的才华的继承人。亨利·欧文爵士长期的女主角艾伦·特里小姐现在向我们讲述她是如何加入亨利·欧文爵士的公司，以及她对亨利·欧文爵士校长的看法

roles. The succeeding word comes from Richard Mansfield, whose untimely death is mourned by every lover of the drama. The next pages are from the hand of Tommaso Salvini, admittedly the greatest Othello and Samson that ever trod the boards. A few words, in closing, are from Adelaide Ristori, whose Medea, Myrrha and Phaedra are among the great traditions of the modern stage. From first to last this little book sheds light on the severe toil demanded for excellence on the stage, and reveals that for the highest success of a drama, author and artist must work hand in hand.

角色。接下来的话出自理查德·曼斯菲尔德之口，每一位戏剧爱好者都对他的英年早逝表示哀悼。接下来的几页出自托马索·萨尔维尼 (Tommaso Salvini) 之手，他无疑是棋盘上最伟大的《奥赛罗》和《参孙》。最后，阿德莱德·里斯托里的几句话来自阿德莱德·里斯托里，她的《美狄亚》、《没拉》和《斐德拉》都是现代舞台的伟大传统之一。这本小书自始至终揭示了在舞台上追求卓越所需要的艰苦努力，并揭示了一部戏剧要想取得最大的成功，作者和艺术家必须携手合作。

JOSEPH JEFFERSON

HOW I CAME TO PLAY RIP VAN WINKLE

The hope of entering the race for dramatic fame as an individual and single attraction never came into my head until, in 1858, I acted Asa Trenchard in "Our American Cousin"; but as the curtain descended the first night on that remarkably successful play, visions of large type, foreign countries, and increased remuneration floated before me, and I resolved to be a star if I could. A resolution to this effect is easily made; its accomplishment is quite another matter.

Art has always been my sweetheart, and I have loved her for herself alone. I had fancied that our affection was mutual, so that when I failed as a star, which I certainly did, I thought she had jilted me. Not so. I wronged her. She only reminded me that I had taken too great a liberty, and that if I expected to win her I must press my suit with more patience. Checked, but undaunted in the resolve, my mind dwelt upon my vision, and I still indulged in day-dreams of the future.

During these delightful reveries it came up before me that in acting Asa Trenchard I had, for the first time in my life on the stage, spoken a pathetic speech; and though I did not look at the audience during the time I was acting--for that is dreadful--I felt that they both laughed and cried. I had before this often made my audience smile, but never until now had I moved them to tears. This to me novel accomplishment was delightful, and in casting about for a new character my mind was ever dwelling on reproducing an effect where humour would be so closely allied to pathos that smiles and tears should mingle with each other. Where could I get one? There had been many written, and as I looked back into the dramatic history of the past a long line of lovely ghosts loomed up before me, passing as in a procession: Job Thornberry, Bob Tyke, Frank Ostland, Zekiel Homespun, and a host of departed heroes "with martial stalk went by my watch." Charming fellows all, but not for me, I felt I could not do them justice. Besides, they were too human. I was looking for a myth--

约瑟夫·杰斐逊

我是如何玩《瑞普·凡·温克》的

直到 1858 年，我在《我们的美国表弟》中扮演阿萨·特伦查德（Asa Trenchard）之前，我从未想过要以个人和单一的吸引力来争夺戏剧名气。但当这部非常成功的戏剧在第一晚落下帷幕时，大字体、外国国家和增加报酬的愿景浮现在我面前，我决心如果可以的话，要成为一名明星。解决这个问题很容易；its accomplishment is quite another matter.

艺术一直是我的心上人，我只因为她本身而爱她。我曾以为我们的感情是相互的，所以当我作为明星失败时（我确实做到了），我认为她已经抛弃了我。并非如此。我冤枉了她。她只是提醒我，我太冒昧了，如果我希望赢得她，我必须更加耐心地提出诉讼。虽然受到了挫折，但我的决心毫不畏惧，我的心思集中在我的愿景上，我仍然沉迷于未来的白日梦。

在这些令人愉快的遐想中，我突然想到，在扮演阿萨·特伦查德时，我生平第一次在舞台上发表了一段可怜的演讲；and though I did not look at the audience during the time I was acting--for that is dreadful--I felt that they both laughed and cried. 以前我经常让观众微笑，但直到现在我才让他们流泪。对我来说，这个新颖的成就是令人愉快的，在寻找新角色时，我的心思一直在重现一种效果，即幽默与悲伤紧密相连，微笑和眼泪应该相互混合。Where could I get one? 已经写了很多，当我回顾过去的戏剧性历史时，一长串可爱的鬼魂在我面前若隐若现，像列队一样经过：乔布·索恩伯里、鲍勃·泰克、弗兰克·奥斯特兰、泽基尔·霍普斯布恩，以及一群“带着军事气息的英雄”在我的手表旁走过。他们都很迷人，但对我来说却不是，我觉得我无法公正地对待他们。Besides, they were too human. I was looking for a myth--

something intangible and impossible. But he would not come. Time went on, and still with no result,

During the summer of 1859 I arranged to board with my family at a queer old Dutch farmhouse in Paradise Valley, at the foot of Pocono Mountain, in Pennsylvania. A ridge of hills covered with tall hemlocks surrounds the vale, and numerous trout-streams wind through the meadows and tumble over the rocks. Stray farms are scattered through the valley, and the few old Dutchmen and their families who till the soil were born upon it; there and only there they have ever lived. The valley harmonised with me and our resources. The scene was wild, the air was fresh, and the board was cheap. What could the light heart and purse of a poor actor ask for more than this?

On one of those long rainy days that always render the country so dull I had climbed to the loft of the barn, and lying upon the hay was reading that delightful book "The Life and Letters of Washington Irving." I had gotten well into the volume, and was much interested in it, when to my surprise I came upon a passage which said that he had seen me at Laura Keane's theater as Goldfinch in Holcroft's comedy of "The Road to Ruin," and that I reminded him of my father "in look, gesture, size, and make." Till then I was not aware that he had ever seen me. I was comparatively obscure, and to find myself remembered and written of by such a man gave me a thrill of pleasure I can never forget. I put down the book, and lay there thinking how proud I was, and ought to be, at the revelation of this compliment. What an incentive to a youngster like me to go on.

And so I thought to myself, "Washington Irving, the author of 'The Sketch-Book,' in which is the quaint story of Rip Van Winkle." Rip Van Winkle! There was to me magic in the sound of the name as I repeated it. Why, was not this the very character I wanted? An American story by an American author was surely just the theme suited to an American actor.

In ten minutes I had gone to the house and returned to the barn with "The Sketch-Book." I had not read the story since I was a boy. I was disappointed with it; not as a story, of course, but the tale was purely a narrative. The theme was interesting, but not dramatic. The silver Hudson stretches out before you as you read, the quaint red roofs and

无形且不可能的东西。但他不肯来。时间一天天过去，依然没有结果

1859年夏天，我安排和家人一起寄宿在宾夕法尼亚州波科诺山脚下天堂谷的一座奇怪的古老荷兰农舍里。山谷周围覆盖着高大铁杉的山脊，无数鳟鱼溪流蜿蜒穿过草地，流过岩石。山谷里散布着零散的农场，少数耕种土地的老荷兰人和他们的家人就出生在这片土地上。他们曾经住过那里，也只有那里。山谷与我和我们的资源协调一致。场景很狂野，空气新鲜，而且板子很便宜。对于一个贫穷的演员来说，轻松的心情和钱包还能要求什么呢？

在那些总是让乡村显得如此沉闷的漫长雨天中，我爬到了谷仓的阁楼，躺在干草上，读着一本令人愉快的书《华盛顿·欧文的生平和书信》。我已经深入了解了这本书，并对它很感兴趣，令我惊讶的是，我发现了一段话，说他在劳拉·基恩的剧院看到我在霍尔克罗夫特的喜剧《毁灭之路》中扮演金翅雀，而我让他想起了我的父亲“在外表、手势、大小和构造上”。直到那时我才意识到他曾经见过我。我当时相对默默无闻，而发现自己被这样一个人记住并写下，这给我带来了一种永远无法忘记的快感。我放下书，躺在那里想，听到这样的赞美，我是多么自豪，而且应该感到多么自豪。对于像我这样的年轻人来说，这是多么大的动力啊。

于是我心里想，“华盛顿·欧文，《素描本》的作者，里面有瑞普·范·温克尔的离奇故事。”瑞普·范·温克尔！当我重复这个名字时，我觉得它的声音充满了魔力。为什么，这不是我想要的角色吗？美国作家写的美国罐头故事肯定适合美国演员的主题。

十分钟后，我就回到了房子，并带着《素描本》回到了谷仓。我从小就没有读过这个故事。我对此很失望；当然，这不是一个故事，但这个故事纯粹是一个叙述。主题很有趣，但并不戏剧化。当你阅读时，银色的哈德逊河在你面前伸展开来，古色古香的红色屋顶和

queer gables of the old Dutch cottages stand out against the mist upon the mountains; but all this is descriptive. The character of Rip does not speak ten lines. What could be done dramatically with so simple a sketch? How could it be turned into an effective play?

Three or four bad dramatisations of the story had already been acted, but without marked success, Yates of London had given one in which the hero dies, one had been acted by my father, one by Hackett, and another by Burke. Some of these versions I had remembered when I was a boy, and I should say that Burke's play and performance were the best, but nothing that I remembered gave me the slightest encouragement that I could get a good play out of any of the existing materials. Still I was so bent upon acting the part that I started for the city, and in less than a week, by industriously ransacking the theatrical wardrobe establishments for old leather and mildewed cloth and by personally superintending the making of the wigs, each article of my costume was completed; and all this, too, before I had written a line of the play or studied a word of the part.

This is working in an opposite direction from all the conventional methods in the study and elaboration of a dramatic character, and certainly not following the course I would advise any one to pursue. I merely mention the out-of-the-way, upside-down manner of going to work as an illustration of the impatience and enthusiasm with which I entered upon the task, I can only account for my getting the dress ready before I studied the part to the vain desire I had of witnessing myself in the glass, decked out and equipped as the hero of the Catskills.

I got together the three old printed versions of the drama and the story itself. The plays were all in two acts. I thought it would be an improvement in the drama to arrange it in three, making the scene with the spectre crew an act by itself. This would separate the poetical from the domestic side of the story. But by far the most important alteration was in the interview with the spirits. In the old versions they spoke and sang. I remembered that the effect of this ghostly dialogue was dreadfully human, so I arranged that no voice but Rip's should be heard. This is the only act on the stage in which but one person speaks while all the others merely gesticulate, and I was quite sure that the silence of the crew would

古老的荷兰村舍奇特的山墙在山上的薄雾的衬托下格外显眼。但这一切都是描述性的。瑞普这个角色不会说十句台词。如此简单的草图可以戏剧性地完成什么？他怎么能变成一场有效的比赛呢？

这个故事的糟糕剧本已经上演了三四部，但没有取得显着成功，伦敦的耶茨演了一部，其中英雄去世了，一部由我父亲扮演，一部由哈克特扮演，另一部由伯克扮演。其中一些版本是我小时候记得的，我应该说伯克的演奏和表演是最好的，但我记得的任何一个版本都没有给我丝毫鼓励我可以从任何现有材料中获得良好的演奏。尽管如此，我仍然一心想要扮演我开始为这座城市所扮演的角色，不到一周的时间，我勤奋地翻遍了剧院的衣柜，寻找旧皮革和发霉的布料，并亲自监督假发的制作，我的每件服装都完成了；而这一切，也是在我写出剧本的一句台词或研究剧中的一个词之前。

这与研究和阐述戏剧人物的所有传统方法背道而驰，当然也没有遵循我建议任何人遵循的路线。我只是提到那种偏僻、颠倒的上班方式，以说明我开始这项任务时的不耐烦和热情，我只能把我在研究这个部分之前准备好衣服的原因解释为我徒劳地渴望在镜子里看到自己，打扮得像卡茨基尔的英雄一样。

我把这部戏剧和故事本身的三个旧印刷版本放在一起。这些戏剧都是两幕。我认为把它分成三部分会是对戏剧的改进，使幽灵船员的场景本身成为一场表演。这会将故事的诗意与家庭的一面分开。但到目前为止，最重要的改变是在与灵魂的访谈中。在旧版本中，他们说话和唱歌。我记得这段幽灵般的对话的效果是可怕的人性，所以我安排除了瑞普的声音之外不应该听到任何声音。这是舞台上唯一一个只有一个人说话而其他只是打手势的表演，我很确定工作人员的沉默会影响他们的表演。

give a lonely and desolate character to the scene and add its to supernatural weirdness. By this means, too, a strong contrast with the single voice of Rip was obtained by the deathlike stillness of the "demons" as they glided about the stage in solemn silence. It required some thought to hit upon just the best questions that could be answered by a nod and shake of the head, and to arrange that at times even Rip should propound a query to himself and answer it; but I had availed myself of so much of the old material that in a few days after I had begun my work it was finished.

In the seclusion of the barn I studied and rehearsed the part, and by the end of summer I was prepared to transplant it from the rustic realms of an old farmhouse to a cosmopolitan audience in the city of Washington, where I opened at Carusi's Hall under the management of John T. Raymond. I had gone over the play so thoroughly that each situation was fairly engraved on my mind. The rehearsals were therefore not tedious to the actors; no one was delayed that I might consider how he or she should be disposed in the scene. I had by repeated experiments so saturated myself with the action of the play that a few days seemed to perfect the rehearsals. I acted on these occasions with all the point and feeling that I could muster. This answered the double purpose of giving me freedom and of observing the effect of what I was doing on the actors. They seemed to be watching me closely, and I could tell by little nods of approval where and when the points hit.

I became each day more and more interested in the work; there was in the subject and the part much scope for novel and fanciful treatment. If the sleep of twenty years was merely incongruous, there would be room for argument pro and con; but as it is an impossibility, I felt that the audience would accept it at once, not because it was an impossibility, but from a desire to know in what condition a man's mind would be if such an event could happen. Would he be thus changed? His identity being denied both by strangers, friends, and family, would he at last almost accept the verdict and exclaim, "Then I am dead, and that is a fact?" This was the strange and original attitude of the character that attracted me.

In acting such a part what to do was simple enough, but what not to do

给场景增添了一种孤独和荒凉的特征，并增添了超自然的怪异感。通过这种方式，“恶魔”在舞台上庄严肃穆地滑行时，死一般的寂静与瑞普的单一声音形成了强烈的对比。需要一些思考才能找到可以通过点头和摇头来回答的最佳问题，并安排有时甚至连瑞普也应该向自己提出一个问题并回答它；但我利用了太多旧材料，开始工作几天后就完成了。

在僻静的谷仓里，我研究并排练了这个角色，到了夏末，我准备把它从古老农舍的质朴领域移植到华盛顿市的国际化观众面前，我在约翰·T·雷蒙德的管理下在卡鲁西大厅上映。我已经彻底地把剧本看完了，每一个场景都深深地印在我的脑海里。因此，排练对演员来说并不乏味；没有人耽误我考虑如何在现场处理他或她。通过反复的实验，我让自己沉浸在戏剧的动作中，以至于几天的排练似乎已经完美。在这些场合，我表现出了我所能集中的所有观点和感觉。这满足了双重目的：给予我自由和观察我所做的事情对演员的影响。他们似乎在密切注视着我，我可以通过点头表示赞同来判断出要点何时何地击中。

我对工作的兴趣与日俱增。这个主题和部分有很大的空间进行新颖和奇特的处理。如果二十年的睡眠仅仅是不协调的话，那么赞成和反对还有争论的余地；但既然这是不可能的事，我觉得观众会立刻接受它，不是因为这是不可能的事，而是因为想知道如果这样的事件发生的话，一个人的心灵会是什么样的状态。他会因此而改变吗？他的身份被陌生人、朋友和家人都否认，他最终会接受这个判决并惊呼“那我死了，这是事实吗？”这就是这个角色奇怪而原始的态度吸引了我。

扮演这样的角色该做什么很简单，但什么不该做

was the important and difficult point to determine. As the earlier scenes of the play were of a natural and domestic character, I had only to draw upon my experience for their effect, or employ such conventional methods as myself and others had used before in characters of that ilk. But from the moment Rip meets the spirits of Hendrik Hudson and his crew I felt that all colloquial dialogue and commonplace pantomime should cease. It is at this point in the story that the supernatural element begins, and henceforth the character must be raised from the domestic plane and lifted into the realms of the ideal.

To be brief, the play was acted with a result that was to me both satisfactory and disappointing. I was quite sure that the character was what I had been seeking, and I was equally satisfied that the play was not. The action had neither the body nor the strength to carry the hero; the spiritual quality was there, but the human interest was wanting. The final alterations and additions were made five years later by Dion Boucicault.

"Rip Van Winkle" was not a sudden success. It did not burst upon the public like a torrent. Its flow was gradual, and its source sprang from the Hartz Mountains, an old German legend, called "Carl the Shepherd," being the name of the original story. The genius of Washington Irving transplanted the tale to our own Catskills. The grace with which he paints the scene, and, still more, the quaintness of the story, placed it far above the original. Yates, Hackett, and Burke had separate dramas written upon this scene and acted the hero, leaving their traditions one to the other. I now came forth, and saying, "Give me leave," set to work, using some of the before-mentioned tradition, mark you. Added to this, Dion Boucicault brought his dramatic skill to bear, and by important additions made a better play and a more interesting character of the hero than had as yet been reached. This adaptation, in my turn, I interpreted and enlarged upon. It is thus evident that while I may have done much to render the character and the play popular, it has not been the work of one mind, but both as its narrative and its dramatic form has been often moulded, and by many skilful hands. So it would seem that those dramatic successes that "come like shadows, so depart," and those that are lasting, have ability for their foundation and industry for their

是确定的重点和难点。由于该剧的早期场景是自然的家庭角色，我只需借鉴我的经验来达到效果，或者采用我和其他人以前在此类角色中使用过的传统方法。但从瑞普遇到亨德里克·哈德森和他的船员的灵魂那一刻起，我觉得所有口语对话和普通的哑剧都应该停止。正是在故事的这一点上，超自然元素开始了，从此以后，角色必须从家庭层面上升到理想的境界。

简而言之，这部剧的演出结果让我既满意又失望。我非常确定这个角色就是我一直在寻找的，但我同样满意这部剧不是我一直在寻找的。这个动作既没有身体也没有力量来承载英雄；精神品质是有的，但人文关怀还不够。五年后，迪昂·布西科 (Dion Boucicault) 进行了最后的修改和补充。

《瑞普·凡·温克尔》并不是一蹴而就的成功。它并没有像洪流一样涌向公众。它的流动是渐进的，它的源头来自哈茨山脉，一个古老的德国传说，被称为“牧羊人卡尔”，这是最初故事的名字。天才华盛顿·欧文将这个故事移植到了我们自己的卡茨基尔。他描绘场景的优雅，以及故事的离奇，使其远远高于原作。耶茨、哈克特和伯克根据这一场景分别创作了戏剧并扮演英雄，将他们的传统留给了另一个。我现在站出来，说：“让我离开”，开始工作，使用前面提到的一些传统，标记你。除此之外，迪翁·布西科还发挥了他的戏剧技巧，通过重要的补充，使戏剧变得比以前更好，英雄的性格也比以前更有趣。我也对这种改编进行了解释和扩展。因此，很明显，虽然我可能做了很多工作来使这个角色和戏剧受欢迎，但这并不是一个人的作品，而是它的叙事和戏剧形式经常是由许多熟练的双手塑造的。如此看来，那些“来如影，去亦远”的戏剧性成功，以及那些持久的成功，都有其基础和勤奋的能力。

superstructure. I speak now of the former and the present condition of the drama. What the future may bring forth it is difficult to determine. The histrionic kaleidoscope revolves more rapidly than of yore and the fantastic shapes that it exhibits are brilliant and confusing; but under all circumstances I should be loath to believe that any conditions will render the appearance of frivolous novices more potent than the earnest design of legitimate professors.

THE ART OF ACTING

Acting has been so much a part of my life that my autobiography could scarcely be written without jotting down my reflections upon it, and I merely make this little preparatory explanation to apologise for any dogmatic tone that they may possess, and to say that I present them merely as a seeker after truth in the domain of art.

In admitting the analogy that undoubtedly exists between the arts of painting, poetry, music, and acting, it should be remembered that the first three are opposed to the last, in at least the one quality of permanence. The picture, oratorio, or book must bear the test of calculating criticism, whereas the work of an actor is fleeting: it not only dies with him, but, through his different moods, may vary from night to night. If the performance be indifferent it is no consolation for the audience to hear that the player acted well last night, or to be told that he will act better to-morrow night; it is this night that the public has to deal with, and the impression the actor has made, good or bad, remains as such upon the mind of that particular audience.

The author, painter, or musician, if he be dissatisfied with his work, may alter and perfect it before giving it publicity, but an actor cannot rub out; he ought, therefore, in justice to his audience, to be sure of what he is going to place before it. Should a picture in an art gallery be carelessly painted we can pass on to another, or if a book fails to please us we can put it down. An escape from this kind of dulness is easily made, but in a theatre the auditor is imprisoned. If the acting be indifferent, he must endure it, at least for a time. He cannot withdraw without making himself conspicuous; so he remains, hoping that there may be some improvement

上层建筑。 我现在谈谈戏剧的过去和现在的状况。 未来会发生什么，很难确定。戏剧性的万花筒旋转得比以前更快，它所展现的奇异形状绚丽而令人困惑；但在任何情况下，我都不愿意相信任何条件都会使轻浮的新手的外表比合法教授的认真设计更有效。

表演的艺术

表演已经成为我生活的一部分，我的自传几乎不可能不写下我对它的反思，我只是做这个小小的准备性解释，为他们可能具有的任何教条语气道歉，并说我只是将他们呈现为艺术领域真理的追求者。

在承认绘画、诗歌、音乐和表演艺术之间无疑存在类比时，我们应该记住，前三者至少在永久性这一品质上是与后三者相对立的。电影、清唱剧或书籍必须经受精打细算的批评的考验，而演员的作品却转瞬即逝：它不仅会随着他而消亡，而且会因他不同的心情而每晚都有所不同。 如果表演平平无奇，那么对于观众来说，听到该选手昨晚表现得很好，或者被告知他明天晚上会表现得更好，都不会带来安慰； 公众必须面对的正是这个夜晚，而演员所留下的印象，无论好坏，都会留在特定观众的脑海中。

作家、画家、音乐家，如果对自己的作品不满意，可以修改、完善后再发表，但演员不能删掉；因此，为了公平地对待他的听众，他应该确定他将向他们展示什么。 如果美术馆里的一幅画被不小心画了，我们可以把它传给另一幅画，或者如果一本书不能让我们高兴，我们可以把它放下。 摆脱这种沉闷很容易，但在剧院里，听众却被囚禁了。 如果表现得无所谓，他就必须忍受，至少暂时忍受。他不可能在不引人注目的情况下退出。所以他留下来，希望能有所改善

as the play proceeds, or perhaps from consideration for the company he is in. It is this helpless condition that renders careless acting so offensive.

PREPARATION AND INSPIRATION

I have seen impulsive actors who were so confident of their power that they left all to chance. This is a dangerous course, especially when acting a new character. I will admit that there are many instances where great effects have been produced that were entirely spontaneous, and were as much a surprise to the actors who made them as they were to the audience who witnessed them; but just as individuals who have exuberant spirits are at times dreadfully depressed, so when an impulsive actor fails to receive his inspiration he is dull indeed, and is the more disappointing because of his former brilliant achievements.

In the stage management of a play, or in the acting of a part, nothing should be left to chance, and for the reason that spontaneity, inspiration, or whatever the strange and delightful quality may be called, is not to be commanded, or we should give it some other name. It is, therefore, better that a clear and unmistakable outline of a character should be drawn before an actor undertakes a new part. If he has a well-ordered and an artistic mind it is likely that he will give at least a symmetrical and effective performance; but should he make no definite arrangement, and depend upon our ghostly friends Spontaneity and Inspiration to pay him a visit, and should they decline to call, the actor will be in a maze and his audience in a muddle.

Besides, why not prepare to receive our mysterious friends whether they come or not? If they fail on such an invitation, we can at least entertain our other guests without them, and if they do appear, our preconceived arrangements will give them a better welcome and put them more at ease.

Acting under these purely artificial conditions will necessarily be cold, but the care with which the part is given will at least render it inoffensive; they are, therefore, primary considerations, and not to be despised. The exhibition, however, of artistic care does not alone constitute great acting. The inspired warmth of passion in tragedy and the sudden glow of humour

随着戏剧的进展，或者也许是出于对他所处的同伴的考虑。正是这种无助的状况使得粗心的行为变得如此令人反感。

准备和灵感

我见过一些冲动的演员，他们对自己的力量如此自信，以至于把一切都交给了运气。这是一个危险的过程，尤其是在扮演新角色时。我承认，在很多情况下，完全自发地产生了巨大的效果，让制作它们的演员和目睹它们的观众都感到惊讶；但正如精神旺盛的人有时也会陷入极度沮丧一样，一个冲动的演员如果得不到灵感，他确实是迟钝的，而且因为他以前的辉煌成就而更加令人失望。

在戏剧的舞台管理中，或者在角色的表演中，任何事情都不应该有偶然性，因为自发性、灵感性或者任何可能被称为奇怪而令人愉快的品质都是不可以被命令的，或者我们应该给它起一个别的名字。因此，演员在扮演新角色之前最好先勾勒出清晰无误的角色轮廓。如果他有良好的秩序和艺术头脑，那么他至少会做出对称且有效的表演；但如果他没有做出明确的安排，而依靠我们幽灵般的朋友自发性 and 灵感来拜访他，如果他们拒绝打电话，那么演员就会陷入迷宫，而他的观众也会陷入混乱。

此外，为什么不准备好接待我们的神秘朋友，无论他们来与否？如果他们没有接受这样的邀请，我们至少可以在没有他们的情况下招待我们的其他客人，如果他们真的出现，我们预先的安排会让他们受到更好的欢迎，让他们更放心。

在这些纯粹人为的条件下表演必然会很冷漠，但这个角色的精心制作至少会让它变得不那么令人反感。因此，它们是首要考虑因素，不容忽视。然而，艺术关怀的表现并不能单独构成伟大的表演。悲剧中激发出的热情和突然迸发出的幽默感

in comedy cover the artificial framework with an impenetrable veil: this is the very climax of great art, for which there seems to be no other name but genius. It is then, and then only, that an audience feels that it is in the presence of a reality rather than a fiction. To an audience an ounce of genius has more weight than a ton of talent; for though it respects the latter, it reverences the former. But the creative power, divine as it may be, should in common gratitude pay due regard to the reflective; for Art is the handmaid of Genius, and only asks the modest wages of respectful consideration in payment for her valuable services. A splendid torrent of genius ought never to be checked, but it should be wisely guided into the deep channel of the stream, from whose surface it will then reflect Nature without a ripple. Genius dyes the hues that resemble those of the rainbow; Art fixes the colours that they may stand. In the race for fame purely artificial actors cannot hope to win against those whose genius is guided by their art; and, on the other hand, Intuition must not complain if, unbridled or with too loose a rein, it stumbles on the course, and so allows a well-ridden hack to distance it.

SHOULD AN ACTOR "FEEL" HIS PART

Much has been written upon the question as to whether an actor ought to feel the character he acts, or be dead to any sensations in this direction. Excellent artists differ in their opinions on this important point. In discussing it I must refer to some words I wrote in one of my early chapters:

"The methods by which actors arrive at great effects vary according to their own natures; this renders the teaching of the art by any strictly defined lines a difficult matter."

There has lately been a discussion on the subject, in which many have taken part, and one quite notable debate between two distinguished actors, one of the English and the other of the French stage [Henry Irving and Mons. Coquelin]. These gentlemen, though they differ entirely in their ideas, are, nevertheless, equally right. The method of one, I have no doubt, is the best he could possibly devise for himself; and the same may be said of the rules of the other as applied to himself. But they must

在喜剧中，人为的框架蒙上了一层难以穿透的面纱：这就是伟大艺术的顶峰，除了天才之外，似乎没有其他名字。只有那时，而且只有那时，观众才会感觉到这是在现实而不是虚构中。对于观众来说，一盎司的天才比一吨的才华更有分量；因为虽然它尊重后者，但它也尊重前者。但是，尽管创造力可能是神圣的，但人们普遍应该对反思给予应有的感激。因为艺术是天才的婢女，只要求微薄的工资以表示尊重，以支付她宝贵的服务。辉煌的天才洪流永远不应该被阻止，但应该明智地引导它进入溪流的深处，然后从水面反射出自然而不会泛起涟漪。天才染出彩虹般的色彩；艺术修复了它们可以承受的颜色。在追逐名誉的竞赛中，纯粹的人造演员无法指望赢得那些天才受其艺术引导的人；另一方面，如果直觉不受约束或缰绳太松，在路线上绊倒，并因此允许熟练的黑客拉开距离，它绝不能抱怨。

演员应该“感受”自己的角色吗

关于演员是否应该感受他所扮演的角色，或者对这方面的任何感觉都漠不关心，这个问题已经有很多文章了。对于这一点，优秀的艺术家有不同的看法。在讨论它时，我必须参考我在早期章节中写的一些话：

“演员达到巨大效果的方法根据他们自己的本性而有所不同；这使得通过任何严格定义的线条进行艺术教学成为一件困难的事情。”

最近有一场关于这个主题的讨论，许多人都参与其中，两位杰出演员之间的一场相当引人注目的辩论，一位是英国舞台剧演员，另一位是法国舞台剧演员[亨利·欧文和蒙斯。科奎林]。这些先生们的想法虽然完全不同，但都同样正确。我毫不怀疑，其中一个的方法是他能为自己设计的最好的方法。同样的道理也适用于适用于自己的他人的规则。但他们必须

work with their own tools; if they had to adopt each other's they would be as much confused as if compelled to exchange languages. One believes that he must feel the character he plays, even to the shedding of real tears, while the other prefers never to lose himself for an instant, and there is no doubt that they both act with more effect by adhering to their own dogmas.

For myself, I know that I act best when the heart is warm and the head is cool. In observing the works of great painters I find that they have no conventionalities except their own; hence they are masters, and each is at the head of his own school. They are original, and could not imitate even if they would.

So with acting, no master-hand can prescribe rules for the head of another school. If, then, I appear bold in putting forth my suggestions, I desire it to be clearly understood that I do not present them to original or experienced artists who have formed their school, but to the student who may have a temperament akin to my own, and who could, therefore, blend my methods with his preconceived ideas.

Many instructors in the dramatic art fall into the error of teaching too much. The pupil should first be allowed to exhibit his quality, and so teach the teacher what to teach. This course would answer the double purpose of first revealing how much the pupil is capable of learning, and, what is still more important, of permitting him to display his powers untrammelled. Whereas, if the master begins by pounding his dogmas into the student, the latter becomes environed by a foreign influence which, if repugnant to his nature, may smother his ability.

It is necessary to be cautious in studying elocution and gesticulation, lest they become our masters instead of our servants. These necessary but dangerous ingredients must be administered and taken in homeopathic doses, or the patient may die by being over-stimulated. But, even at the risk of being artificial, it is better to have studied these arbitrary rules than to enter a profession with no knowledge whatever of its mechanism. Dramatic instinct is so implanted in humanity that it sometimes misleads us, fostering the idea that because we have the natural talent within we are equally endowed with the power of bringing it out. This is the common error, the rock on which the histrionic aspirant is oftenest wrecked. Very

使用自己的工具工作；如果他们必须采用彼此的语言，他们就会像被迫交换语言一样感到困惑。一个人认为他必须感受自己所扮演的角色，甚至流下真正的眼泪，而另一个人则宁愿永远不要失去自己，毫无疑问，他们都坚持自己的教条来表演更有效。

就我自己而言，我知道当心是温暖的、头脑是冷静的时候，我会表现得最好。在观察伟大画家的作品时，我发现他们除了自己的传统之外没有任何传统。因此，他们都是大师，各为自己学校的校长。它们是原创的，即使愿意模仿也无法模仿。

所以演戏，任何高手都不能给别家的校长定规矩。那么，如果我大胆地提出我的建议，我希望人们清楚地理解，我并不是把它们呈现给那些已经形成了自己的流派的原创或经验丰富的艺术家，而是呈现给那些可能与我有相似气质的学生，因此他们可以将我的方法与他先入为主的想法融合在一起。

许多戏剧艺术教师都犯了教学过多的错误。首先应该让学生展示他的品质，然后教老师该教什么。这门课程将满足双重目的，首先揭示学生的学习能力，更重要的是让他不受限制地展示自己的力量。然而，如果老师一开始就将他的教条灌输给学生，学生就会受到外来影响的包围，如果这种影响与他的本性相抵触，可能会扼杀他的能力。

学习言语和手势必须谨慎，以免它们成为我们的主人而不是我们的仆人。这些必要但危险的成分必须以顺势疗法剂量施用和服用，否则患者可能会因过度刺激而死亡。但是，即使冒着人为的风险，研究这些武断的规则也比进入一个对其机制一无所知的职业要好。戏剧本能如此根植于人类之中，以至于有时会误导我们，让我们产生这样的想法：因为我们拥有内在的天赋，所以我们同样有能力将其发挥出来。这是常见的错误，是那些装腔作势的追求者最常遭遇失败的地方。非常

few actors succeed who crawl into the service through the "cabin windows"; and if they do it is a lifelong regret with them that they did not exert their courage and sail at first "before the mast."

Many of the shining lights who now occupy the highest positions on the stage, and whom the public voice delights to praise, have often appeared in the dreaded character of omnes, marched in processions, sung out of tune in choruses, and shouted themselves hoarse for Brutus and Mark Antony.

If necessity is the mother of invention, she is the foster-mother of art, for the greatest actors that ever lived have drawn their early nourishment from her breast. We learn our profession by the mortifications we are compelled to go through in order to get a living.

The sons and daughters of wealthy parents who have money at their command, and can settle their weekly expenses without the assistance of the box office, indignantly refuse to lower themselves by assuming some subordinate character for which they are cast, and march home because their fathers and mothers will take care of them. Well, they had better stay there!

But whether you are rich or poor, if you would be an actor begin at the beginning. This is the old conventional advice, and is as good now in its old age as it was in its youth. All actors will agree in this, and as Puff says, in the *Critic*, "When they do agree on the stage the unanimity is wonderful." Enroll yourself as a "super" in some first-class theatre, where there is a stock Company and likely to be a periodical change of programme, so that even in your low degree the practice will be varied. After having posed a month as an innocent English rustic, you may, in the next play, have an opportunity of being a noble Roman. Do the little you have to do as well as you can; if you are in earnest the stage-manager will soon notice it and your advancement will begin at once. You have now made the plunge, the ice is broken; there is no more degradation for you; every step you take is forward.

A great American statesman said, "There is always plenty of room at the top." So there is, Mr. Webster, after you get there. But we must climb, and climb slowly too, so that we can look back without any

很少有演员能通过“机舱窗户”爬入服务中获得成功；如果他们这样做了，他们将终生遗憾，因为他们没有发挥勇气，一开始就“在桅杆前”航行。

许多现在占据舞台最高位置、公众乐于赞扬的闪亮人物，常常以万族的可怕角色出现，列队游行，合唱走调，为布鲁图斯和马克·安东尼声嘶力竭。

如果说需求是发明之母，那么她就是艺术的养母，因为有史以来最伟大的演员都从她的胸怀中汲取了早期的营养。我们通过为了谋生而被迫经历的屈辱来学习我们的职业。

富裕父母的子女，他们有钱可以支配，不需要票房的帮助就能解决每周的开支，他们愤怒地拒绝降低自己，扮演一些他们所扮演的从属角色，然后踏上回家的路，因为他们的父亲和母亲会照顾他们。好吧，他们最好呆在那里！

但无论你是富有还是贫穷，如果你想成为一名演员，就从头开始吧。这是古老的传统建议，无论在年轻时还是在老年时都同样有效。所有演员都会同意这一点，正如帕夫在《评论家》中所说，“当他们在舞台上达成一致时，这种一致是美妙的。”把自己登记为一些一流剧院的“超级”演员，那里有一家股份公司，并且可能会定期更改节目，因此即使您的学位较低，实践也会有所不同。在扮演无辜的英国乡下一个个月后，你可能在下一场戏中有机会成为高贵的罗马人。尽你所能，做好自己该做的小事；如果你是认真的，舞台监督很快就会注意到这一点，你的进步将立即开始。现在你已经跳水了，坚冰已被打破；对你而言，不再有任何降级；你迈出的每一步都是前进的。

一位伟大的美国政治家说过：“高层总是有足够的空间。”韦伯斯特先生，你到了那里之后就有了。但我们一定要爬，而且要慢慢爬，这样才能无忧无虑地回头看。

unpleasant sensations; for if we are cast suddenly upon the giddy height our heads will swim and down we shall go. Look also at the difficulties that will beset you by beginning "at the top." In the first place, no manager in his senses will permit it; and if he did, your failure--which is almost inevitable--not only will mortify you, but your future course for some time to come will be on the downward path. Then, in disgust, sore and disheartened, you will retire from the profession which perhaps your talents might have ornamented if they had been properly developed.

JOSEPH JEFFERSON IN MONTREAL PLAYWRIGHTS AND ACTORS

In May, 1886, Mr. Jefferson paid a visit to Montreal, and greatly enjoyed a drive through Mount Royal Park and to _Sault au Recollet_. That week he appeared in "Rip Van Winkle" and "The Cricket on the Hearth." Speaking of Boucicault, who dramatised Rip, he said to the editor of this volume: "Yes, he is a consummate retoucher of other men's work. His experience on the stage tells him just what points to expand and emphasise with most effect. No author seated at his desk all his life, without theatrical training, could ever have rewritten Rip with such success. Among modern plays I consider 'The Scrap of Paper' by Victorien Sardou to be the most ingenious of all. If Sardou only had heart he would be one of the greatest dramatists that ever lived. Had he written 'The Cricket on the Hearth,' Caleb Plummer instead of being patient, resigned and lovable would have been filled with the vengeful ire of a revolutionist."

With regard to Shakespeare Mr. Jefferson said:

"'Macbeth' is his greatest play, the deepest in meaning, the best knit from the first scene to the last. While 'Othello' centres on jealousy, 'Lear' on madness, 'Romeo and Juliet' on love, 'Macbeth' turns on fate, on the supernal influences which compel a man with good in him to a murderous course. The weird witches who surround the bubbling caldron are Fates."

Recalling his early days on the boards he remarked: "Then a young actor had to play a varied round of parts in a single season. To-night it

不愉快的感觉； 因为如果我们突然被抛到令人眼花缭乱的高处，我们的头就会漂浮，然后我们就会下降。 还要看看从“高层”开始会遇到的困难。 首先，任何有理智的管理者都不会允许这样做。 如果他这样做了，你的失败——这几乎是不可避免的——不仅会让你感到羞愧，而且你未来一段时间的道路也会走下坡路。 然后，你会在厌恶、痛苦和沮丧中退出这个职业，如果你的才能得到适当的发展，也许你的才能可能会装饰这个职业。

蒙特利尔剧作家和演员中的约瑟夫·杰斐逊

1886年5月，杰斐逊先生访问了蒙特利尔，并非常愉快地驾车穿过皇家山公园并前往 Sault au Recollet_。那周他出现在《瑞普·范·温克尔》和《炉边的蟋蟀》中。 谈到戏剧《瑞普》的布西柯，他对本卷的编辑说：“是的，他是一位完美的修饰别人作品的人。他的舞台经验告诉他哪些要点要扩展和强调才能最有效果。没有一个作家，一辈子坐在办公桌前，没有受过戏剧训练，能把《瑞普》改写得如此成功。在现代戏剧中，我认为维多利亚·萨杜的《纸片》是最巧妙的。如果萨杜有一颗心，他就会成为有史以来最伟大的剧作家之一，如果他写出了《炉边的蟋蟀》，那么凯莱布·普卢默就会充满革命者的复仇愤怒，而不是耐心、顺从和可爱。”

关于莎士比亚，杰斐逊先生说道：

“《麦克白》是他最伟大的戏剧，意义最深刻，从第一场到最后一幕都是最好的编织。《奥赛罗》以嫉妒为中心，《李尔王》以疯狂为中心，《罗密欧与朱丽叶》以爱情为中心，而《麦克白》则以命运为中心，以超自然的影响力迫使一个善良的人走上杀人的道路。围绕着冒泡的大锅的奇怪女巫就是命运。”

回忆起他早年在董事会的日子，他说道：“然后，一个年轻演员必须在一个赛季中扮演不同的角色。今晚

would be farce, to-morrow tragedy, the next night some such melodrama as 'Ten Nights in a Bar-room.' This not only taught an actor his business, it gave him a chance to find out where his strength lay, whether as Dundreary, Hamlet, or Zeke Homespun."

THE JEFFERSON FACE

One of Mr. Jefferson's company that season was his son, Mr. Thomas Jefferson. When I spoke of his remarkable resemblance to the portraits of President Jefferson, I was told:

"If physiognomy counts for anything, all the Jeffersons have sprung from one stock; we look alike wherever you find us. The next time you are in Richmond, Virginia, I wish you to notice the statue of Thomas Jefferson, one of the group surrounding George Washington beside the Capitol. That statue might serve as a likeness of my father. When his father was once playing in Washington, President Jefferson, who warmly admired his talents, sent for him and received him most hospitably. When they compared genealogies they could come no nearer than that both families had come from the same county in England."

Montreal has several highly meritorious art collections: these, of course, were open to Mr. Jefferson. He was particularly pleased with the canvases of Corot in the mansion of Sir George Drummond. That afternoon another collector showed him his gallery and pointed to a portrait of his son, for the three years past a student of art in Paris. Mr. Jefferson asked: "How can you bear to be parted from him so long?"

He could be witty as well as kind in his remarks. A kinswoman in his company grumbled that the Montreal Herald had called her nose a poem.

"No, my dear," was his comment, "it's not a poem, but a stanza, something shorter."

On Dominion Square I showed him the site occupied by the Ice Palace during the recent Winter Carnival; on the right stood a Methodist Church, on the left the Roman Catholic Cathedral. He remarked simply: "So there's a coolness between them!"

这将是一场闹剧，明天将是一场悲剧，第二天晚上就会上演“酒吧十夜”之类的情节剧。这不仅教会了演员他的业务，还让他有机会发现自己的优势所在，无论是扮演邓德雷里、哈姆雷特还是齐克·朴素的人。”

杰斐逊的面孔

杰斐逊先生那个季节的同伴之一是他的儿子托马斯·杰斐逊先生。当我谈到他与杰斐逊总统的肖像惊人的相似时，有人告诉我：

“如果相貌重要的话，所有的杰斐逊家族都出自同一个血统；无论你在哪里找到我们，我们看起来都很相似。下次你在弗吉尼亚州里士满时，我希望你注意到托马斯·杰斐逊的雕像，他是国会大厦旁边围绕乔治·华盛顿的一群人中的一员。那座雕像可能是我父亲的肖像。当他的父亲有一次在华盛顿打球时，杰斐逊总统非常钦佩他的才华，派人去找他，并非常热情地接待了他。比较家谱，他们只能看出两个家族都来自英格兰的同一个县。”

蒙特利尔有一些非常有价值的艺术收藏品：当然，这些都是向杰斐逊先生开放的。他对乔治·德拉蒙德爵士宅邸中柯罗的画作特别满意。那天下午，另一位收藏家向他展示了他的画廊，并指着他儿子的肖像，他儿子已经在巴黎学习艺术三年了。杰斐逊先生问道：“你怎么忍心与他分离这么久？”

他的言论既风趣又友善。他的一位亲戚抱怨《蒙特利尔先驱报》称她的鼻子为一首诗。

“不，亲爱的，”他评论道，“这不是一首诗，而是一节，更短的东西。”

在多米尼恩广场上，我带他参观了最近冬季嘉年华期间冰宫所在的地点；右边是卫理公会教堂，左边是罗马天主教大教堂。他简单地说：“所以他们之间有一种冷静！”

EDWIN BOOTH

TO HIS DAUGHTER

BOOTH'S THEATER, NEW YORK, November 15, 1871.

MY OWN DEAR DAUGHTER:

I arrived here last night, and found your pretty gift awaiting me. Your letter pleased me very, very much in every respect, and your little souvenir gave me far more delight than if it were of real gold. When you are older you will understand how precious little things, seemingly of no value in themselves, can be loved and prized above all price when they convey the love and thoughtfulness of a good heart. This little token of your desire to please me, my darling, is therefore very dear to me, and I will cherish it as long as I live. If God grants me so many years, I will show it you when you are a woman, and then you will appreciate my preference for so little a thing, made by you, to anything money might have bought. God bless you, my darling! ...

God bless you again and again! Your loving father.

TO HIS DAUGHTER

CHICAGO, March 2, 1873.

MY DEAR BIG DAUGHTER:

Your last letter was very jolly, and made me almost happy. Pip (the dog) is yelping to write to you, and so is your little brother, St. Valentine, the bird; but I greatly fear they will have to wait another week, for, you know, I have to hold the pen for them, and I have written so many letters, and to-day my hand is tired.

Don't you think it jollier to receive silly letters sometimes than to get a repetition of sermons on good behaviour? It is because I desire to encourage in you a vein of pleasantry, which is most desirable in one's correspondence, as well as in conversation, that I put aside the stern old father, and play papa now and then.

When I was learning to act tragedy, I had frequently to perform comic parts, in order to acquire a certain ease of manner that my serious parts might not appear too stilted; so you must endeavour in your letters, in your

埃德温·布斯

致他的女儿

纽约布斯剧院，1871 年 11 月 15 日。

我亲爱的女儿：

我昨晚到达这里，发现你漂亮的礼物正在等着我。你的信在各方面都让我非常非常高兴，你的小纪念品给我带来的快乐比真金的还要多。当你长大后，你就会明白，看似毫无价值的小事，当它们传达出一颗善良之心的爱和体贴时，却可以比一切价值都更受人喜爱和珍视。因此，亲爱的，你渴望取悦我的这一小小象征对我来说非常珍贵，我将一生珍惜它。如果上帝赐予我这么多年，当你是一个女人时，我会向你展示这一点，然后你就会欣赏我对你制作的这么一件小东西的偏爱，而不是金钱可以买到的任何东西。 God bless you, my darling! ...

God bless you again and again! 你慈爱的父亲。

致他的女儿

芝加哥，1873 年 3 月 2 日。

我亲爱的大女儿：

你的上一封信非常令人愉快，几乎让我高兴起来。匹普（小狗）正大声叫着要给你写信，你的弟弟圣瓦伦丁（那只鸟）也是如此；但我非常担心他们还要再等一个星期，因为，你知道，我必须为他们握笔，我已经写了那么多信，今天我的手很累。

你不觉得有时收到愚蠢的信件比重复听到关于良好行为的说教更令人快乐吗？正是因为我希望鼓励你们保持愉快的心情，这在通信和谈话中都是最令人渴望的，所以我把严厉的老父亲放在一边，时不时地扮演爸爸的角色。

当我学习演悲剧时，我经常要演喜剧部分，以便获得一定的轻松感，使我的严肃部分不至于显得太生硬；所以你必须努力写信、写信

conversation, and your general deportment, to be easy and natural, graceful and dignified. But remember that dignity does not consist of over-becoming pride and haughtiness; self-respect, politeness and gentleness in all things and to all persons will give you sufficient dignity. Well, I declare, I've dropped into a sermon, after all, haven't I? I'm afraid I'll have to let Pip and the bird have a chance, or else I'll go on preaching till the end of my letter. You must tell me what you are reading now, and how you progress in your studies, and how good you are trying to be. Of that I have no fear. I doubt if I shall get to Philadelphia in June; so do not expect me until school breaks up and then--"hey for Cos Cob" and the fish-poles! When I was last there the snow was high above our knees; but still I liked it better than the city

Love and kisses from your grim old father.

TO HIS DAUGHTER

April 23, 1876.

MY DARLING DAUGHTER,

... When I was at Eton (I don't refer now to the dinner-table) my Greek and Latin were of such a superior quality that had it not been for an unforeseen accident I would have carried off all the honours. The accident lay in this: I never went to school there except in dreams. How often, ah! how often have I imagined the delights of a collegiate education! What a world of never-ending interest lies open to the master of languages!

The best translations cannot convey to us the strength and exquisite delicacy of thought in its native garb, and he to whom such books are shut flounders about in outer darkness. I have suffered so much from the lack of that which my father could easily have given me in youth, and which he himself possessed, that I am all the more anxious you shall escape my punishment in that respect; that you may not, like me, dream of those advantages which others enjoy through any lack of opportunity or neglect of mine. Therefore, learn to love your Latin, your French, and your English grammar; standing firmly and securely on them, you have a solid foothold in the field of literature....

言谈举止要大方自然，大方端庄。但请记住，尊严并不包括过度的骄傲和傲慢；而是由过度的骄傲和傲慢组成的。对所有事情、对所有人保持自尊、礼貌和温柔会给你足够的尊严。好吧，我声明，我毕竟已经陷入了布道，不是吗？恐怕我'11必须让皮普和那只鸟有机会，否则我'11会继续说教直到我的信结束。你必须告诉我你现在在读什么，你的学习进展如何，以及你想变得多好。对此我并不害怕。我怀疑我是否能在六月到达费城；所以别指望我会等到学校放学，然后——“嘿，Cos Cob”和鱼竿！当我上次去那里时，雪已经高过我们的膝盖了。但我仍然比这座城市更喜欢它.....

来自你冷酷的老父亲的爱和亲吻。

致他的女儿

1876年4月23日。

我亲爱的女儿，

...当我在伊顿公学时（我现在不是指餐桌上），我的希腊语和拉丁语质量非常出色，如果不是发生了不可预见事故，我本可以获得所有荣誉。意外之处就在于：我除了在梦中从未去过那里的学校。多少次啊！我多少次想象过大学教育的乐趣！对于语言大师来说，这是一个多么充满乐趣的世界呀！

即使是最好的译本也无法向我们传达原汁原味的思想力量和精致细腻，而那些对这些书关闭的人却在外面的黑暗中挣扎。我因缺乏我父亲在年轻时很容易给予我的东西而遭受了如此多的痛苦，而他自己也拥有这些东西，因此我更加渴望你能逃脱我在这方面的惩罚；以免你像我一样，梦想着别人因缺乏机会或我的忽视而享有的优势。因此，学会热爱你的拉丁语、法语和英语语法；站稳了脚跟，你就在文学领域站稳了脚跟……

Think how interesting it will be hereafter to refer to your journal, and see the rapid development, not only of your mind, but of your moral growth; only do not fail to record all your shortcomings; they will not stand as reproaches, but as mere snags in the tortuous river of your life, to be avoided in succeeding trips farther down the stream. They beset us all along the route, from the cradle to the grave, and if we can only see them we can avoid many rough bumps.

God bless my darling!

PAPA.

TO HIS DAUGHTER

CHICAGO, October 9, 1886

... I am glad to know that baby has begun to crawl; don't put her on her feet too soon; consider her legs a _la bow_.... I closed my first week here with two enormous houses. A hard week's work has greatly tired me.... Jefferson called and left with me the manuscript of his reminiscences, which he has been writing. So far as he has written it, it is intensely interesting and amusing, and well written in a free and chatty style; it will be the best autobiography of any actor yet published if he continues it in its present form. I sent you some book notices from Lawrence Hutton's clippings for me.... In the article I send to-day you will see that I am gently touched up on the point of the "old school"; my reference was not to the old style of acting, but the old stock theatre as a school--where a beginner had the advantage of a great variety of experience in farces, as well as tragedies and comedies, and a frequent change of programme. There is no "school" now; there is a more natural style of acting, perhaps, but the novice can learn nothing from long runs of a single play ...

TO HIS DAUGHTER

NEW YORK, January 5, 1888,

... As for God's reward for what I have done, I can hardly appreciate it; it is more like punishment for misdeeds (of which I've done many) than grace for good ones (if I've done any). Homelessness is the actor's fate;

想一想，以后查阅你的日记会是多么有趣，看到你的思想和道德的快速发展；只是不要不记录你所有的缺点；它们不会成为责备，而只会成为你生命曲折河流中的障碍，在你以后的顺流而下的旅程中要避免。从摇篮到坟墓，它们一路困扰着我们，如果我们能看到它们，我们就可以避免许多崎岖的坎坷。

上帝保佑我亲爱的
！爸爸。

致他的女儿

芝加哥，1886 年 10 月 9 日

……我很高兴知道宝宝已经开始爬行了；不要太早让她站起来；把她的腿想象成_拉弓_……我在这里的第一周就以两座巨大的房子结束了。一周辛苦的工作让我疲惫不堪……杰斐逊打电话给我，留下了他一直在写的回忆录手稿。就他所写的而言，非常有趣，而且文风自由、健谈，写得很好；如果他继续以目前的形式出版，这将是迄今为止出版的所有演员中最好的自传。我给你寄了一些劳伦斯·赫顿的剪报给我的读书通知……在我今天寄给你的文章中，你会看到我对“老派”的观点轻轻地做了一些修改；我指的并不是旧的表演风格，而是作为一所学校的旧式剧院——在那里，初学者拥有丰富的闹剧、悲剧和喜剧经验，并且经常更换节目。现在已经没有“学校”了；也许有一种更自然的表演风格，但新手无法从单一戏剧的长期运行中学到任何东西……

致他的女儿

纽约，1888 年 1 月 5 日，

……至于上帝对我所做的事情的奖励，我很难感激；它更像是对错误行为（我已经做过很多次）的惩罚，而不是对善行（如果我做过任何事）的恩典。无家可归是演员的命运；

physical incapacity to attain what is most required and desired by such a spirit as I am a slave to. If there be rewards, I am certainly well paid, but hard schooling in life's thankless lessons has made we somewhat of a philosopher, and I've learned to take the buffets and rewards of fortune with equal thanks, and in suffering all to suffer--I won't say nothing, but comparatively little. Dick Stoddard wrote a poem called "The King's Bell," which fits my case exactly (you may have read it) . He dedicated it to Lorimer Graham, who never knew an unhappy day in his brief life, instead of to me, who never knew a really happy one. You mustn't suppose from this that I'm ill in mind or body: on the contrary, I am well enough in both; nor am I a pessimist. I merely wanted you to know that the sugar of my life is bitter-sweet; perhaps not more so than every man's whose experience has been above and below the surface.... Business has continued large, and increases a little every night; the play will run two weeks longer. Sunday, at four o'clock, I start for Baltimore, arriving there at ten o'clock....

To-morrow, a meeting of actors, managers, and artists at breakfast, to discuss and organise, if possible, a theatrical club[1] like the Garrick of London....

TO HIS DAUGHTER

DETROIT, April 04, 1890.

... Yes; it is indeed most gratifying to feel that age has not rendered my work stale and tiresome, as is usually the case with actors (especially tragedians) at my time. Your dear mother's fear was that I would culminate too early, as I seemed then to be advancing so rapidly. Somehow I can't rid myself of the belief that both she and my father helped me. But as for the compensation? Nothing of fame or fortune can compensate for the spiritual suffering that one possessing such qualities has to endure. To pass life in a sort of dream, where "nothing is but what is not"--a loneliness in the very midst of a constant crowd, as it were--is not a desirable condition of existence, especially when the body also has to share the "penalty of greatness," as it is termed. Bosh! I'd sooner be an obscure farmer, a hayseed from Wayback, or a cabinetmaker,

身体上没有能力获得像我这样的精神的奴隶最需要和渴望的东西。如果有回报的话，我当然得到了丰厚的报酬，但是生活中吃力不讨好的教训中的艰苦教育使我们成为了某种哲学家，我学会了以同样的感激之情接受财富的自助和回报，并在遭受所有人的痛苦中——我不会说什么，但相对较少。 迪克·斯托达德写了一首诗，名叫《国王的钟声》，这首诗完全符合我的情况（你可能已经读过）。 他把它献给洛里默·格雷厄姆（Lorimer Graham），他在他短暂的一生中从未经历过不快乐的一天，而不是献给我，我从未经历过真正快乐的一天。你千万不要因此认为我的精神或身体有病：相反，我两方面都很好；我也不是悲观主义者。 我只是想让你知道，我生命中的糖是苦甜参半的；也许并不比每个有过表面上和表面下经验的人更重要……生意一直很大，而且每天晚上都会增加一点。 该剧的演出时间将延长两周。 周日四点，我出发前往巴尔的摩，十点到达那里……

明天，演员、经理和艺术家在早餐时开会，讨论并组织（如果可能的话）像伦敦加里克剧院这样的戏剧俱乐部[1]……

致他的女儿

底特律，1890 年 4 月 4 日。

... 是的；确实最令人欣慰的是，我的作品并没有因为年龄的增长而变得陈旧和乏味，就像我那个时代的演员（尤其是悲剧演员）通常会遇到的情况一样。 你亲爱的母亲担心我会过早达到顶峰，因为当时我似乎进步得如此之快。不知何故，我无法摆脱她和我父亲都帮助过我的信念。 但至于赔偿呢？ 任何名誉或财富都无法弥补拥有这种品质的人所承受的精神痛苦。 在一种“虚无”的梦境中度过一生——可以说，在熙熙攘攘的人群中感到孤独——并不是一种理想的生存状态，尤其是当身体也必须承受所谓的“伟大的惩罚”时。 波什！ 我宁愿成为一个不起眼的农民，一个来自 Wayback 的干草籽，或者一个细木工，

as my father advised, than the most distinguished man on earth. But Nature cast me for the part she found me best fitted for, and I have had to play it, and must play it till the curtain falls. But you must not think me sad about it. No; I am used to it, and am contented.

I continue well, and act with a vigour which sometimes surprises myself, and all the company notice it, and comment upon it. I'm glad the babes had a jolly birthday. Bless 'em! Love for all.

PAPA.

TO HIS DAUGHTER

THE PLAYERS, NEW YORK, March 22, 1891.

DEAR DAUGHTER:

I'm in no mood for letter-writing to-day. The shock (of Mr. Lawrence Barrett's death) so sudden and so distressing, and the gloomy, depressing weather, entirely unfit me for the least exertion--even to think. Hosts of friends, all eager to assist poor Mrs. Barrett, seem helpless in confusion, and all the details of the sad business seem to be huddled on her ...

General Sherman's son, "Father Tom," as he is affectionately called by all the family and the friends of the dear old General, will attend. He was summoned from Europe recently to his father's deathbed, and he happens to be in time to perform services for his father's friend, poor Lawrence. After the services to-morrow, the remains and a few friends will go direct to Cohasset for the burial--Tuesday--where Barrett had only two weeks ago placed his mother, removed from her New York grave to a family lot which he had recently purchased at Cohasset. He had also enlarged his house there, where he intended to pass his old age in privacy. Doctor Smith was correct in his assertion that the glandular disease was incurable, and the surgical operation would prolong life only a year or so; the severe cold produced pneumonia; which Barrett's physicians say might have been overcome but for the glandular disease still in the blood. Mrs. Barrett knew from the first operation that he had at most a year or so to live, and yet by the doctor's advice kept it secret, and did everything to cheer and humour him. She's a remarkable woman. She has been expecting to be suddenly called to him for more than a year past, yet the blow came with

正如我父亲所建议的，比地球上最杰出的人还要多。但大自然把我安排在她认为最适合的角色上，我必须扮演这个角色，而且必须扮演它直到幕落。但你一定不要认为我为此感到难过。不；我已经习惯了，也很满足。

我继续表现得很好，表现得充满活力，有时让我自己都感到惊讶，全公司都注意到了这一点，并发表了评论。我很高兴宝贝们度过了一个快乐的生日。祝福他们！对所有的人的爱。

爸爸。

致他的女儿

球员们，纽约，1891年3月22日。

亲爱的女儿：

我今天没有心情写信。（劳伦斯·巴雷特先生的去世）所带来的震惊如此突然，如此令人痛苦，再加上阴沉、令人沮丧的天气，我根本无法做出任何努力，甚至无法思考。一大群朋友都急于帮助可怜的巴雷特夫人，他们似乎陷入了混乱中无助，而这件悲伤的事情的所有细节似乎都挤在她身上.....

谢尔曼将军的儿子“汤姆神父”（亲爱的老将军的所有家人和朋友都亲切地称呼他为“汤姆神父”）将出席。最近，他从欧洲被传唤到父亲临终前，恰好及时为父亲的朋友可怜的劳伦斯提供服务。明天的葬礼结束后，遗体 and 几个朋友将直接前往科哈塞特参加葬礼——周二——巴雷特两周前才将他的母亲安葬在那里，他的母亲从纽约的坟墓搬到了他最近在科哈塞特购买的一个家庭用地。他还扩建了那里的房子，打算在那里安度晚年。史密斯医生的断言是正确的，腺体疾病无法治愈，手术只能延长一年左右的生命；严寒引发肺炎；巴雷特的医生说，如果不是血液中仍然存在腺体疾病，这一点可能已经被克服了。巴雷特夫人从第一次手术时就知道他最多只能活一年左右，但根据医生的建议，她保守了这个秘密，并尽一切努力让他高兴和幽默。她是一位了不起的女人。一年多来，她一直期待着他会突然被叫到，然而打击却来了。

terrible force. Milly, Mr. Barrett's youngest daughter, and her husband, came last night.... When I saw Lawrence on Thursday he was in a burning fever and asked me to keep away for fear his breath might affect me, and it pained him to talk. He pulled through three acts of "De Mauprat" the night before, and sent for his wife that night. His death was very peaceful, with no sign of pain. A couple of weeks ago he and I were to meet General Sherman at dinner: death came instead. To-night Barrett had invited about twenty distinguished men to meet me at Delmonico's, and again the grim guest attends....

My room is like an office of some state official; letters, telegrams, and callers come every moment, some on business, many in sympathy. Three hours have elapsed since I finished the last sentence, and I expect a call from Bromley before I retire. A world of business matters have been disturbed by this sudden break of contracts with actors and managers, and everything pertaining to next season, as well as much concerning the balance of the present one, must be rearranged or cancelled. I, of course, am free; but for the sake of the company I shall fulfil my time, to pay their salaries, this week here; and next week in Brooklyn, as they were engaged by Barrett for my engagement. After which they will be out of employment for the balance of the season...

PAPA.

TO MISS EMMA F. CARY SAINT

VALENTINE'S DAY, 1864.

MY DEAR FRIEND:

A little lull in the whirl of excitement in which my brain has nearly lost its balance affords me an opportunity to write to you. It would be difficult to explain the many little annoyances I have been subjected to in the production of "Richelieu," but when I tell you that it far surpasses "Hamlet," and exceeds all my expectations, you may suppose that I have not been very idle all this while. I wish you could see it.

Professor Peirce[2] has been here, and he will tell you of it. It really seems that the dreams of my past life--so far as my profession is concerned--are being realised. What Mary and I used to plan for my

可怕的力量。 巴雷特先生最小的女儿米莉和她的丈夫昨晚来了……周四，当我见到劳伦斯时，他正在发高烧，要求我远离他，以免他的呼吸影响到我，而且他说话很痛苦。 前一天晚上，他完成了《德莫普拉特》的三幕表演，并于当晚派人去接他的妻子。 他的死非常平静，没有任何痛苦的迹象。 几周前，我和他在晚餐时与谢尔曼将军会面：死亡却来了。 今晚，巴雷特邀请了大约二十位杰出人物来德尔莫尼科家与我会面，而这位冷酷的客人又来了……

我的房间就像某个国家官员的办公室；每时每刻都有信件、电报和来电，有些是为了公务，有些是为了慰问。距离我说完最后一句话已经过去了三个小时，我预计在我退休之前会接到布罗姆利的电话。与演员和经纪人的合同突然解除，整个商业事务都受到了干扰，与下一季有关的一切以及与当前一季的平衡有关的一切都必须重新安排或取消。 我当然是自由的；但为了公司的缘故，我将在这周在这里完成我的时间，支付他们的工资；下周在布鲁克林，巴雷特为他们订婚了。 之后他们将在整个赛季的剩余时间内失业……

爸爸。

怀念艾玛·F·卡里·圣特

1864 年情人节。

我亲爱的朋友：

我的大脑几乎失去平衡，在兴奋的旋涡中稍稍平静一下，这给了我给你写信的机会。 很难解释我在制作《黎塞留》时遇到的许多小烦恼，但是当我告诉你它远远超过了《哈姆雷特》，超出了我所有的期望时，你可能会认为我这段时间并没有闲着。 我希望你能看到它。

Peirce教授[2]来过这里，他会告诉你这件事。 就我的职业而言，我过去生活的梦想确实正在实现。 玛丽和我曾经为我的计划

future, what Richard and I used laughingly to promise ourselves in "our model theatre," seems to be realised--in these two plays, at least. As history says of the great cardinal, I am "too fortunate a man not to be superstitious," and as I find my hopes being fulfilled, I cannot help but believe that there is a sufficient importance in my art to interest them still; that to a higher influence than the world believes I am moved by I owe the success I have achieved. Assured that all I do in this advance carries, even beyond the range of my little world (the theatre), an elevating and refining influence, while in it the effect is good, I begin to feel really happy in my once uneasy sphere of action. I dare say I shall soon be contented with my lot. I will tell you this much: I have been offered the means to a speedy and an ample fortune, from all parts of the country, but prefer the limit I have set, wherein I have the power to carry out my wishes, though "on half pay," as it were....

Ever your friend,
EDWIN BOOTH.

TO MISS EMMA F. CARY

[Three weeks after the assassination by his brother, John Wilkes Booth, of President Lincoln.] Saturday, May 6, 1865.

MY DEAR FRIEND:

I've just received your letter. I have been in one sense unable to write, but you know, of course, what my condition is, and need no excuses.

I have been, by the advice of my friends, "cooped up" since I arrived here, going out only occasionally in the evening. My health is good, but I suffer from the want of fresh air and exercise.

Poor mother is in Philadelphia, about crushed by her sorrows, and my sister, Mrs. Clarke, is ill, and without the least knowledge of her husband, who was taken from her several days ago, with Junius.

My position is such a delicate one that I am obliged to use the utmost caution. Hosts of friends are staunch and true to me. Here and in Boston I feel safe. What I am in Philadelphia and elsewhere I know not. All I do [know] of the above named city is that there is one great heart firm and faster bound to me than ever.

理查德和我在“我们的模范剧院”中笑着向自己许诺的未来，似乎已经实现了——至少在这两部戏剧中。正如历史上对这位伟大红衣主教的评价，我“是一个非常幸运的人，不会迷信”，当我发现我的希望得到实现时，我不禁相信我的艺术具有足够的重要性，足以引起他们的兴趣；我所取得的成功归功于比世界相信的更高的影响力。我确信我在这一进步中所做的一切都会带来一种提升和提炼的影响，甚至超越我的小世界（剧院）的范围，而效果良好，我开始在我曾经不安的行动领域感到真正的快乐。我敢说我很快就会对自己的命运感到满意。我要告诉你的是：全国各地都向我提供了获得快速而充足财富的方法，但我更喜欢我设定的限制，在这个限制中我有能力实现我的愿望，尽管可以说是“半薪”……

曾经是你的朋友，
埃德温·布斯。

怀念艾玛·F·卡里

[林肯总统的弟弟约翰·威尔克斯·布斯 (John Wilkes Booth) 刺杀他三周后。] 1865 年 5 月 6 日，星期六。

我亲爱的朋友：

我刚刚收到你的信。从某种意义上说，我一直无法写作，但你当然知道我的状况是什么，不需要任何借口。

根据朋友的建议，自从我到达这里以来，我就一直“关在家里”，只在晚上偶尔出去。我的健康状况良好，但缺乏新鲜空气和锻炼。

可怜的母亲在费城，几乎被悲伤压垮了，而我的妹妹克拉克夫人病了，她对她的丈夫毫不知情，几天前她和朱尼厄斯一起被带走了。

我的处境如此微妙，我不得不极其谨慎。许多朋友对我来说都是坚定而真诚的。在这里和波士顿我感到很安全。我不知道我在费城和其他地方是什么样子。我对上述城市所知道的只是，有一颗伟大的心比以往任何时候都更坚定、更快地与我联系在一起。

Sent in answer to dear Mary's [his wife's] prayers--I faithfully believe it. She will do what Mary struggled, suffered, and died in doing. My baby, too, is there. Now that the greatest excitement is over, and a lull is in the storm, I feel the need of that dear angel; but during the heat of it I was glad she was not here.

When Junius and Mr. Clarke are at liberty, mother will come here and bring Edwina [his daughter] to me. I wish I could see with others' eyes; all my friends assure me that my name shall be free, and that in a little while I may be where I was and what I was; but, alas! it looks dark to me.

God bless you all for your great assistance in my behalf; even dear Dick aided me in my extremity, did he not?

Give my love to all and kisses to George.

... I do not think the feeling is so strong in my favour in Philadelphia as it is here and in Boston. I am not known there. Ever yours.

TO MR. NAHUM CAPEN

[In response to an inquiry regarding his brother, John Wilkes Booth.]
WINDSOR HOTEL, NEW YORK, July 28, 1881.

DEAR SIR:

I can give you very little information regarding my brother John. I seldom saw him since his early boyhood in Baltimore. He was a rattle-pated fellow, filled with quixotic notions.

While at the farm in Maryland he would charge on horseback through the woods, "spouting" heroic speeches with a lance in his hand--a relic of the Mexican war--given to father by some soldier who had served under Taylor. We regarded him as a good-hearted, harmless, though wild-brained, boy, and used to laugh at his patriotic froth whenever secession was discussed. That he was insane on that one point no one who knew him well can doubt. When I told him that I had voted for Lincoln's reelection he expressed deep regret, and declared his belief that Lincoln would be made king of America; and this I believe, drove him beyond the limits of reason. I asked him once why he did not join the Confederate army. To which he replied, "I promised mother I would keep out of the quarrel, if possible, and I am sorry that I said so." Knowing my sentiments,

这是对亲爱的玛丽[他妻子]祈祷的回应——我坚信这一点。 她将做玛丽为之奋斗、受苦、乃至死亡的事情。 我的宝贝也在那里。现在最激动人心的时刻已经过去，暴风雨已经平静下来，我感到需要那位亲爱的天使； 但在最热的时候我很高兴她不在这里。

当朱尼厄斯和克拉克先生有空的时候，妈妈会来这里把埃德温娜（他的女儿）带到我这里来。 我希望能用别人的眼睛去看；我所有的朋友都向我保证，我的名字将获得自由，不久之后我就会回到原来的样子。但是，唉！我觉得很黑。

愿上帝保佑你们为我提供的大力帮助； 就连亲爱的迪克也曾在我陷入绝境时帮助过我，不是吗？

向所有人表达我的爱，并向乔治献上我的吻。

……我认为在费城，这种感觉并不像这里和波士顿那样强烈。我在那里不为人所知。 永远是你的。

致先生。纳胡姆·卡彭

[回应有关他的兄弟约翰·威尔克斯·布斯 (John Wilkes Booth) 的询问。] 纽约温莎酒店，1881 年 7 月 28 日。

尊敬的先生：

关于我弟弟约翰，我能提供的信息非常少。 自从他在巴尔的摩度过童年以来，我就很少见到他了。 他是个喋喋不休的人，充满了堂吉诃德式的想法。

在马里兰州的农场时，他会骑着马冲过树林，手里拿着一支长矛，这是墨西哥战争的遗物，是泰勒麾下的一些士兵送给父亲的英雄演讲。 我们认为他是一个心地善良、无害但头脑狂野的男孩，每当讨论分裂国家时，我们都会嘲笑他的爱国泡沫。 熟悉他的人都不会怀疑他在这一点上的疯狂。 当我告诉他我投票支持林肯连任时，他表达了深深的遗憾，并宣称他相信林肯将成为美国国王。我相信这一点驱使他超越了理性的界限。 有一次我问他为什么不加入南方邦联军队。 他回答说：“我向母亲保证，如果可能的话，我会避免这场争吵，我很抱歉我这么说了。” 知道我的心情，

he avoided me, rarely visiting my house, except to see his mother, when political topics were not touched upon--at least in my presence. He was of a gentle, loving disposition, very boyish and full of fun--his mother's darling--and his deed and death crushed her spirit. He possessed rare dramatic talent, and would have made a brilliant mark in the theatrical world. This is positively all that I know about him, having left him a mere school-boy, when I went with my father to California in 1852. On my return in 1856 we were separated by professional engagements, which kept him mostly in the South while I was employed in the Eastern and Northern states.

I do not believe any of the wild, romantic stories published in the papers concerning him; but of course he may have been engaged in political matters of which I know nothing. All his theatrical friends speak of him as a poor crazy boy, and such his family think of him. I am sorry I can afford you no further light on the subject. Very truly yours,

ADVICE TO A YOUNG ACTOR

[TO WALTER THOMAS] NEW YORK, August 28, 1889.

MY DEAR MR. THOMAS:

I was surprised to learn that your engagement with Mr. Barrett is terminated, and am sorry for the cause, although I believe the result will be to your advantage. Your chances for promotion will be better in a company that is not confined to so limited a repertoire as mine, in which so few opportunities occur for the proper exercise of youthful talent. A frequent change of role, and of the lighter sort--especially such as one does not like forcing one's self to use the very utmost of his ability in the performance of--is the training requisite for a mastery of the actor's art.

I had seven years' apprenticeship at it, during which most of my labour was in the field of comedy--"walking gentleman," burlesque, and low comedy parts--the while my soul was yearning for high tragedy. I did my best with all that I was cast for, however, and the unpleasant experience did me a world of good. Had I followed my own bent, I would have been, long ago, a "crushed tragedian."

I will, as you request, give you a line to Mr. Palmer, and I hope you

他避开我，很少去我家，除了去看他的母亲，当政治话题不被触及时——至少在我在场的时候。他性情温和、充满爱心，非常孩子气，充满乐趣——他母亲的宠儿——他的行为和死亡摧毁了她的精神。他拥有罕见的戏剧天赋，本来可以在戏剧界留下辉煌的印记。这就是我对他的全部了解，1852年我随父亲前往加利福尼亚州时，他还只是个小学生。1856年我回国后，我们因工作原因分开，他大部分时间都在南方，而我则在东部和北部各州工作。

我不相信报纸上发表的任何关于他的疯狂、浪漫的故事；但当然他可能参与过我一无所知的政治事务。他所有的戏剧朋友都说他是一个可怜的疯狂男孩，他的家人也这么认为他。很抱歉，我无法向您提供有关该主题的进一步说明。非常真实的你，

给年轻演员的建议

[致沃尔特·托马斯]纽约，1889年8月28日。

我亲爱的先生。托马斯：

我很惊讶地得知您与巴雷特先生的婚约已终止，对此原因我深表歉意，尽管我相信结果会对您有利。在一家不局限于像我这样的有限人才的公司里，你晋升的机会会更大，因为在公司里，适当锻炼年轻人才的机会很少。频繁的角色转换，以及较轻松的角色转换——尤其是那些不喜欢强迫自己在表演中发挥最大能力的角色——是掌握演员艺术所必需的训练。

我有七年的学徒期，在此期间我的大部分精力都在喜剧领域——“行走的绅士”、滑稽表演和低级喜剧部分——而我的灵魂却向往着高度的悲剧。然而，我尽了最大努力，完成了我被安排的一切，而这次不愉快的经历却给我带来了许多好处。如果我随心所欲，我很久以前就会成为一个“被压垮的悲剧家”。

我将按照您的要求转告帕尔默先生，希望您能

may obtain a position that will afford you the necessary practice. With best wishes. Truly yours,

EDWIN BOOTH.

可能会获得一个可以为您提供必要练习的职位。谨致最美好的祝愿。
肃然，
埃德温·布斯。

CHARLOTTE CUSHMAN

AS A CHILD A MIMIC AND SINGER

On one occasion [wrote Miss Cushman] when Henry Ware, pastor of the old Boston Meeting House, was taking tea with my mother, he sat at table talking, with his chin resting in his two hands, and his elbows on the table. I was suddenly startled by my mother exclaiming, "Charlotte, take your elbows off the table and your chin out of your hands; it is not a pretty position for a young lady!" I was sitting in exact imitation of the parson, even assuming the expression of his face.

Besides singing everything, I exercised my imitative powers in all directions, and often found myself instinctively mimicking the tones, movement, and expression of those about me. I'm afraid I was what the French call *_un enfant terrible_*--in the vernacular, an awful child! full of irresistible life and impulsive will; living fully in the present, looking neither before nor after; as ready to execute as to conceive; full of imagination--a faculty too often thwarted and warped by the fears of parents and friends that it means insincerity and falsehood, when it is in reality but the spontaneous exercise of faculties as yet unknown even to the possessor, and misunderstood by those so-called trainers of infancy.

This imitative faculty in especial I inherited from my grandmother Babbit, born Mary Saunders, of Gloucester, Cape Ann. Her faculty of imitation was very remarkable. I remember sitting at her feet on a little stool and hearing her sing a song of the period, in which she delighted me by the most perfect imitation of every creature belonging to the farmyard.

FIRST VISITS TO THE THEATRE

My uncle, Augustus Babbit, who led a seafaring life and was lost at sea, took great interest in me; he offered me prizes for proficiency in my studies, especially music and writing. He first took me to the theatre on one of his return voyages, which was always a holiday time for me. My first play was "Coriolanus," with Macready, and my second "The

夏洛特·库什曼

小时候是模仿者和歌手

有一次（库什曼小姐写道），波士顿老聚会所的牧师亨利·韦尔（Henry Ware）和我母亲一起喝茶时，他坐在桌边聊天，两只手托着下巴，胳膊肘撑在桌子上。我突然被妈妈惊呼道：“夏洛特，把你的手肘从桌子上拿开，把下巴拿开，这对一位年轻女士来说可不是一个漂亮的姿势！”我完全模仿了牧师的坐姿，甚至模仿了他的表情。

除了唱歌之外，我还全方位地运用我的模仿能力，经常发现自己本能地模仿周围人的语气、动作和表情。恐怕我就是法国人所说的“un enfant bad”——用白话来说，是一个可怕的孩子！充满了不可抗拒的生命力和冲动的意志；充分地活在当下，不顾之前或之后；如同准备怀孕一样准备执行；充满想象力——这种能力常常因父母和朋友的恐惧而受到阻碍和扭曲，担心这意味着不真诚和虚假，而事实上，它只是一种能力的自发运用，甚至连拥有者也不知道，并被那些所谓的婴儿期训练者所误解。

我的这种模仿能力尤其是从我的祖母巴比特（Babbie）那里继承下来的，巴比特出生于玛丽·桑德斯（Mary Saunders），来自安角格洛斯特。她的模仿能力非常出色。我记得坐在她脚边的小凳子上，听她唱一首那个时期的歌曲，她对农家院子里的每一种生物的最完美的模仿让我很高兴。

第一次参观剧院

我的叔叔奥古斯都·巴比特（Augustus Babbie）过着航海生活，后来在海上迷失了方向，他对我很感兴趣。他给我的学习（尤其是音乐和写作）的熟练程度提供了奖励。他第一次带我去剧院是在他的一次回程中，这对我来说一直是一个假期。我的第一部戏剧是与麦克雷迪合作的《科利奥兰纳斯》，第二部是《科利奥兰纳斯》

Gamester," with Cooper and Mrs. Powell as Mr. and Mrs. Beverley. All the English actors and actresses of that time were of the Siddons and Kemble school, and I cannot but think these early impressions must have been powerful toward the formation of a style of acting afterward slowly eliminated through the various stages of my artistic career.

My uncle had great taste and love for the dramatic profession, and became acquainted with Mr. and Mrs. William Pelby, for whom the original Tremont Theatre was built. My uncle being one of the stockholders, through him my mother became acquainted with these people, and thus we had many opportunities of seeing and knowing something of the fraternity.

About this time I became noted in school as a reader, where before I had only been remarkable for my arithmetic, the medal for which could never be taken from me. I remember on one occasion reading a scene from Howard Payne's tragedy of "Brutus," in which Brutus speaks, and the immediate result was my elevation to the head of the class to the evident disgust of my competitors, who grumbled out, "No wonder she can read, she goes to the theatre!" I had been before this very shy and reserved, not to say stupid, about reading in school, afraid of the sound of my own voice, and very unwilling to trust it; but the greater familiarity with the theatre seemed suddenly to unloose my tongue, and give birth as it were to a faculty which has been the ruling passion ever since.

PLAYS LADY MACBETH, HER FIRST PART

With the Maeders I went [in 1836, when twenty years of age] to New Orleans, and sang until, owing perhaps to my youth, to change of climate, or to a too great strain upon the upper register of my voice, which, as his wife's voice was a contralto, it was more to Mr. Maeder's interest to use, than the lower one, I found my voice suddenly failing me. In my unhappiness I went to ask counsel and advice of Mr. Caldwell, the manager of the chief New Orleans theatre, He at once said to me, "You ought to be an actress, and not a singer." He advised me to study some parts, and presented me to Mr. Barton, the tragedian of the theatre, whom he asked to hear me, and to take an interest in me.

游戏大师”，库珀和鲍威尔夫人饰演贝弗利夫妇。当时所有的英国男女演员都是西登斯和肯布尔派的，我不得不想，这些早期的印象一定对形成一种表演风格产生了强大的影响，后来在我艺术生涯的各个阶段逐渐被淘汰。

我的叔叔对戏剧职业很有品味和热爱，并结识了威廉·佩尔比夫妇，最初的特里蒙特剧院就是为他们建造的。我叔叔是股东之一，我母亲通过他认识了这些人，因此我们有很多机会看到和了解兄弟会。

大约在这个时候，我在学校里成为了一名有名的读书人，而在此之前，我只是在算术方面表现出色，而这枚奖牌永远不会从我手中夺走。我记得有一次读过霍华德·佩恩的悲剧《布鲁图斯》中的一个场景，布鲁图斯在其中说话，直接的结果是我被提升为班长，这引起了我的竞争对手的明显厌恶，他们抱怨道：“难怪她会读书，她去剧院！”在此之前，对于在学校读书，我一直非常害羞和保守，更不用说是愚蠢的，害怕自己的声音，并且非常不愿意相信它；但对戏剧更加熟悉似乎突然放松了我的舌头，并产生了一种从那时起一直是主导热情的能力。

扮演麦克白夫人，她的第一部分

我和梅德斯夫妇（1836年，当时我二十岁）去了新奥尔良，一直唱到，也许是因为我年轻，气候变化，或者是因为我的高音域过于紧张，因为他妻子的声音是女低音，梅德先生更喜欢使用高音域，而不是低音域，我发现我的声音突然失效了。郁闷之余，我去向新奥尔良首席剧院的经理考德威尔先生请教，他立刻对我说：“你应该当演员，而不是歌手。”他建议我学习一些部分，并将我介绍给戏剧悲剧演员巴顿先生，他请他听我讲，并对我感兴趣。

He was very kind, as indeed they both were; and Mr. Barton, after a short time, was sufficiently impressed with my powers to propose to Mr. Caldwell that I should act Lady Macbeth to his Macbeth, on the occasion of his (Barton's) benefit. Upon this it was decided that I should give up singing and take to acting. My contract with Mr. Maeder was annulled, it being the end of the season. So enraptured was I with the idea of acting this part, and so fearful of anything preventing me, that I did not tell the manager I had no dresses, until it was too late for me to be prevented from acting it; and the day before the performance, after rehearsal, I told him. He immediately sat down and wrote a note of introduction for me to the tragedienne of the French Theatre, which then employed some of the best among French artists for its company. This note was to ask her to help me to costumes for the role of Lady Macbeth, I was a tall, thin, lanky girl at that time, about five feet six inches in height. The Frenchwoman, Madame Closel, was a short, fat person of not more than four feet ten inches, her waist full twice the size of mine, with a very large bust; but her shape did not prevent her being a very great actress. The ludicrousness of her clothes being made to fit me struck her at once. She roared with laughter; but she was very good-natured, saw my distress, and set to work to see to how she could help it. By dint of piecing out the skirt of one dress it was made to answer for an underskirt, and then another dress was taken in in every direction to do duty as an overdress, and so make up the costume. And thus I essayed for the first time the part of Lady Macbeth, fortunately to the satisfaction of the audience, the manager, and all the members of the company.

TO A YOUNG ACTRESS [PART OF A LETTER]

... I should advise you to get to work; all ideal study of acting, without the trial or opportunity of trying our efforts and conceivings upon others, is, in my mind, lost time. Study while you act. Your conception of character can be formed while you read your part, and only practice can tell you whether you are right. You would, after a year of study in your own room, come out unbenefited, save in as far as self-communion ever must make us better and stronger; but this is not what you want just now.

他非常友善，他们俩也确实如此。不久之后，巴顿先生对我的能力印象深刻，向考德威尔先生提议，为了他（巴顿）的利益，我应该在他的麦克白面前扮演麦克白夫人。于是我决定放弃唱歌，转而从事演艺事业。我和梅德先生的合同被取消了，因为赛季已经结束了。我对扮演这个角色的想法感到如此欣喜若狂，又如此害怕任何阻碍我的事情，所以我没有告诉经理我没有衣服，直到为时已晚，无法阻止我扮演这个角色；演出前一天，排练结束后，我告诉了他。他立即坐下来，为我写了一张介绍法国剧院悲剧演员的便条，该剧院随后聘请了一些法国最优秀的艺术家为其剧团。这张纸条是请她帮我为麦克白夫人这个角色设计服装，当时我是一个又高又瘦的女孩，身高大约五英尺六英寸。那个法国女人，克洛斯尔夫人，是个又矮又胖的人，身高不超过四英尺十英寸，她的腰围是我的两倍，胸围很大。但她的身材并不妨碍她成为一名非常伟大的女演员。她立即意识到她的衣服是为我量身定制的，这真是可笑。她哈哈大笑。但她脾气很好，看到了我的苦恼，并开始努力想办法帮助我。通过拼凑出一件衣服的裙子，使其成为衬裙，然后将另一件衣服从各个方向吸收以充当罩衣，从而构成服装。就这样，我第一次尝试扮演麦克白夫人这个角色，幸运的是，观众、经理和公司全体成员都满意。

致一位年轻女演员[信件的一部分]

...我应该建议你去工作；在我看来，所有理想的表演研究，如果没有尝试或机会在别人身上尝试我们的努力和构想，都是浪费时间。一边行动一边学习。你的人物观念是在你读的时候形成的，只有实践才能告诉你你的观点是否正确。在你自己的房间里学习一年后，你会毫无收获，除了自我交流必须使我们变得更好和更强之外，你会得到任何好处。但这不是你现在想要的。

Action is needed. Your vitality must in some measure work itself off. You must suffer, labour, and wait, before you will be able to grasp the true and the beautiful. You dream of it now; the intensity of life that is in you, the spirit of poetry which makes itself heard by you in indistinct language, needs work to relieve itself and be made clear. I feel diffident about giving advice to you, for you know your own nature better than any one else can, but I should say to you, get to work in the best way you can.

All your country work will be wretched; you will faint by the way; but you must rouse your great strength and struggle on, bearing patiently your cross on the way to your crown! God bless you and prosper your undertakings. I know the country theatres well enough to know how utterly alone you will be in such companies; but keep up a good heart; we have only to do well what is given us to do, to find heaven.

I think if you have to wait for a while it will do you no harm. You seem to me quite frantic for immediate work; but teach yourself quiet and repose in the time you are waiting. With half your strength I could bear to wait and labour with myself to conquer fretting. The greatest power in the world is shown in conquest over self. More life will be worked out of you by fretting than all the stage-playing in the world. God bless you, my poor child. You have indeed troubles enough; but you have a strong and earnest spirit, and you have the true religion of labour in your heart. Therefore I have no fears for you, let what will come. Let me hear from you at your leisure, and be sure you have no warmer friend than I am and wish to be,...

I was exceedingly pleased to hear such an account of your first appearance. You were quite right in all that was done, and I am rejoiced at your success. Go on; persevere. You will be sure to do what is right, for your heart is in the right place, your head is sound, your reading has been good. Your mind is so much better and stronger than any other person's whom I have known enter the profession, that your career is plain before you.

But I will advise you to remain in your own native town for a season, or at least the winter. You say you are afraid of remaining among people who know you. Don't have this feeling at all. You will have to be more

需要采取行动。 你的活力必须在某种程度上自行消失。你必须受苦、劳苦、等待，才能领会真与美。 你现在就梦想着它；你内心的生命强度，用模糊的语言让你听到的诗歌精神，需要努力来缓解和澄清。 我对向你提供建议感到羞愧，因为你比任何人都更了解自己的本性，但我应该对你说，以最好的方式去工作。

你所有的乡村工作都会变得很糟糕；顺便你会晕倒的；但你必须鼓起你的强大力量，继续奋斗，耐心背负你的十字架，走向你的王冠！ 愿上帝保佑您事业蒸蒸日上。 我对乡村剧院很了解，知道在这样的公司里你会感到多么孤独。但要保持一颗善良的心；我们只要做好交给我们的事情，就能找到天堂。

我认为如果你必须等待一段时间，这对你没有什么坏处。 在我看来，你对立即工作非常着迷；但要教会自己在等待的时候保持安静和休息。 只要有你一半的力量，我就能忍受等待，努力克服烦恼。世界上最伟大的力量就在于战胜自我。 烦恼比世界上所有的舞台表演更能让你获得更多的生命。 上帝保佑你，我可怜的孩子。 你的烦恼确实够多了；但你有坚强而热切的精神，你心中有劳动的真正信仰。因此，我不为你担心，无论发生什么。 让我在您闲暇时听听您的来信，并确保您没有比我更温暖的朋友，并且希望成为……

我非常高兴听到关于你第一次出现的这样的描述。 你所做的一切都是对的，我对你的成功感到高兴。 继续;坚持下去。 你一定会做正确的事，因为你的心是在正确的地方，你的头脑是健全的，你的阅读也很好。 你的思想比我认识的任何进入这个行业的人都要好得多、坚强得多，你的职业生涯就在你面前一目了然。

但我建议你在自己的家乡呆上一个季节，或者至少是冬天。 你说你害怕留在认识你的人中间。 完全没有这种感觉。 你必须更加

particular in what you do, and the very feeling that you cannot be indifferent to your audience will make you take more pains. Beside this, you will be at home, which is much better for a time; for then at first you do not have to contend with a strange home as well as with a strange profession. I could talk to you a volume upon this matter, but it is difficult to write. At all events I hope you will take my counsel and remain at home this winter. It is the most wretched thing imaginable to go from home a novice into such a theatre as any of those in the principal towns.

Only go on and work hard, and you will be sure to make a good position. With regard to your faults, what shall I say? Why, that you will try hard to overcome them. I don't think they would be perceived save by those who perhaps imagine that your attachment for me has induced you to join the profession. I have no mannerisms, I hope; therefore any imitation of me can only be in the earnest desire to do what you can do, as well as you can. Write to me often; ask of me what you will; my counsel is worth little, but you shall command it if you need it.

TO A YOUNG MOTHER

[FROM A LETTER]

... All that you say about your finding your own best expression in and through the little life which is confided to you is good and true, and I am so happy to see how you feel on the subject. I think a mother who devotes herself to her child, in watching its culture and keeping it from baleful influences, is educating and cultivating herself at the same time. No artist work is so high, so noble, so grand, so enduring, so important for all time, as the making of character in a child. You have your own work to do, the largest possible expression. No statue, no painting, no acting, can reach it, and it embodies each and all the arts, Clay of God's fashioning is given into your hands to mould to perfectness. Is this not something grand to think of? No matter about yourself--only make yourself worthy of God's sacred trust, and you will be doing His work--and that is all that human beings ought to care to live for. Am I right?

特别是在你所做的事情上，你不能对观众漠不关心的感觉会让你付出更多的努力。除此之外，你会待在家里，这在一段时间内要好得多；因为这样一来，你一开始就不必面对陌生的家庭和陌生的职业。我可以就这个问题给你写一卷书，但是很难写。无论如何，我希望你能听从我的建议，今年冬天留在家里。一个新手从家里到大城市的剧院里去，这是最悲惨的事情。

只要继续努力，就一定能取得好的职位。对于你的过错，我该说什么？为什么，你会努力克服它们。我不认为他们会被那些可能认为你对我的依恋促使你加入这个职业的人所感知。我希望我没有任何举止；因此，任何对我的模仿都只能是出于热切渴望做你能做的事情，以及你能做的。经常给我写信；你想要什么就问我吧；我的建议毫无价值，但如果你需要的话，你可以发号施令。

致一位年轻的母亲

[来自一封信]

.....你所说的关于你在向你倾诉的小生活中并通过它找到自己最好的表达的一切都是好的和真实的，我很高兴看到你对这个问题的感受。我认为，一位母亲全身心投入到孩子身上，观察孩子的文化并使其免受不良影响，同时也是在教育和培养自己。没有哪位艺术家的作品能够像孩子的性格塑造那样崇高、高贵、宏伟、持久、长久以来如此重要，你有自己的工作要做，尽可能最大程度地表达。任何雕像、绘画、表演都无法达到它，它体现了一切艺术，上帝的塑造之土交在你的手中，塑造得尽善尽美。这难道不是一件伟大的事吗？不管你自己如何——只要让自己配得上上帝神圣的信任，你就会做他的工作——这就是人类应该关心的生活。我说得对吗？

EARLY GRIEFS. ART HER ONLY SPOUSE

[FROM A LETTER TO A FRIEND]

There was a time, in my life of girlhood, when I thought I had been called upon to bear the very hardest thing that can come to a Woman. A very short time served to show me, in the harder battle of life Which was before me, that this had been but a spring storm, which was simply to help me to a clearer, better, richer, and more productive summer. If I had been spared this early trial, I should never have been so earnest and faithful in my art; I should have still been casting about for the "counterpart," and not given my entire self to my work, wherein and alone I have reached any excellence I have ever attained, and through which alone I have received my reward. God helped me in my art isolation, and rewarded me for recognising him and helping myself. This passed on; and this happened at a period in my life when most women (or children, rather) are looking to but one end in life--an end no doubt wisest and best for the largest number, but which would not have been wisest and best for my work, and so for God's work, for I know he does not fail to set me his work to do, and helps me to do it, and helps others to help me. (Do you see this tracing back, and then forward, to an eternity of good, and do you see how better and better one can become in recognising one's self as a minister of the Almighty to faithfully carry out our part of His great plan according to our strength and ability?) O believe we cannot live one moment for ourselves, one moment of selfish repining, and not be failing him at that moment, hiding the God-spark in us, letting the flesh conquer the spirit, the evil dominate the good.

Then after this first spring storm and hurricane of young disappointment came a lull--during which I actively pursued what became a passion,--my art. Then I lost my younger brother, upon whom I had begun to build most hopefully, as I had reason. He was by far the cleverest of my mother's children. He had been born into greater poverty than the others; he received his young impressions through a different atmosphere; he was keener, more artistic, more impulsive, more generous, more full of genius. I lost him by a cruel accident, and again the world seem to liquefy beneath my feet, and the waters went over my soul. It

早期的悲伤。 艺术她唯一的配偶

[给朋友的一封信]

在我的少女时代，曾经有一段时间，我以为我被要求承担一个女人所能承受的最艰难的事情。很短的时间让我在面前的生活中更加艰难的战斗中看到，这只是一场春天的风暴，它只是为了帮助我度过一个更清晰、更好、更丰富、更有成效的夏天。 如果我没有受到早期的考验，我就不会如此认真和忠实于我的艺术；我应该仍在寻找“对应者”，而不是将我的全部自我奉献给我的工作，只有在工作中，我才达到了我所达到的卓越水平，并且仅通过工作，我就得到了我的回报。 上帝在我的艺术孤立中帮助了我，并奖励我认识他并帮助自己。 这件事就这样过去了；这件事发生在我生命中的某个时期，当时大多数妇女（或者更确切地说是孩子）都只追求生命的一个目标——对于大多数人来说，这一目标无疑是最明智和最好的，但这对我的工作来说并不是最明智和最好的，对上帝的工作也是如此，因为我知道他不会忘记给我安排他的工作去做，并帮助我去做，并帮助别人帮助我。（你是否看到这种追溯，然后向前，直到美好的永恒，你是否看到一个人可以变得如何越来越好，认识到自己是全能者的牧师，根据我们的力量和能力忠实地执行他伟大计划中我们的部分？）我相信我们不能为自己而活，一刻自私地抱怨，在那一刻不辜负他，将上帝的火花隐藏在我们体内，让肉体征服精神，让邪恶统治善。

然后，在这第一场春天的风暴和年轻人失望的飓风之后，我进入了一段平静期——在此期间，我积极地追求我的艺术，这后来成为了我的激情。 然后我失去了我的弟弟，我已经开始满怀希望地在他身上建立起来，因为我有理由。 他是我母亲的孩子中最聪明的一个。他出生时比其他人更加贫困。 他通过不同的氛围获得了年轻的印象；他更加敏锐，更加艺术，更加冲动，更加慷慨，更加充满天才。我因一场残酷的事故失去了他，世界似乎再次在我脚下液化，海水淹没了我的灵魂。 它

became necessary that I should suffer bodily to cure my heart-bleed. I placed myself professionally where I found and knew all my mortifications in my profession, which seemed for the time to strew ashes over the loss of my child-brother (for he was my child, and loved me best in all the world), thus conquering my art, which, God knows, has never failed me--never failed to bring me rich reward--never failed to bring me comfort. I conquered my grief and myself. Labour saved me then and always, and so I proved the eternal goodness of God. I digress too much; but you will see how, in looking back to my own early disappointments, I can recognise all the good which came out of them, and can ask you to lay away all repinings with our darling, and hope (as we must) in God's wisdom and goodness, and ask him to help us to a clearer vision and truer knowledge of his dealings with us; to teach us to believe that we are lifted up to him better through our losses than our gains. May it not be that heaven is nearer, the passage from earth less hard, and life less seductive to us, in consequence of the painless passing of this cherub to its true home, lent us but for a moment, to show how pure must be our lives to fit us for such companionship? And thus, although in one sense it would be well for us to put away the sadness of this thought if it would be likely to enervate us, in another sense, if we consider it rightly, if we look upon it worthily, we have an angel in God's house to help us to higher and purer thinkings, to nobler aspirations, to more sublime sacrifices than we have ever known before.

FAREWELL TO NEW YORK

[In 1874 Miss Cushman bade farewell to New York at Booth's Theatre, after a performance as Lady Macbeth. William Cullen Bryant presented an ode in her honour. In the course of her response Miss Cushman said:]

Beggar that I am, I am even poor in thanks, but I thank you. Gentlemen, the heart has no speech; its only language is a tear or a pressure of the hand, and words very feebly convey or interpret its emotions. Yet I would beg you to believe that in the three little words I now speak, 'I thank you,' there are heart depths which I should fail to express better, though I should use a thousand other words. I thank you,

为了治愈我的心脏出血，我必须承受身体上的痛苦。 我把自己放在职业上，我发现并知道我在职业中所有的屈辱，这似乎在当时为失去我的弟弟（因为他是我的孩子，他是全世界最爱我的人）而撒上灰烬，从而征服了我的艺术，上帝知道，它从来没有让我失望过——从来没有失败过给我带来丰厚的回报——从来没有失败过给我带来安慰。 我战胜了悲伤，也战胜了自己。 劳动永远拯救了我，因此我证明了上帝永恒的良善。 我离题太多了；但你会看到，在回顾我自己早期的失望时，我可以认识到从中产生的所有好处，并可以请求你放下对我们亲爱的所有抱怨，并希望（因为我们必须）上帝的智慧和良善，并请求他帮助我们对他对待我们的方式有更清晰的认识和更真实的认识；教导我们相信，我们因失去而比因获得而更能亲近他。 难道天堂不是更近了，从地球上来的路不那么艰难了，生活对我们来说不再那么诱人了，因为这个小天使无痛地回到了它真正的家，只借给了我们片刻，以表明我们的生活必须多么纯洁才能适合我们这样的陪伴？ 因此，虽然从某种意义上说，我们最好把这种想法的悲伤抛开，因为它可能会使我们变得虚弱，但从另一种意义上说，如果我们正确地考虑它，如果我们有价值地看待它，我们在上帝的家中有一位天使来帮助我们实现比我们以前所知道的更高、更纯洁的思想、更崇高的愿望、更崇高的牺牲。

告别纽约

[1874 年，库什曼小姐在布斯剧院 (Booth's Theatre) 表演完麦克白夫人 (Lady Macbeth) 后，告别了纽约。 威廉·卡伦·布莱恩特为她献上了一首颂歌。 库什曼小姐在回应时说道：]

我是个乞丐，连感谢都没有，但我还是谢谢你。先生们，心无言； 它唯一的语言是眼泪或手的压力，而言语很难传达或解释它的情感。 然而，我恳求你们相信，在我现在所说的“我谢谢你”这三个小字中，虽然我应该用一千个其他的词，但我无法更好地表达内心的深处。 我谢谢你，

gentlemen, for the great honour you have offered me. I thank you, not only for myself, but for my whole profession, to which, through and by me, you have paid this very grateful compliment. If the few words I am about to say savour of egotism or vainglory, you will, I am sure, pardon me, inasmuch as I am here only to speak of myself. You would seem to compliment me upon an honourable life. As I look back upon that life, it seems to me that it would have been impossible for me to have led any other. In this I have, perhaps, been mercifully helped more than are many of my more beautiful sisters in art. I was, by a press of circumstances, thrown at an early age into a profession for which I had received no special education or training; but I had already, though so young, been brought face to face with necessity. I found life sadly real and intensely earnest, and in my ignorance of other ways of study, I resolved to take therefrom my text and my watchword. To be thoroughly in earnest, intensely in earnest in all my thoughts and in all my actions, whether in my profession or out of it, became my one single idea. And I honestly believe herein lies the secret of my success in life. I do not believe that any great success in any art can be achieved without it....

先生们，感谢你们给予我的巨大荣誉。 我感谢你们，不仅是为了我自己，而且是为了我的整个职业，你们通过我对我的职业表示了非常感激的赞美。如果我要说的几句话带有自负或虚荣的味道，我相信你会原谅我，因为我在这里只是谈论我自己。 你似乎会称赞我过着光荣的生活。 当我回顾那段生活时，我觉得我不可能过其他的生活。在这方面，也许我比许多美丽的艺术姐妹得到了更多的仁慈帮助。由于环境的压力，我在很小的时候就被扔进了一个我没有接受过任何特殊教育或培训的职位。 但尽管我还很年轻，但我已经不得不面对现实了。 可悲的是，我发现生活是真实而认真的，由于我对其他学习方式一无所知，我决定从中汲取我的文本和口号。 无论是在我的职业中还是在职业之外，我的所有思想和所有行动都要彻底、极其认真，成为我的唯一想法。 老实说，我相信这就是我人生成功的秘诀。 我不相信如果没有它，他就无法在任何艺术领域取得巨大的成功.....

CLARA MORRIS

SOME RECOLLECTIONS OF JOHN WILKES BOOTH

In glancing back over two crowded and busy seasons, one figure stands out with clearness and beauty. In his case only (so far as my personal knowledge goes), there was nothing derogatory to dignity or to manhood in being called beautiful, for he was that bud of splendid promise blasted to the core, before its full triumphant blooming--known to the world as a madman and an assassin, but to the profession as "that unhappy boy"--John Wilkes Booth.

He was so young, so bright, so gay--so kind. I could not have known him well; of course, too--there are two or three different people in every man's skin; yet when we remember that stars are not generally in the habit of showing their brightest, their best side to the company at rehearsal, we cannot help feeling both respect and liking for the one who does.

There are not many men who can receive a gash over the eye in a scene at night, without at least a momentary outburst of temper; but when the combat between Richard and Richmond was being rehearsed, Mr. Booth had again and again urged Mr. McCollom (that six-foot tall and handsome leading-man, who entrusted me with the care of his watch during such encounters) to come on hard! to come on hot! hot, old fellow! harder-faster! He'd take the chance of a blow--if only they could make a hot fight of it!

And Mr. McCollom, who was a cold man, at night became nervous in his effort to act like a fiery one--he forgot he had struck the full number of head blows, and when Booth was pantingly expecting a thrust, McCollom, wielding his sword with both hands, brought it down with awful force fair across Booth's forehead; a cry of horror rose, for in one moment his face was masked in blood, one eyebrow was cleanly cut through--there came simultaneously one deep groan from Richard and the exclamation: "Oh, good God! good God!" from Richmond, who stood shaking like a leaf and staring at his work. Then Booth, flinging the

克拉拉·莫里斯

约翰·威尔克斯·布斯的一些回忆

回望两个拥挤忙碌的季节，一个人影清晰而美丽。 仅就他而言（就我个人的了解而言），被称为美丽并没有贬低尊严或男子气概，因为他是一朵灿烂的花蕾，在它完全胜利地绽放之前，就从核心绽放出来——被世人称为疯子和刺客，但被业界称为“那个不快乐的男孩”——约翰·威尔克斯·布斯。

他那么年轻，那么聪明，那么快乐——那么善良。 我不可能很了解他； 当然，每个人的皮肤上也有两三个不同的人；然而，当我们想起明星一般不习惯在排练时向大家展示他们最耀眼、最好的一面时，我们就会情不自禁地对那些这样做的人感到既尊重又喜欢。

没有多少男人能够在夜间的场景中眼睛被划伤而不至于会暂时爆发脾气。但是当理查德和里士满之间的战斗正在排练时，布斯先生一次又一次地敦促麦科勒姆先生（那个六英尺高、英俊的男主角，在这种战斗中他委托我看管他的手表）加油！来吧热！热啊，老家伙！更难更快！ 他愿意抓住挨打击的机会——只要他们能打一场激烈的战斗就好了！

麦科勒姆先生是个冷酷的人，到了晚上，他会变得紧张，因为他努力表现得像一个火热的人——他忘记了自己已经打了全部的头部打击，当布斯气喘吁吁地等待着刺入时，麦科勒姆用双手挥舞着剑，以可怕的力量将它击中了布斯的额头； 一声惊恐的叫声响起，因为刹那间，他的脸布满了血，一根眉毛被干净地割断——同时，理查德发出一声深深的呻吟，并惊呼道：“哦，天哪！天哪！” 来自里士满，他站在那里，浑身颤抖得像一片树叶，盯着自己的作品。 然后布斯扔出

blood from his eyes with his left hand, said as genially as man could speak: "That's all right, old man! never mind me--only come on hard, for God's sake, and save the fight!"

Which he resumed at once, and though he was perceptibly weakened, it required the sharp order of Mr. Ellsler, to "ring the first curtain bell," to force him to bring the fight to a close a single blow shorter than usual. Then there was a running to and fro, with ice and vinegar-paper and raw steak and raw oysters. When the doctor had placed a few stitches where they were most required, he laughingly declared there was provision enough in the room to start a restaurant. Mr. McCollom came to try to apologise--to explain, but Booth would have none of it; he held out his hand, crying: "Why, old fellow, you look as if you had lost the blood. Don't worry--now if my eye had gone, that would have been bad!" And so with light words he tried to set the unfortunate man at ease, and though he must have suffered much mortification as well as pain from the eye--that in spite of all endeavours would blacken--he never made a sign.

He was, like his great elder brother, rather lacking in height, but his head and throat, and the manner of their rising from his shoulders, were truly beautiful, His colouring was unusual--the ivory pallor of his skin, the inky blackness of his densely thick hair, the heavy lids of his glowing eyes were all Oriental, and they gave a touch of mystery to his face when it fell into gravity--but there was generally a flash of white teeth behind his silky moustache, and a laugh in his eyes.

I played the Player-Queen to my great joy, and in the "Marble Heart" I was one of the group of three statues in the first act. We were supposed to represent Lais, Aspasia, and Phryne, and when we read the cast I glanced at the other girls (we were not strikingly handsome) and remarked, gravely: "Well, it's a comfort to know that we look so like the three beautiful Grecians."

A laugh at our backs brought us around suddenly to face Mr. Booth, who said to me:

"You satirical little wretch, how do you come to know these Grecian ladies? Perhaps you have the advantage of them in being all beautiful within?"

他用左手流着眼睛里的血，用人类说话的方式和蔼地说道：“没关系，老伙计！别管我——看在上帝的份上，奋力拼搏吧，拯救这场战斗！”

比赛立即恢复，尽管他明显受到了削弱，但仍需要埃尔斯勒先生的严厉命令，“敲响第一个帷幕”，迫使他比平时短一击就结束战斗。然后是来回跑动，拿着冰块、醋纸、生牛排和生牡蛎。当医生在最需要的地方缝了几针后，他笑着宣称房间里的物资足够开一家餐馆。麦科勒姆先生过来试图道歉——解释，但布斯不肯。”他伸出手，哭道：“哎呀，老家伙，你看起来就像失血了一样。别担心——现在如果我的眼睛没了，那就糟糕了！”于是，他用轻松的言语试图让这个不幸的人放松下来，尽管他一定遭受了很多屈辱和眼睛的疼痛——尽管尽了一切努力，眼睛还是会变黑——但他从未做出任何表示。

他和他的大哥哥一样，身高有些欠缺，但他的头和喉咙，以及它们从肩膀升起的方式，确实很漂亮，他的肤色很不寻常——象牙白的皮肤，墨黑的浓密头发，沉重的眼睑，发光的眼睛都是东方人的，当他的脸陷入重力时，它们给他的脸带来一丝神秘感——但他丝滑的小胡子后面通常闪着一闪着白牙，还有笑声。在他眼中。

我非常高兴地扮演玩家女王，在《大理石之心》中，我是第一幕的三个雕像之一。我们本来应该代表莱斯、阿斯帕西娅和芙里妮，当我们读到演员表时，我看了一眼其他女孩（我们都不是特别英俊），严肃地说：“嗯，很高兴知道我们看起来很像这三个美丽的希腊人。”

背后传来一声笑声，我们突然转过身去面对布斯先生，他对我说：

“你这个爱讽刺的小坏蛋，你是怎么认识这些希腊女士的？也许你有她们的优势，那就是内在美丽？”

"I wish it would strike outward then," I answered. "You know it's always best to have things come to the surface!" "I know some very precious things are hidden from common sight; and I know, too, you caught my meaning in the first place. Good night!" and he left us.

We had been told to descend to the stage at night with our white robes hanging free and straight, that Mr. Booth himself might drape them as we stood upon the pedestal. It really is a charming picture--that of the statues in the first act. Against a backing of black velvet the three white figures, carefully posed, strongly lighted, stand out so marble-like that when they slowly turn their faces and point to their chosen master, the effect is uncanny enough to chill the looker-on.

Well, with white wigs, white tights, and white robes, and half strangled with the powder we had inhaled in our efforts to make our lips stay white, we cautiously descended the stairs we dared not talk, we dared not blink our eyes, for fear of disturbing the coat of powder--we were lifted to the pedestal and took our places as we expected to stand. Then Mr. Booth came--such a picture in his Greek garments as made even the men exclaim at him--and began to pose us. It happened one of us had very good limbs, one medium good, and the third had, apparently, walked on broom-sticks. When Mr. Booth slightly raised the drapery of No. 3 his features gave a twist as though he had suddenly tasted lemon-juice, but quick as a flash he said:

"I believe I'll advance you to the centre for the stately and wise Aspasia"--the central figure wore her draperies hanging straight to her feet, hence the "advance" and consequent concealment of the unlovely limbs. It was quickly and kindly done, for the girl was not only spared mortification, but in the word "advance" she saw a compliment and was happy accordingly. Then my turn came. My arms were placed about Aspasia, my head bent and turned and twisted--my upon my breast so that the forefinger touched my chin--I felt I was a personified simper; but I was silent and patient, until the arrangement of my draperies began--then I squirmed anxiously.

"Take care--take care!" he cautioned. "You will sway the others if you move!" But in spite of the risk of my marble makeup I faintly

“我希望它能向外撞击，”我回答道。“你知道，让事情浮出水面总是最好的！”“我知道一些非常珍贵的东西是隐藏在普通人视线之外的；我也知道你首先明白了我的意思。晚安！”然后他就离开了我们。

我们被告知要在晚上下到舞台，将白色长袍自由地垂下来，当我们站在基座上时，布斯先生可以亲自披上它们。这确实是一幅迷人的画面——第一幕中的雕像。在黑色天鹅绒的背景下，三个白色的人物，精心摆出姿势，在强烈的灯光下，像大理石一样突出，当他们慢慢地转过脸并指向他们所选择的主人时，其效果是不可思议的，足以让旁观者感到寒冷。

好吧，戴着白色的假发，穿着白色的紧身衣，穿着白色的长袍，为了让嘴唇保持白色，我们被吸入的粉末勒得半死，小心翼翼地走下楼梯，不敢说话，不敢眨眼，生怕弄乱了那层粉末——我们被抬到了基座上，按照我们想要站的位置就位。然后布斯先生来了——他穿着希腊服装的照片甚至让男人们对他惊叹不已——并开始给我们摆姿势。碰巧我们中的一个四肢很好，一个中等，第三个显然是用扫帚行走的。当布斯先生轻轻掀起三号的窗帘时，他的表情扭曲了，仿佛突然尝到了柠檬汁，但他闪电般地说：

“我相信我11会把你带到庄严而智慧的阿斯帕西娅的中心”——中心人物穿着直垂到脚的窗帘，因此“前进”并随后隐藏了不可爱的四肢。事情办得又快又友善，因为女孩不仅没有受到羞辱，而且在“前进”这个词中她看到了赞美，并因此感到高兴。然后轮到我了。我的双臂搂住阿斯帕西娅，我的头低下、转动、扭动——我的头靠在我的胸前，食指碰到了我的下巴——我觉得自己是一个拟人化的傻笑；但我沉默而耐心，直到开始整理我的窗帘——然后我焦急地蠕动着。

“保重——保重！”他警告说。“你一动就会动摇别人！”但尽管我的大理石材有风险，我还是隐隐约约地

groaned: "Oh dear! must it be like that?"

Regardless of the pins in the corner of his mouth he burst into laughter, and, taking a photograph from the bosom of his Greek shirt, he said: "I expected a protest from you, Miss, so I came prepared--don't move your head, but just look at this."

He held the picture of a group of statuary up to me. "This is you on the right. It's not so dreadful; now, is it?" And I cautiously murmured: "That if I wasn't any worse than that I wouldn't mind."

And so we were all satisfied, and our statue scene was very successful. Next morning I saw Mr. Booth come running out of the theatre on his way to the telegraph office at the corner, and right in the middle of the walk, staring about him, stood a child--a small roamer of the stony streets, who had evidently got far enough beyond his native ward to arouse misgivings as to his personal safety, and at the very moment he stopped to consider matters Mr. Booth dashed out of the stage-door and added to his bewilderment by capsizing him completely.

"Oh, good lord! Baby, are you hurt?" exclaimed Mr. Booth, pausing instantly to pick up the dirty, tousled small heap and stand it on its bandy legs again.

"Don't cry, little chap!" And the aforesaid little chap not only ceased to cry, but gave him a damp and grimy smile, at which the actor bent towards him quickly, but paused, took out his handkerchief, and first carefully wiping the dirty little nose and mouth, stooped and kissed him heartily, put some change in each freckled paw, and continued his run to the telegraph office.

He knew of no witness to the act. To kiss a pretty, clean child under the approving eyes of mamma might mean nothing but politeness, but surely it required the prompting of a warm and tender heart to make a young and thoughtless man feel for and caress such a dirty, forlorn bit of babyhood as that.

Of his work I suppose I was too young and too ignorant to judge correctly, but I remember well hearing the older members of the company express their opinions. Mr. Ellsler, who had been on terms of friendship with the elder Booth, was delighted with the promise of his work. He

呻吟道：“天哪！一定是这样吗？”

尽管嘴角噙着别针，他还是笑了起来，然后从希腊衬衫胸前拍了一张照片，说道：“我预计你会抗议，小姐，所以我是有准备的——别动你的头，只要看看这个。”

他把一组雕像的照片举到我面前。“右边是你。现在没那么可怕了，是吗？”我小心翼翼地低声说道：“如果我没有比这更糟糕的话，我不会介意的。”

所以我們都很滿意，我們的雕像場景非常成功。第二天早上，我看到布斯先生从剧院跑出来，朝拐角处的电报局走去，就在人行道的中间，站着一个孩子，盯着他周围——一个在石头街道上漫游的小孩子，显然他已经超出了他的家乡，引起了人们对他人身安全的疑虑，就在他停下来思考问题的时候，布斯先生冲出了舞台门，把他翻倒了，这让他更加困惑。完全。

“哦，天哪！宝贝，你受伤了吗？”布斯先生惊呼道，立即停下来，捡起那堆又脏又乱的小东西，并把它重新放在罗圈腿上。

“别哭啊，小家伙！”而前面那个小家伙不仅不哭了，反而给了他一个湿漉漉、肮脏的微笑。演员见状，赶紧向他弯下身子，但又停了下来，掏出手帕，先仔细地擦了擦脏兮兮的小鼻子和嘴巴，弯下腰，用力地吻了他一下，给长满雀斑的爪子里塞了一些零钱，然后继续跑向电报局。

据他所知，没有目击者目睹这一行为。在妈妈认可的目光下亲吻一个漂亮、干净的孩子也许只是出于礼貌，但肯定需要一颗温暖而温柔的心的推动，才能让一个年轻而无思想的男人感受到并爱抚这样一个肮脏、孤独的婴儿。

对于他的工作，我想我还太年轻，太无知，无法正确判断，但我清楚地记得听到公司的老成员表达了他们的意见。埃尔斯勒先生与老布斯一直保持着友谊，他对他的工作前景感到很高兴。他

greatly admired Edwin's intellectual power, his artistic care; but "John," he cried, "has more of the old man's power in one performance than Edwin can show in a year. He has the fire, the dash, the touch of strangeness. He often produces unstudied effects at night. I question him: 'Did you rehearse that business to-day, John?' He answers:

'No; I didn't rehearse it, it just came to me in the scene and I couldn't help doing it, but it went all right didn't it?' Full of impulse just now, like a colt, his heels are in the air nearly as often as his head, but wait a year or two till he gets used to the harness and quiets down a bit, and you will see as great an actor as America can produce!"

One morning, going on the stage where a group were talking with John Wilkes, I heard him say: "No; oh, no: There's but one Hamlet to my mind--that's my brother Edwin. You see, between ourselves, he is Hamlet--melancholy and all!"

THE MURDER OF PRESIDENT LINCOLN

That was an awful time, when the dread news came to us. We were in Columbus, Ohio. We had been horrified by the great crime at Washington. My room-mate and I had, from our small earnings, bought some black cotton at a tripled price, as all the black material in the city was not sufficient to meet the demand; and as we tacked it about our one window, a man passing told us the assassin had been discovered, and that he was the actor Booth. Hattie laughed, so she nearly swallowed the tack that, girl-like, she held between her lips, and I after a laugh, told him it was a poor subject for a jest, and we went in. There was no store in Columbus then where play-books were sold, and as Mr. Ellsler had a very large and complete stage library, he frequently lent his books to us, and we would hurriedly copy out our lines and return the book for his own use. On that occasion he was going to study his part first and then leave the play with us as he passed, going home. We heard his knock. I was busy pressing a bit of stage finery. Hattie opened the door, and then I heard her exclaiming: "Why--why--what!" I turned quickly. Mr. Ellsler was coming slowly into the room. He is a very dark man, but he was perfectly livid then--his lips even were blanched to the whiteness of his

非常钦佩埃德温的智力和艺术关怀；但“约翰，”他喊道，“在一次表演中所展现出的老人的力量，比埃德温一年内所能展现出的还要多。他有热情、冲劲和奇异感。他经常在晚上产生未经研究的效果。我问他：‘约翰，你今天排练过那件事吗？’他回答：

‘不；我没有排练，只是在场景中想到了，我情不自禁地这么做了，但进展顺利不是吗？刚才他充满了冲动，像一匹小马，他的脚后跟几乎和他的头一样经常在空中，但是等一两年，直到他习惯了安全带并安静下来，你就会看到美国能产生的最伟大的演员！’”

一天早上，当我走上舞台，一群人正在与约翰·威尔克斯交谈时，我听到他说：“不；哦，不：我心里只有一个哈姆雷特——那就是我的兄弟埃德温。你看，在我们之间，他就是哈姆雷特——忧郁！”

林肯总统被谋杀

当可怕的消息传来时，那是一个可怕的时刻。我们当时在俄亥俄州哥伦布市。我们对华盛顿发生的重大犯罪感到震惊。我和室友用微薄的收入，以三倍的价格买了一些黑棉，因为全城的黑料都不足以满足需求；当我们把它钉在我们的一扇窗户上时，一个路过的人告诉我们刺客已经被发现，他就是演员布斯。海蒂笑了，她像个女孩一样，差点把嘴里夹着的大头钉吞了下去，我笑了之后，告诉他这是一个糟糕的笑话，然后我们就进去了。当时哥伦布没有卖剧本的商店，而埃尔斯勒先生有一个非常大而齐全的舞台图书馆，他经常把他的书借给我们，我们会赶紧抄下台词，然后把书还给他自己使用。那一次，他打算先研究一下自己的角色，然后在他经过时把剧本留给我们，回家。我们听到了他的敲门声。我正忙着压一些舞台服饰。海蒂打开门，然后我听到她惊呼：“为什么——为什么——什么！”我赶紧转身。艾尔斯勒先生慢慢地走进房间。他是个皮肤黝黑的人，但当时他的脸色铁青——他的嘴唇甚至变得苍白，与他的脸色一样白。

cheeks. His eyes were dreadful, they were so glassy and seemed so unseeing. He was devoted to his children, and all I could think of as likely to bring such a look upon his face was disaster to one of them, and I cried, as I drew a chair to him: "What is it? Oh, what has happened to them?"

He sank down--he wiped his brow--he looked almost stupidly at me; then, very faintly, he said: "You--haven't--heard--anything?"

Like a flash Hattie's eyes and mine met. We thought of the supposed ill-timed jest of the stranger. My lips moved wordlessly. Hattie stammered: "A man--he--lied though--said that Wilkes Booth--but he did lie--didn't he?" and in the same faint voice Mr. Ellsler answered slowly: "No--no! he did not lie--it's true!"

Down fell our heads, and the waves of shame and sorrow seemed fairly to overwhelm us; and while our sobs filled the little room, Mr. Ellsler rose and laid two playbooks on the table. Then, while standing there, staring into space, I heard his far, faint voice saying: "So great--so good a man destroyed, and by the hand of that unhappy boy! my God! my God!" He wiped his brow again and slowly left the house, apparently unconscious of our presence.

When we resumed our work--the theatre had closed because of the national calamity--many a painted cheek showed runnels made by bitter tears, and one old actress, with quivering lips, exclaimed: "One woe doth tread upon another's heels, so fast they follow!" but with no thought of quoting, and God knows, the words expressed the situation perfectly.

Mrs. Ellsler, whom I never saw shed a tear for any sickness, sorrow, or trouble of her own, shed tears for the mad boy, who had suddenly become the assassin of God's anointed--the great, the blameless Lincoln.

We crept about, quietly. Every one winced at the sound of the overture. It was as if one dead lay within the walls--one who belonged to us.

When the rumours about Booth being the murderer proved to be authentic, the police feared a possible outbreak of mob feeling, and a demonstration against the theatre building, or against the actors individually; but we had been a decent, law-abiding, well-behaved people--

脸颊。他的眼睛很可怕，目光呆滞，看起来那么看不见。他对他的孩子们一心一意，而我能想到的一切可能会给他的脸上带来这样的表情，这对他们中的一个人来说是一场灾难，我一边哭着，一边拉过一把椅子给他：“怎么了？哦，他们出了什么事？”

他坐了下来——他擦了擦额头——他几乎傻乎乎地看着我。然后，他非常微弱地说道：“你——没有——听到——什么？”

海蒂的目光和我的目光一瞬间相遇了。我们想到了陌生人所谓的不合时宜的玩笑。我的嘴唇动了动，一言不发。海蒂结结巴巴地说：“一个人——他——虽然撒了谎——说威尔克斯·布斯——但他确实撒了谎——不是吗？”艾尔斯勒先生用同样微弱的声音慢慢地回答：“不——不！他没有说谎——这是真的！”

我们低下了头，羞耻和悲伤的浪潮似乎淹没了我们。当我们在小房间里哭泣时，埃尔斯勒先生站了起来，把两本剧本放在桌子上。然后，当我站在那里，凝视着太空时，我听到他遥远而微弱的声音说道：“多么伟大——多么善良的一个人被那个不幸的男孩毁掉了！我的上帝！我的上帝！”他再次擦了擦额头，慢慢地离开了房子，显然没有意识到我们的存在。

当我们恢复工作时——剧院因国难而关门——许多人的脸上都留下了苦泪留下的痕迹，一位老女演员嘴唇颤抖地感叹道：“一个人的祸患踩在另一个人的脚后跟上，他们追得那么快！”但没有想到要引用，天知道，这些话完美地表达了情况。

我从未见过艾尔斯勒夫人因为自己的任何疾病、悲伤或烦恼而流过眼泪，她却为那个突然成为上帝指定的刺杀者——伟大的、无可指摘的林肯的疯子流泪。

我们悄悄地爬行。听到提议的声音，每个人都皱起了眉头。就好像墙内躺着一个死者——一个属于我们的人。

当有关布斯是凶手的谣言被证明是真实的时，警方担心可能会爆发暴民情绪，并出现针对剧院大楼或针对演员个人的示威活动；但我们曾经是一个正派、守法、行为良好的人——

-liked and respected--so we were not made to suffer for the awful act of one of our number. Still, when the mass-meeting was held in front of the Capitol, there was much anxiety on the subject, and Mr. Ellsler urged all the company to keep away from it, lest their presence might arouse some ill-feeling. The crowd was immense, the sun had gloomed over, and the Capitol building, draped in black, loomed up with stern severity and that massive dignity only attained by heavily columned buildings. The people surged like waves about the speaker's stand, and the policemen glanced anxiously toward the not far away new theatre, and prayed that some bombastic, revengeful ruffian might not crop up from this mixed crowd of excited humanity to stir them to violence.

Three speakers, however, in their addresses had confined themselves to eulogising the great dead. In life Mr. Lincoln had been abused by many--in death he was worshipped by all; and these speakers found their words of love and sorrow eagerly listened to, and made no harsh allusions to the profession from which the assassin sprang. And then an unknown man clambered up from the crowd to the portico platform and began to speak, without asking any one's permission. He had a far-reaching voice--he had fire and go.

"Here's the fellow to look out for!" said the policemen; and, sure enough, suddenly the dread word "theatre" was tossed into the air, and every one was still in a moment, waiting for--what? I don't know what they hoped for--I do know what many feared; but this is what he said: "Yes, look over at our theatre and think of the little body of men and women there, who are to-day sore-hearted and cast down; who feel that they are looked at askant, because one of their number has committed that hideous crime! Think of what they have to bear of shame and horror, and spare them, too, a little pity!"

He paused. It had been a bold thing to do--to appeal for consideration for actors at such a time. The crowd swayed for a moment to and fro, a curious growling came from it, and then all heads turned toward the theatre. A faint cheer was given, and afterward there was not the slightest allusion made to us--and verily we were grateful.

That the homely, tender-hearted "Father Abraham"--rare combination

-受到喜欢和尊重——所以我们不会因为我们中的一个人的可怕行为而受苦。 尽管如此，当群众集会在国会大厦前举行时，人们对这个问题感到非常焦虑，埃尔斯勒先生敦促所有公司都远离它，以免他们的存在可能会引起一些反感。 人群浩浩荡荡，太阳已经暗了下来，国会大厦披着黑色的外衣，显得十分严肃，只有厚重的圆柱建筑才能体现出那种巨大的威严。 人们像波浪一样涌向演讲台，警察焦急地望着不远处的新剧院，祈祷着不要从这群兴奋的人群中突然冒出一些夸夸其谈、报复心强的恶棍，煽动他们采取暴力行动。

然而，三位发言者在讲话中仅限于歌颂那些伟大的死者。 林肯先生生前曾遭到许多人的辱骂，死后却受到所有人的崇拜。 这些演讲者发现他们的爱和悲伤的话语被热切地倾听，并且没有对刺客出身的职业做出严厉的暗示。 然后，一个不知名的人从人群中爬到门廊平台上，在没有征得任何人许可的情况下开始讲话。 他的声音影响深远——他火力全开。

“这是一个需要留意的家伙！” 警察说； 果然，“戏剧”这个可怕的词突然被抛到了空中，每个人都愣住了，等待着——什么？ 我不知道他们希望什么，但我知道许多人害怕什么； 但他是这么说的：“是的，看看我们的剧院，想想那里的一小群男男女女，他们今天心痛欲绝，心情沮丧；他们觉得自己受到了冷眼，因为他们中的一个人犯下了可怕的罪行！想想他们必须承受的耻辱和恐怖，也不要给他们一点怜悯！”

他停了下来。 在这样的时候呼吁对演员的考虑是一件大胆的事情。 人群一阵晃动，一阵奇怪的咆哮声从人群中传来，然后所有人的目光都转向了剧院。 一阵微弱的欢呼声响起，随后就没有对我们提出任何暗示——我们确实很感激。

那个朴实、温柔的“亚伯拉罕神父”——罕见的组合

of courage, justice, and humanity--died at an actor's hand will be a grief, a horror, and a shame to the profession forever; yet I cannot believe that John Wilkes Booth was "the leader of a band of bloody conspirators."

Who shall draw a line and say: here genius ends and madness begins? There was that touch of--strangeness. In Edwin it was a profound melancholy; in John it was an exaggeration of spirit--almost a wildness. There was the natural vanity of the actor, too, who craves a dramatic situation in real life. There was his passionate love and sympathy for the South--why, he was "easier to be played on than a pipe."

Undoubtedly he conspired to kidnap the President--that would appeal to him; but after that I truly believe he was a tool--certainly he was no leader. Those who led him knew his courage, his belief in Fate, his loyalty to his friends; and, because they knew these things, he drew the lot, as it was meant he should from the first. Then, half mad, he accepted the part Fate cast him for--committed the monstrous crime, and paid the awful price. And since

God moves in a mysterious way His wonders to perform,
we venture to pray for His mercy upon the guilty soul who may have repented and confessed his manifold sins and offences during those awful hours of suffering before the end came.

And "God shutteth not up His mercies forever in displeasure!" We can only shiver and turn our thoughts away from the bright light that went out in such utter darkness. Poor, guilty, unhappy John Wilkes Booth!

WHEN IN MY HUNT FOR A LEADING MAN FOR MR. DALY I FIRST SAW COGHLAN AND IRVING

[From "Life of a Star" copyright by the S. S. McClure Company, New York, 1906.]

When the late Mr. Augustin Daly bestowed even a modicum of his confidence, his friendship, upon man or woman, the person so honoured found the circulation of his blood well maintained by the frequent and generally unexpected demands for his presence, his unwavering attention, and sympathetic comprehension. As with the royal invitation that is a command, only death positive or threatening could excuse non-attendance;

勇气、正义和人性——死于演员之手将是这个职业永远的悲伤、恐怖和耻辱；但我无法相信约翰·威尔克斯·布斯是“一群血腥阴谋家的头目”。

谁会划清界限并说：天才在此结束，疯狂在此开始？有一种——陌生感。埃德温的内心是一种深深的忧郁。在约翰那里，这是一种精神上的夸张——几乎是一种狂野。演员也有天生的虚荣心，他渴望现实生活中的戏剧性场景。他对南方充满热情和同情——为什么，他“比笛子更容易被演奏”。

毫无疑问，他密谋绑架总统——这对他来说很有吸引力。但在那之后我真的相信他是一个工具——当然他不是领导者。那些领导他的人都知道他的勇气、他对命运的信仰、他对朋友的忠诚。因为他们知道这些事情，所以他抽签了，因为这意味着他从一开始就应该抽签。然后，他半疯了，接受了命运赋予他的角色——犯下了滔天罪行，并付出了可怕的代价。自从

神以一种神秘的方式施行他的奇事，

我们冒昧地祈求他怜悯那些有罪的灵魂，他们在末日到来之前的那些可怕的痛苦时刻里可能已经悔改并承认了自己的多种罪恶和过犯。

并且“神不会因不悦而永远停止施怜悯！”我们只能瑟瑟发抖，将思绪从在如此彻底的黑暗中熄灭的明亮光芒中移开。可怜、内疚、不幸的约翰·威尔克斯·布斯！

当我为先生寻找领军人物时。达利 我第一次见到科格兰和欧文

[摘自“Life of a Star”版权所有，纽约 S.S. McClure Company，1906 年。]

当已故的奥古斯丁·戴利先生向男人或女人表达哪怕是一点点的信任和友谊时，受此殊荣的人会发现，由于频繁且通常出乎意料的要求他在场、坚定不移的关注和同情的理解，他的血液循环得到了很好的维持。就像皇家邀请是命令一样，只有死亡或威胁才能缺席；

and though his friendship was in truth a liberal education, the position of even the humblest confidant was no sinecure, for the plans he loved to describe and discuss were not confined to that day and season, but were long, daring looks ahead; great coups for the distant, unborn years.

The season had closed on Saturday. Monday I was to sail for England, and early that morning the housemaid watched for the carriage. My landlady was growing quivery about the chin, because I had to cross alone to join Mr. and Mrs. James Lewis, who had gone ahead, My mother was gay with a sort of crippled hilarity that deceived no one, as she prepared to go with me to say good bye at the dock, while little Ned, the son of the house, proudly gathered together rug, umbrella, hand-bag, books, etc., ready to go down with us and escort my mother back home--when a cab whirled to the door and stopped.

"Good heaven!" I cried, "what a blunder! I ordered a carriage; we can't all crowd into that thing!"

Then a boy was before me, holding out one of those familiar summoning half-sheets, with a line or two of the jetty-black, impishly-tiny, Daly scrawls--and I read: "Must see you one minute at office. Cabby will race you down. Have your carriage follow and pick you up here. Don't fail! A. DALY."

Ah, well! A. Daly--he who must be obeyed--had me in good training. I flung one hand to the mistress, the other to the maid in farewell, pitched headlong into the cab, and went whirling down Sixth Avenue and across to the theatre stage-door, then upstairs to the morsel of space called by courtesy the private office.

Mr. Daly nonchalantly held out his band, looked me over, and said: "That's a very pretty dress--becoming too--but is it not too easily soiled? Salt water you know is--"

"Oh," I broke in, "it's for general street wear--my travelling will be done in nightdress, I fancy."

"Ah, bad sailor, eh?" he asked, as I stood trembling with impatience.

"The worst! But you did not send for me to talk dress or about my sailing qualities?"

"My dear," he said suavely, "your temper is positively rabid." Then

尽管他的友谊实际上是一种自由教育，但即使是最卑微的知己的地位也不是闲事，因为他喜欢描述和讨论的计划并不局限于那一天和那个季节，而是长期、大胆的展望。为遥远的未出生的岁月带来伟大的政变。

本赛季于周六结束。 星期一我要乘船去英国，那天一早，女仆就在等着马车。我的女房东的下巴越来越颤抖，因为我必须独自过去，去见詹姆斯·刘易斯先生和夫人，他们已经先行了。我的母亲正准备和我一起去码头说再见，她带着一种无法欺骗任何人的残破的欢笑，而小奈德，这个房子的儿子，自豪地收集了地毯、雨伞、手提包、书籍等，准备和我们一起下船，护送我的母亲。回到家——这时一辆出租车呼啸而至，停在了门口。

“天堂好啊！”我喊道：“真是大错特错了！我订了一辆马车，我们不能都挤进那东西！”

然后一个男孩出现在我面前，拿出一张熟悉的召唤半张纸，上面有一两行漆黑的、顽皮的小戴利潦草的字迹——我读到：“必须在办公室见你一分钟。马车夫会追上你。让你的马车跟着，来这里接你。不要失败！A.戴利。”

啊，好吧！ A.达利——必须服从的人——对我进行了良好的训练。我一只手伸向女主人，另一只手伸向女仆告别，一头扎进出租车，沿着第六大道旋转，穿过剧院的舞台门，然后上楼到了一小块被礼貌地称为私人办公室的空间。

戴利先生若无其事地伸出他的带子，打量了我一眼，说道：“那件衣服非常漂亮——也很漂亮——但是它不是太容易弄脏吗？你知道盐水是——”

“哦，”我插话道，“这是一般街头穿着——我想我旅行时会穿着睡衣。”

“啊，坏水手，嗯？”他问道，我站在那里，不耐烦地浑身发抖。
“最糟糕的！但你没有派人来找我谈论衣着或我的航海能力吗？”

“亲爱的，”他温和地说，“你的脾气实在是太暴躁了。” 然后

he glanced at the clock on his desk and his manner changed. He said swiftly and curtly: "Miss Morris, I want you to go to every theatre in London, and--"

"But I can't!" I interrupted, "I have not money enough for that and my name is not known over there!"

He frowned and waved his hand impatiently. "Use my name, then, or ask courtesy from E. A. Sothern. He crosses with you and you know him. But mind, go to every reputable theatre, and," impressively, "report to me at once if you see any leading man with exceptional ability of any kind."

I gasped. It seemed to me I heard the leaden fall of my heart. "But Mr. Daly, what a responsibility! How on earth could I judge an actor for you?"

He held up an imperative band. "You think more after my own manner than any other person I know of. You are sensitive, responsive, quick to acknowledge another's ability, and so are fitted to study London's leading men for me!"

I was aghast, frightened to the point of approaching tears! Suddenly I bethought me.

"I'll tell Mr. Lewis. He is there already you know, and let him judge for you."

"Lewis? Good Lord! He has no independence! He'd see in an actor just what he thought I wanted him to see! I tell you, I want you to sort over London's leading men, and, if you see anything exceptional, secure name and theatre and report to me. Heavens knows, two long years have not only taught me that you have opinions, but the courage of them!"

Racing steps came up the stairs, and little Ned's voice called: "Miss Clara. Miss Clara, We are here!"

I turned to Mr. Daly and said mournfully:

"You have ruined the pleasure of my trip."

"Miss Morris, that's the first untruth you ever told me. Here, please" and he handed me a packet of new books.

"Thanks!" I cried and then flew down the stairs. Glancing up, I saw him looking earnestly after me. "Did you speak?" I asked hurriedly.

他看了一眼桌上的时钟，态度变了。他迅速而简短地说：“莫里斯小姐，我希望你去伦敦的每一个剧院，然后——”

“但我不能！”我打断道：“我没有足够的钱，而且我的名字在那边也不为人所知！”

他皱起眉头，不耐烦地挥了挥手。“那么，请用我的名字，或者向 E.A. 索森询问礼貌。他与你相遇，你认识他。但是请注意，去每一个有信誉的剧院，并且，”令人印象深刻的是，“如果你看到任何具有任何特殊能力的男主角，请立即向我报告。”

我喘着气。我似乎听到了自己沉重的心坠落的声音。“但是戴利先生，这是多么大的责任啊！我到底怎么能替你评判一个演员呢？”

他举起了命令式的乐队。“你比我认识的任何人都更能按照我的方式思考。你敏感、反应灵敏，能迅速承认他人的能力，因此适合为我研究伦敦的领军人物！”

我惊呆了，吓得快要流泪了！突然我想起了我。

“我告诉刘易斯先生。你知道他已经在那里了，让他为你判断。”

“刘易斯？上帝啊！他没有独立性！他在演员身上看到的正是他认为我想让他看到的东西！我告诉你，我希望你对伦敦的主要演员进行分类，如果你发现任何特殊的东西，请确保名字和戏剧并向我报告。天知道，漫长的两年教会了我不仅有观点，而且有勇气！”

楼梯上的脚步声加快，小内德的声音喊道：“克拉拉小姐。克拉拉小姐，我们到了！”

我转向戴利先生，悲伤地说：

“你毁了我旅行的乐趣。”

“莫里斯小姐，这是你对我说的第一个谎言。给你，”他递给我一包新书。

“谢谢！”我哭了，然后飞奔下楼梯。抬头一看，我看到他正认真地看着我。“你说话了？”我连忙问道。

"That gown fits well--don't spoil it with sea-water!"

And half-laughing, half-vexed, but wholly frightened at the charge laid upon me, I sprang into the carriage, to hold hands with mother all the way down to the crowded dock.

One day I received in London this note from Mr. Augustin Daly:

"MY DEAR MISS MORRIS: I find no letter here. Impatiently, A. D."

And straightway I answered:

"MY DEAR MR. DALY: I find no actor here. Afflictedly, C. M."

And lo, on my very last night in London, after our return from Paris, I found the exceptional leading man.

Ten days later, on a hot September morning, I was hurling myself upon my mother in all the joy of home-coming when I saw leaning against the clock on the mantel the unmistakable envelope, bearing the impious black scriggle that generally meant a summons. I opened it and read: "Cleaners in full possession here--look our for soap and pails, and report directly at box-office--don't fail! A. DALY."

I confess I was angry, for I was so tired and the motion of the steamer was still with me, and besides my own small affairs were of more interest to me just then than the greater ones of the manager. However, my two years of training held good. In an hour I was picking my way across wet floors, among mops and pails toward the sanity and dry comfort of Mr. Daly's office. He held my hands closely for a moment, then broke out complainingly: "You've behaved nicely, haven't you? Not a single line sent to tell what you were seeing, doing, thinking?"

"I beg your pardon--I distinctly remember sending you a line." He scowled blackly. I went on: "I thought your note to me was meant as a model, so I copied it carefully."

Formerly this sort of thing had kept us at daggers drawn, but now he only laughed, and shaking his hand impatiently to and fro, said: "Stop it! ah, stop it! So you could not find even one leading man worth while, eh?"

"Yes--just one!"

"Then why on earth didn't you write me?"

“那件礼服很合身——别让海水把它弄坏了！”

我半笑半恼，但完全被加在我身上的罪责吓坏了，我跳上马车，牵着母亲的手一路来到拥挤的码头。

有一天，我在伦敦收到奥古斯丁·戴利先生寄来的这张便条：

“我亲爱的莫里斯小姐：我在这里没有找到信。不耐烦地，AD。”

我立刻回答：

“我亲爱的戴利先生：我在这里找不到演员。很痛苦，C.M。”

你瞧，在我们从巴黎回来后在伦敦的最后一晚，我找到了这位杰出的男主角。

十天后，在一个炎热的九月早晨，我怀着回家的喜悦扑到母亲身上，突然看到靠在壁炉架上的时钟上的信封，上面写着不敬虔的黑色潦草字样，通常意味着召唤。我打开它，读到：“这里有完全清洁工——寻找肥皂和桶，并直接在售票处报告——不要失败！A.达利。”

我承认我很生气，因为我太累了，而轮船的运动仍然伴随着我，而且当时我对自己的小事比经理的大事更感兴趣。然而，我两年的训练效果很好。一个小时候，我小心翼翼地穿过湿漉漉的地板，在拖把和水桶之间，走向戴利先生理智而干燥舒适的办公室。他紧紧握住我的手一会儿，然后抱怨道：“你表现得很好，不是吗？没有一条信息告诉你你所看到的、所做的、所想的？”

“请原谅——我清楚地记得给你发过一封信。”他阴沉着脸。我接着说：“我以为你给我的纸条是作为范本，所以我小心翼翼地抄了下来。”

以前这种事情让我们剑弩张，现在他只是笑了笑，不耐烦地摇晃着他的手，说道：“住手！啊，住手！所以你们连一个值得找的男主角都找不到了，是吗？”

“是的——就一个！”

“那你到底为什么不给我写信呢？”

"Couldn't--I only found him on our last night in London."

Mr. Daly's face was alight in a moment. He caught up a scrap of paper and a pencil, and, after the manner of the inexperienced interviewer, began: "What's he like?"

"Tall, flat-backed, square-shouldered, free-moving, and wears a long dress-coat--that shibboleth of a gentleman--as if that had been his custom since ever he left his mother's knee."

Mr. Daly ejaculated "good!" at each clause, and scribbled his impish small scribble on the bit of paper which rested on his palm.

"What did he do?" he asked eagerly.

"He didn't do," I answered lucidly.

"What do you mean, Miss Morris?"

"What I say, Mr. Daly."

"But if the man doesn't do anything, what is there remarkable about him?"

"Why, just that. It was what he didn't do that produced the effect."

"A-a-ah," said Mr. Daly, with long-drawn satisfaction, scribbling rapidly. "I understand, and you thought, miss, that you could not judge an actor for me! What was the play?"

"Bulwer's 'Money,' and Marie Wilton was superb as--"

"Never mind Marie Wilton," he interrupted impatiently, writing, "but Alfred Evelyn is such an awful prig."

"Isn't he?" I acquiesced, "but this actor made him human. You see, Mr. Daly, most Evelyns are like a bottle of gas-charged water: forcibly restrained for a time, then there's a pop and a bang, and in wild freedom the water is foaming thinly over everything in sight. This man didn't kowtow in the early acts, but was curt, cold, showing signs of rebellion more than once, and in the big scene, well--!"

"Yes?" asked Mr. Daly eagerly.

"Well, that was where he didn't do. He didn't bang nor rave nor work himself up to a wild burst of tears!" ("Thank God!" murmured Mr. Daly and scribbled fast.) "He told the story of his past sometimes rapidly, sometimes making a short, absolute pause. When he reached the part referring to his dead mother, his voice fell two tones, his words grew

“不可能——我是在伦敦的最后一晚才找到他的。”

戴利先生的脸瞬间红了。他抓起一张纸和一支铅笔，按照缺乏经验的采访者的方式开始：“他是什么样的人？”

“身材高大，平背，方肩，行动自如，穿着一件长礼服——这是绅士的标语——好像自从他离开母亲的膝盖以来，这就是他的习惯。”

戴利先生喊道：“好！”每一个条款，他都在手掌上的那张纸上潦草地写下了他那顽皮的小字迹。

“他做了什么？”他急切地问道。

“他没有这么做。”我清晰地回答。

“莫里斯小姐，你这是什么意思？”

“我说什么，戴利先生。”

“但如果这个人什么都不做，他有什么了不起的呢？”

“哎呀，就是这样。正是他没有做的事情才产生了这样的效果。”

“啊——啊——啊，”戴利先生一边说，一边飞快地写着，语气里拖长了一段时间。“我明白，小姐，你以为你不能替我评判一个演员！那出戏是什么？”

“布尔沃的《金钱》和玛丽·威尔顿都非常棒——”

“别介意玛丽·威尔顿，”他不耐烦地打断道，写道，“但阿尔弗雷德·伊芙琳真是个可怕的假正经者。”

“他不是吗？”我默许了，“但是这个演员让他变得人性化了。戴利先生，你看，大多数伊芙琳就像一瓶充满了气体的水：被强行束缚一段时间，然后就会发出砰砰声，在狂野的自由中，水在视野中的一切上泛起薄薄的泡沫。这个人在早期的表演中没有磕头，而是生硬、冷酷，不止一次表现出叛逆的迹象，而在大场景中，嗯——！”

“是的？”戴利先生急切地问道。

“嗯，那是他没有做的事情。他没有大喊大叫，也没有让自己大哭起来！”（“感谢上帝！”戴利先生低声说道，飞快地写着。）

“他讲述自己过去的故事，有时很快，有时完全停顿。当他谈到他死去的母亲时，他的声音降低了两个音调，他的话语变得越来越长。”

slower, more difficult, and finally stopped. He left some of his lines out entirely--actually forcing the people to do his work in picturing for themselves his sorrow and his loss--while he sat staring helplessly at the floor, his closed fingers slowly tightening, trying vainly to moisten his dry lips. And when the unconsciously sniffing audience broke suddenly into applause, he swiftly turned his head aside, and with the knuckle of his forefinger brushed away two tears. Ah, but that knuckle was clever! His fingertips would have been girly-girly or actory, but the knuckle was the movement of a man, who still retained something of his boyhood about him."

Mr. Daly's gray, dark-lashed eyes were almost black with pleased excitement as he asked: "What's his name?"

"Coghlan--Charles Coghlan."

"Why, he's Irish?"

"So are you--Irish-American," I answered defensively, pretending to misunderstand him.

"Well, you ought to be Irish yourself!" he said sternly.

"I did my best," I answered modestly. "I was born on St. Patrick's Day!"

"In the mornin'?" he asked.

"The very top of it, sor!"

"More power to you then!" at which we both laughed, and I rose to go.

As I picked up my sunshade, I remarked casually: "Ah, but I was glad to have seen, for once at least, England's great actor."

"This Coghlan?"

"Good gracious, no!"

"What, there is another, and you have not mentioned him--after my asking you to report any exceptional actor you saw?"

"I beg your pardon, sir. You asked me to report every exceptional leading man. This actor's leading man's days are past. He is a star by the grace of God's great gifts to him, and his own hard work."

"Well!" snapped Mr. Daly. "Even a star will play where money enough is offered him, will he not?"

"There's a legend to that effect, I believe."

更慢，更困难，最后停了下来。他完全省略了一些台词——实际上是强迫人们做他的工作，为自己描绘他的悲伤和失落——而他坐在那儿无助地盯着地板，他紧握的手指慢慢收紧，徒劳地试图湿润他干燥的嘴唇。当观众不自觉地抽泣起来，突然爆发出热烈的掌声时，他迅速侧过头，用食指指节擦去两滴眼泪。啊，不过那个指关节很聪明！他的指尖应该是少女般的或演员般的，但指关节是一个男人的动作，他仍然保留着一些少年时代的东西。”

戴利先生那双灰色的、黑睫毛的眼睛几乎变成了黑色，兴奋地问道：“他叫什么名字？”

“科格伦——查尔斯·科格伦。”

“为什么，他是爱尔兰人？”

“你也是——爱尔兰裔美国人，”我辩解地回答，假装误解了他。

“好吧，你自己也应该是爱尔兰人！”他严肃地说。

“我已经尽力了。”我谦虚地回答。“我出生在圣帕特里克节！”

“早上？”他问道。

“在最上面，先生！”

“那就给你更多的力量！”我们俩都笑了，我起身要走。

当我拿起遮阳伞时，我漫不经心地说：“啊，但我很高兴至少见过一次，英国伟大的演员。”

“这个科格兰？”

“天哪，不！”

“什么，还有一个，在我让你报告你看到的任何杰出演员之后，你却没有提到他？”

“先生，请原谅。您让我报告每一位杰出的男主角。这位演员的男主角时代已经过去了。他能成为明星，全靠上帝赐予他的伟大恩赐，还有他自己的努力。”

“出色地！”戴利先生厉声说道。“即使是明星也会在给他足够的钱的情况下踢球，不是吗？”

“我相信有这样一个传说。”

"Will you favour me, Miss Morris, with this actor's name?"

"Certainly. He is billed as Mr. Henry Irving."

Mr. Daly looked up from his scribbling. "Irving? Irving? Is not he the actor that old man Bateman secured as support for his daughters?"

"Yes, that was the old gentleman's mistaken belief; but the public thought differently, and laboured with Papa Bateman till it convinced him that his daughters were by way of supporting Mr. Irving."

A grim smile came upon the managerial lips as he asked. "What does he look like?"

"Well, as a general thing, I think he will look wonderfully like the character he is playing. Oh, don't frown so! He--well, he is not beautiful, neither can I imagine him a pantaloon actor, but his face will adapt itself splendidly to any strong character make-up, whether noble or villainous." Mr. Daly was looking pleased again. I went on: "He aspires, I hear, to Shakespeare, but there is one thing of which I am sure. He is the mightiest man in melodrama to-day!"

"How long did it take to convince you of that, Miss Morris? One act--two--the whole five acts?"

"His first five minutes on the stage, sir. His business wins applause without the aid of words, and you know what that means."

Again that elongated "A-a-ah!" Then, "Tell me of that five minutes," and he thrust a chair toward me.

"Oh," I cried, despairingly, "that will take so long, and will only bore you."

"Understand, please, nothing under heaven that is connected with the stage can ever bore me." Which statement was unalloyed truth.

"But, indeed," I feebly insisted, only to be brought up short with the words, "Kindly allow me to judge for myself."

To which I beamingly made answer: "Did I not beg you to do that months ago?" But he was growing vexed, and curtly commanded:

"I want those first five minutes--what he did, and how he did it, and what the effect was, and then"--speaking dreamily--"I shall know--I shall know."

Now at Mr. Daly's last long-drawn-out "A-a-ah," anent Mr. Irving's

“莫里斯小姐，您愿意告诉我这位演员的名字吗？”

“当然。他被宣传为亨利·欧文先生。”

戴利先生从他的涂鸦中抬起头来。“欧文？欧文？他不是贝特曼老头为女儿们找来的演员吗？”

“是的，那是老先生的错误信念；但公众的想法不同，并与贝特曼爸爸一起努力，直到让他相信他的女儿们是在支持欧文先生。”

当被问到时，管理者的嘴角浮现出冷酷的微笑。“他长什么样？”

“好吧，总的来说，我认为他看起来会非常像他所扮演的角色。哦，别皱眉！他——好吧，他不漂亮，我也不能把他想象成一个马裤演员，但他的脸会很好地适应任何强烈的角色化妆，无论是高贵的还是邪恶的。”戴利先生又显得很高兴了。我继续说道：“我听说，他渴望莎士比亚，但有一件事我确信。他是当今情节剧中最强大的人！”

“莫里斯小姐，你花了多长时间才让你相信这一点？一幕——两幕——全部五幕？”

“他在舞台上的前五分钟，先生。他的生意不需要言语的帮助就赢得了掌声，你知道这意味着什么。”

又拉长了“啊——啊——啊！”然后，“告诉我那五分钟，”他把一张椅子推向我。

“哦，”我绝望地喊道，“这会花很长时间，而且只会让你感到无聊。

“请你理解，天下没有任何与舞台有关的事情能让我厌烦。”这句话是纯粹的真理。

“但是，确实如此，”我无力地坚持道，结果却被打断了，“请允许我自己做出判断。”

我满面笑容地回答道：“几个月前我不是求过你这么做吗？”但他却越来越恼火，简短地命令道：

“我想要前五分钟——他做了什么，他是如何做到的，以及效果如何，然后”——梦幻般地说——“我会知道的——我会知道的。”

现在戴利先生最后一声长长的“啊啊啊”，欧文先生的声音响起

winning applause without words, I believed an idea, new and novel, had sprung into his mind, while his present rapt manner would tell anyone familiar with his ways that the idea was rapidly becoming a plan. I was wondering what it could be, when a sharp "Well?" startled me into swift and beautiful obedience,

"You see, Mr. Daly, I knew absolutely nothing of the story of the play that night. 'The Bells' were, I supposed, church-bells. In the first act the people were rustic--the season winter--snow flying in every time the door opened. The absent husband and father was spoken of by mother and daughter, lover and neighbour. Then there were sleigh-bells heard, whose jingle stopped suddenly. The door opened--Mathias entered, and for the first time winter was made truly manifest to us, and one drew himself together instinctively, for the tall, gaunt man at the door was cold-chilled, just to the very marrow of his bones. Then, after general greetings had been exchanged, he seated himself in a chair directly in the centre of the stage, a mere trifle in advance of others in the scene, and proceeded to remove his long leggings. He drew a great coloured handkerchief and brushed away some clinging snow; then leaning forward, with slightly tremulous fingers, he began to unfasten a top buckle. Suddenly the trembling ceased, the fingers clenched hard upon the buckle, the whole body became still, then rigid--it seemed not to breathe! The one sign of life in the man was the agonisingly strained sense of hearing! His tortured eyes saw nothing. Utterly without speech, without feeling, he listened--breathlessly listened! A cold chill crept stealthily about the roots of my hair, I clenched my hands hard and whispered to myself: 'Will it come, good God, will it come, the thing he listens for?' When with a wild bound, as if every nerve and muscle had been rent by an electric shock, he was upon his feet; and I was answered even before that suffocating cry of terror--'The bells! the bells!--and under cover of the applause that followed I said: 'Haunted! Innocent or guilty, this man is haunted!' And Mr. Daly, I bowed my head to a great actor, for though fine things followed, you know the old saying, that 'no chain is stronger than its weakest link.' Well I always feel that no actor is greater than his carefulest bit of detail."

无声地赢得掌声，我相信一个新奇的想法已经在他的脑海中涌现，而他目前全神贯注的态度会告诉任何熟悉他的方式的人，这个想法正在迅速成为一个计划。我正想知道这可能是什么，突然一声尖利的“嗯？”令我惊讶的是，我迅速而美丽地服从了，

“你看，达利先生，我对那天晚上的故事一无所知。‘钟声’，我猜想，是教堂的钟声。在第一幕中，人们很乡村——冬天的季节——每次门打开时，雪花就会飞进来。母亲和女儿、情人和邻居都会谈论缺席的丈夫和父亲。然后听到雪橇的铃声，叮当声突然停止了。门打开了——马蒂亚斯进来了，冬天第一次真正地出现在我们面前，我们本能地站了起来，因为门口那个瘦高的男人冷得透骨，然后，在互相寒暄之后，他坐在舞台中央的一张椅子上，比现场的其他人稍早一点，然后开始脱掉他的长裤，擦掉一些粘在身上的雪。突然，颤抖停止了，手指用力地握紧了带扣，整个人都静止了，然后僵硬了——他身上唯一的生命迹象就是那令人痛苦的听觉！他完全没有言语，没有任何感觉，他听着——一股冰冷的寒气悄悄地从我的发根处蔓延开来！我用力握紧双手，低声自言自语：“它会来吗，仁慈的上帝，他所倾听的东西会来吗？”当他猛烈地跳跃时，仿佛每一根神经和肌肉都被电击撕裂了，他站了起来；甚至在那令人窒息的恐怖叫声之前我就得到了回答——‘钟声！ 钟声！’——在随后的掌声中我说：“闹鬼了！无论是无辜还是有罪，这个人都闹鬼了！”达利先生，我向一位伟大的演员低下了头，因为尽管接下来发生了美好的事情，但你知道一句老话，“没有链条比它最薄弱的一环更坚固。”嗯，我总觉得没有哪个演员比他最细致的细节更伟大。”

Mr. Daly's pale face had acquired a faint flush of colour, "Thank you!" he said, with real cordiality, and I was delighted to have pleased him, and also to see the end of my troubles, and once more took up the sun-shade.

"I think an actor like that could win any public, don't you?"

"I don't know," I lightly answered. "He is generally regarded as an acquired taste."

"What do you mean?" came the sharp return.

"Why, you must have heard that Mr. Irving's eccentricities are not to be counted upon the fingers of both hands?"

Mr. Daly lifted his brows and smiled a contented smile: "Indeed? And pray, what are these peculiarities?"

"Oh, some are of the figure, some of movement, and some of delivery. A lady told me over there that he could walk like each and every animal of a Noah's ark; and people lay wagers as to whether London will force him to abandon his elocutionary freaks, or he will force London to accept them. I am inclined to back Mr. Irving, myself."

"What! What's that you say? That this fine actor you have described has a marked peculiarity of delivery--of speech?"

"Marked peculiarities? Why, they are murderous! His strange inflections, his many mannerisms are very trying at first, but he conquers before--"

A cry stopped me--a cry of utter disappointment and anger! Mr. Daly stood staring at his notes a moment, then he exclaimed violently: "D--n! d--n! oh, d--n!!!" and savagely tore his scribbled-on paper into bits and flung them on the floor.

Startled at his vexation, convulsed with suppressed laughter at the infantile quality of his profanity, I ventured, in a shaking voice, "I think I'd better go?"

"I think you had!" he agreed curtly; but as I reached the door he said in his most managerial tone: "Miss Morris, it would be better for you to begin with people's faults next time--"

But with the door already open I made bold to reply: "Excuse me, Mr. Daly, but there isn't going to be any next time for me!"

And I turned and fled, wondering all the way home, as I have often

戴利先生苍白的脸色泛起了淡淡的红晕，“谢谢你！”他非常真诚地说道，我很高兴能够取悦他，也看到我的烦恼结束了，我再次拿起遮阳伞。

“我认为这样的演员可以赢得任何公众，不是吗？”

“我不知道。”我淡淡地回答。“他通常被认为是后天培养的品味。”

“你是什么意思？”急剧的回报来了。

“怎么，你一定听说过欧文先生的怪癖不是用双手手指头就能数出来的吧？”

戴利先生扬起眉毛，露出满足的笑容：“是吗？请问，这些特点是什么？”

“哦，有些是身材，有些是动作，有些是交付。那边一位女士告诉我，他可以像诺亚方舟中的每一个动物一样行走；人们打赌伦敦是否会迫使他放弃他的演讲怪癖，或者他会迫使伦敦接受他们。我本人倾向于支持欧文先生。”

“什么！你说什么？你所描述的这个优秀演员有一个明显的演讲特点？”

“明显的怪癖？为什么，它们是凶残的！他奇怪的语调变化，他的许多举止一开始非常困难，但在之前就被征服了——”

一声叫喊让我停了下来——一声彻底失望和愤怒的叫喊！戴利先生站在那儿盯着他的笔记看了一会儿，然后他猛烈地喊道：“该死！该死！哦，该死！！！”并野蛮地把他潦草的纸撕成碎片，扔在地板上。

我被他的烦恼吓了一跳，又被他幼稚的脏话吓得笑得浑身抽搐，我用颤抖的声音大胆地说：“我想我最好走吧？”

“我想你有过！”简短地达成一致；但当我走到门口时，他用他最有管理风格的语气说道：“莫里斯小姐，下次你最好从人们的错误开始——”

但门已经开着，我大胆地回答道：“对不起，戴利先生，我不会再有下次了！”

我转身逃跑，一路上都在疑惑，就像我经常做的那样

wondered since, what was the plan that went so utterly agley that day? Mr. Coghlan he engaged after failing in his first effort, but that other, greater plan; what was it?

从那以后我就想知道，那天进行得如此彻底的计划是什么？在他的第一次努力失败后，他聘请了科格伦先生，但另一个更大的计划；那是什么？

SIR HENRY IRVING

THE STAGE AS AN INSTRUCTOR

To boast of being able to appreciate Shakespeare more in reading him than in seeing him acted used to be a common method of affecting special intellectuality. I hope this delusion--a gross and pitiful one to most of us--has almost absolutely died out. It certainly conferred a very cheap badge of superiority on those who entertained it. It seemed to each of them an inexpensive opportunity of worshipping himself on a pedestal. But what did it amount to? It was little more than a conceited and feather-headed assumption that an unprepared reader, whose mind is usually full of far other things, will see on the instant all that has been developed in hundreds of years by the members of a studious and enthusiastic profession. My own conviction is that there are few characters or passages of our great dramatists which will not repay original study. But at least we must recognise the vast advantages with which a practised actor, impregnated by the associations of his life, and by study--with all the practical and critical skill of his profession up to the date at which he appears, whether he adopts or rejects tradition--addresses himself to the interpretation of any great character, even if he have no originality whatever. There is something still more than this, however, in acting. Every one who has the smallest histrionic gift has a natural dramatic fertility; so that as soon as he knows the author's text, and obtains self-possession, and feels at home in a part without being too familiar with it, the mere automatic action of rehearsing and playing it at once begins to place the author in new lights, and to give the personage being played an individuality partly independent of, and yet consistent with, and rendering more powerfully visible, the dramatist's conception. It is the vast power a good actor has in this way which has led the French to speak of creating a part when they mean its first being played, and French authors are as conscious of the extent and value of this cooperation of actors with them, that they have never objected to the phrase, but, on the contrary, are

亨利·欧文爵士

作为教练的舞台

吹嘘通过阅读莎士比亚比观看他的表演更能欣赏莎士比亚，曾经是影响特殊智力的常见方法。我希望这种错觉——对我们大多数人来说是一种粗俗而可怜的错觉——几乎已经完全消失。它无疑给那些接受它的人一种非常廉价的优越感徽章。对他们每个人来说，这似乎都是一个在神坛上崇拜自己的廉价机会。但这算什么？这只不过是一种自负和轻率的假设，即一个毫无准备的读者，他们的头脑通常充满了其他的事情，会立即看到由勤奋和热情的职业成员在数百年里所发展的一切。我自己的信念是，我们伟大的戏剧家的人物或段落几乎都值得原创研究。但至少我们必须认识到，一个经验丰富的演员，充满了他的生活联想和研究——无论他是否采用或拒绝传统，凭借其职业的所有实践和批判技能，在诠释任何伟大角色时具有巨大的优势，即使他没有任何原创性。然而，表演的意义远不止于此。每一个具有最小表演天赋的人都具有与生俱来的戏剧生育能力。因此，一旦他了解了作者的文本，获得了镇静，并在不太熟悉的情况下对某个角色感到自在，仅仅排练和立即演奏的自动动作就开始将作者置于新的视野中，并赋予所扮演的人物一种部分独立于戏剧家的观念的个性，但又与戏剧家的观念保持一致，并使其更加明显可见。正是一个好演员所拥有的巨大力量，使得法国人在第一次表演时就谈到了创造一个角色，而法国作家也意识到演员与他们合作的程度和价值，他们从未反对过这个短语，相反，他们也意识到了演员与他们合作的程度和价值。

uniformly lavish in their homage to the artists who have created on the boards the parts which they themselves have created on paper.

INSPIRATION IN ACTING

It is often supposed that great actors trust to the inspiration of the moment. Nothing can be more erroneous. There will, of course, be such moments, when an actor at a white heat illumines some passage with a flash of imagination (and this mental condition, by the way, is impossible to the student sitting in his armchair); but the great actor's surprises are generally well weighed, studied, and balanced. We know that Edmund Kean constantly practised before a mirror effects which startled his audience by their apparent spontaneity. It is the accumulation of such effects which enables an actor, after many years, to present many great characters with remarkable completeness.

I do not want to overstate the case, or to appeal to anything that is not within common experience, so I can confidently ask you whether a scene in a great play has not been at some time vividly impressed on your minds by the delivery of a single line, or even of one forcible word. Has not this made the passage far more real and human to you than all the thought you have devoted to it? An accomplished critic has said that Shakespeare himself might have been surprised had he heard the "Fool, fool, fool!" of Edmund Kean. And though all actors are not Keans, they have in varying degree this power of making a dramatic character step out of the page, and come nearer to our hearts and our understandings.

After all, the best and most convincing exposition of the whole art of acting is given by Shakespeare himself: "To hold, as 'twere, the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure." Thus the poet recognised the actor's art as a most potent ally in the representations of human life. He believed that to hold the mirror up to nature was one of the worthiest functions in the sphere of labour, and actors are content to point to his definition of their work as the charter of their privileges.

ACTING AS AN ART. HOW IRVING BEGAN

他们一致向那些在板上创作了他们自己在纸上创作的部份的艺术家致敬。

表演中的灵感

人们通常认为伟大的演员相信当下的灵感。没有什么比这更错误的了。当然，会有这样的时刻，当一个演员在白热化时用一闪而过的想象力照亮了某个段落（顺便说一句，这种精神状态对于坐在扶手椅上的学生来说是不可能的）；但伟大演员的惊喜通常都是经过充分权衡、研究和平衡的。我们知道埃德蒙·基恩不断地在镜子效果前练习，这种效果明显的自发性让他的观众感到惊讶。正是这种效果的积累，才使得一个演员经过多年的磨练，能够完整地呈现出许多伟大的人物形象。

我不想夸大事实，也不想求助于任何不属于一般经验的东西，所以我可以自信地问你，一部伟大戏剧中的一个场景是否曾经因为一句台词，甚至一个有力的词而在你的脑海中留下了生动的印象。这难道没有让这段文字对你来说比你为它投入的所有想法更加真实和人性化吗？一位颇有成就的评论家曾说过，如果莎士比亚本人听到“傻瓜，傻瓜，傻瓜！”这句话，他可能会感到惊讶。埃德蒙·基恩。尽管所有的演员都不是基恩，但他们在不同程度上都有这种能力，让戏剧性的角色走出纸面，更接近我们的内心和我们的理解。

毕竟，莎士比亚本人对整个表演艺术做出了最好、最令人信服的阐释：“仿佛一面镜子照着自然，展现自己的美德，蔑视自己的形象，以及当时的年龄和身体的形式和压力。”因此，诗人认识到演员的艺术是表现人类生活的最有力的盟友。他相信，将镜子照向自然是劳动领域最有价值的职能之一，演员们很乐意指出他对他们的工作的定义是他们的特权宪章。

表演是一门艺术。 欧文是如何开始的

The practice of the art of acting is a subject difficult to treat with the necessary brevity. Beginners are naturally anxious to know what course they should pursue. In common with other actors, I receive letters from young people many of whom are very earnest in their ambition to adopt the dramatic calling, but not sufficiently alive to the fact that success does not depend on a few lessons in declamation. When I was a boy I had a habit which I think would be useful to all young students. Before going to see a play of Shakespeare's I used to form--in a very juvenile way--a theory as to the working out of the whole drama, so as to correct my conceptions by those of the actors; and though I was, as a rule, absurdly wrong, there can be no doubt that any method of independent study is of enormous importance, not only to youngsters, but also to students of a larger growth. Without it the mind is apt to take its stamp from the first forcible impression it receives, and to fall into a servile dependence upon traditions, which, robbed of the spirit that created them, are apt to be purely mischievous. What was natural to the creator is often unnatural and lifeless in the imitator. No two people form the same conceptions of character, and therefore it is always advantageous to see an independent and courageous exposition of an original ideal. There can be no objection to the kind of training that imparts a knowledge of manners and customs, and the teaching which pertains to simple deportment on the stage is necessary and most useful; but you cannot possibly be taught any tradition of character, for that has no permanence. Nothing is more fleeting than any traditional method or impersonation. You may learn where a particular personage used to stand on the stage, or down which trap the ghost of Hamlet's father vanished; but the soul of interpretation is lost, and it is this soul which the actor has to re-create for himself. It is not mere attitude or tone that has to be studied; you must be moved by the impulse of being; you must impersonate and not recite.

FEELING AS A REALITY OR A SEMBLANCE

It is necessary to warn you against the theory expounded with brilliant ingenuity by Diderot that the actor never feels. When Macready played Virginius, after burying his beloved daughter, he confessed that his real

表演艺术的实践是一个很难用必要的简洁来讨论的主题。初学者自然渴望知道他们应该走哪条路。与其他演员一样，我也收到了年轻人的来信，他们中的许多人都非常热衷于从事戏剧事业，但没有充分认识到成功并不取决于一些演讲课程。当我还是个孩子的时候，我有一个习惯，我认为它对所有年轻学生都有用。在去看莎士比亚的戏剧之前，我常常以一种非常幼稚的方式形成一种关于整个戏剧的表演的理论，以便通过演员的想法来纠正我的观念；虽然我的观点通常是错误的，但毫无疑问，任何独立学习的方法都非常重要，不仅对年轻人，而且对成长较大的学生也如此。没有它，心灵很容易从它所接受的第一印象中留下自己的印记，并陷入对传统的奴性依赖，而传统一旦失去了创造传统的精神，就很容易纯粹是恶作剧的。对于创造者来说自然的东西对于模仿者来说往往是不自然的和死气沉沉的。没有两个人会形成相同的性格观念，因此，看到对原始理想的独立而勇敢的阐述总是有利的。传授礼仪和习俗知识的训练是无可反对的，而有关舞台上简单举止的教学是必要的，也是最有用的；但你不可能被教导任何品格传统，因为那不是永恒的。没有什么比任何传统方法或模仿更转瞬即逝的了。你可能会了解到某个特定的人物曾经站在舞台上的什么地方，或者哈姆雷特父亲的鬼魂在哪个陷阱里消失了；但诠释的灵魂已经丢失，演员必须为自己重新创造这个灵魂。需要研究的不仅仅是态度或语气；还有。你必须被存在的冲动所感动；你必须模仿而不是背诵。

感觉是真实的还是假象的

有必要警告你，狄德罗以绝妙的独创性阐述了演员从未感受到的理论。当麦克雷迪扮演维吉纽斯时，在埋葬了他心爱的女儿后，他承认他真正的

experience gave a new force to his acting in the most pathetic situations of the play. Are we to suppose that this was a delusion, or that the sensibility of the man was a genuine aid to the actor? Bannister said of John Kemble that he was never pathetic because he had no children. Talma says that when deeply moved he found himself making a rapid and fugitive observation on the alternation of his voice, and on a certain spasmodic vibration which it contracted in tears. Has not the actor who can thus make his feelings a part of his art an advantage over the actor who never feels, but who makes his observations solely from the feelings of others? It is necessary to this art that the mind should have, as it were, a double consciousness, in which all the emotions proper to the occasion may have full swing, while the actor is all the time on the alert for every detail of his method. It may be that his playing will be more spirited one night than another. But the actor who combines the electric force of a strong personality with a mastery of the resources of his art must have a greater power over his audiences than the passionless actor who gives a most artistic simulation of the emotions he never experiences.

GESTURE. LISTENING AS AN ART. TEAM-PLAY ON THE STAGE

With regard to gesture, Shakespeare's advice is all-embracing. "Suit the action to the word, the word to the action, with this special observance that you overstep not the modesty of nature." And here comes the consideration of a very material part of the actor's business--by-play. This is of the very essence of true art. It is more than anything else significant of the extent to which the actor has identified himself with the character he represents. Recall the scenes between Iago and Othello, and consider how the whole interest of the situation depends on the skill with which the gradual effect of the poisonous suspicion instilled into the Moor's mind is depicted in look and tone, slight of themselves, but all contributing to the intensity of the situation. One of the greatest tests of an actor is his capacity for listening. By-play must be unobtrusive; the student should remember that the most minute expression attracts attention, that nothing is lost, that by-play is as mischievous when it is injudicious as

经验给了他在剧中最悲惨的场景中表演的新力量。 我们是否应该假设这是一种错觉，或者这个人的感性对演员来说是真正的帮助？ 班尼斯特谈到约翰·肯布尔时，他从来没有因为没有孩子而可怜。塔尔玛说，当他深受感动时，他发现自己的快速而短暂地观察自己声音的交替，以及眼泪中收缩的某种痉挛性振动。 能够将自己的感受作为艺术一部分的演员，难道不是比那些从不感受、仅根据他人感受进行观察的演员更有优势吗？ 对于这种艺术来说，心灵应该具有双重意识，在这种意识中，所有适合当时情况的情感都可以充分发挥，而演员则始终对他的方法的每一个细节保持警惕。 也许他这一晚的演奏会比另一晚更加激烈。 但是，将强烈个性的力量与对艺术资源的掌握结合起来的演员，一定比那些对他从未经历过的情感进行最艺术模拟的冷漠演员对观众有更大的影响力。

手势。 聆听是一门艺术。 舞台上的团队合作

关于手势，莎士比亚的建议是包罗万象的。 “言行一致，言行一致，特别注意不要超越自然的谦逊。” 这里需要考虑演员业务中非常重要的部分——逐个剧本。这是真正艺术的本质。 最重要的是演员对自己所扮演的角色的认同程度。 回想一下伊阿古和奥赛罗之间的场景，并考虑一下整个情境的趣味性如何取决于技巧，这种技巧通过表情和语气描绘了逐渐灌输到摩尔人思想中的有毒怀疑的效果，这些技巧本身并不重要，但所有这些都加剧了情境的强度。 对演员最大的考验之一就是他的倾听能力。 附带表演必须不引人注目；学生应该记住，最微小的表达都会引起注意，不会有任何损失，当不明智时，旁白就和恶作剧一样恶作剧。

it is effective when rightly conceived, and that while trifles make perfection, perfection is no trifle. This lesson was enjoined on me when I was a very young man by that remarkable actress, Charlotte Cushman. I remember that when she played Meg Merrilies I was cast for Henry Bertram, on the principle, seemingly, that an actor with no singing voice is admirably fitted for a singing part. It was my duty to give Meg Merrilies a piece of money, and I did it after the traditional fashion by handing her a large purse full of the coin of the realm, in the shape of broken crockery, which was generally used in financial transactions on the stage, because when the virtuous maid rejected with scorn the advances of the lordly libertine, and threw his pernicious bribe upon the ground, the clatter of the broken crockery suggested fabulous wealth. But after the play Miss Cushman, in the course of some kindly advice, said to me: "Instead of giving me that purse, don't you think it would have been much more natural if you had taken a number of coins from your pocket, and given me the smallest? That is the way one gives alms to a beggar, and it would have added to the realism of the scene." I have never forgotten that lesson, for simple as it was, it contained many elements of dramatic truth. It is most important that an actor should learn that he is a figure in a picture, and that the least exaggeration destroys the harmony of the composition. All the members of the company should work toward a common end, with the nicest subordination of their individuality to the general purpose. Without this method a play when acted is at best a disjointed and incoherent piece of work, instead of being a harmonious whole like the fine performance of an orchestral symphony.

如果构思正确，它就会发挥作用，虽然小事造就完美，但完美绝非小事。 当我还很年轻的时候，杰出的女演员夏洛特·库什曼就给我上了这个课。 我记得当她扮演梅格·梅里利斯时，我被选为亨利·伯特伦，原则上看来，一个没有歌喉的演员非常适合唱歌的角色。 我有责任给梅格·梅里利斯一块钱，按照传统的方式，我递给她一个装满王国硬币的大钱包，形状是破碎的陶器，通常用于舞台上的金融交易，因为当贤淑的女仆轻蔑地拒绝贵族浪子的求爱，并将他有害的贿赂扔在地上时，破碎陶器的叮当声暗示着巨大的财富。 但演出结束后，库什曼小姐在提出一些善意的建议时对我说：“你不认为把那个钱包给我，而是从口袋里拿出一些硬币，给我最小的一个，会更自然吗？这就是向乞丐施舍的方式，它会增加场景的真实感。” 我永远都不会忘记那个教训，因为它很简单，但它包含了许多戏剧性的真相。最重要的是，演员应该知道自己是画面中的一个角色，稍有夸张就会破坏构图的和谐。 公司的所有成员都应该为一个共同的目标而努力，使他们的个性最好地服从于总体目标。 如果没有这种方法，戏剧在演出时最多只能是一部支离破碎、不连贯的作品，而不是像管弦乐交响曲那样的和谐整体。

HENRY BRODRIBB IRVING

THE CALLING OF AN ACTOR

I received, not very long ago, in a provincial town, a letter from a young lady, who wished to adopt the stage as a profession but was troubled in her mind by certain anxieties and uncertainties. These she desired me to relieve. The questions asked by my correspondent are rather typical questions-questions that are generally asked by those who, approaching the stage from the outside, in the light of prejudice and misrepresentation, believe the calling of the actor to be one morally dangerous and intellectually contemptible; one in which it is equally easy to succeed as an artist and degenerate as an individual. She begins by telling me that she has a "fancy for the stage," and has "heard a great many things about it." Now, for any man or woman to become an actor or actress because they have a "fancy for the stage" is in itself the height of folly. There is no calling, I would venture to say, which demands on the part of the aspirant greater searching of heart, thought, deliberation, real assurance of fitness, reasonable prospect of success before deciding to follow it, than that of the actor. And not the least advantage of a dramatic school lies in the fact that some of its pupils may learn to reconsider their determination to go on the stage, become convinced of their own unfitness, recognise in time that they will be wise to abandon a career which must always be hazardous and difficult even to those who are successful, and cruel to those who fail. Let it be something far sterner and stronger than mere fancy that decides you to try your fortunes in the theatre.

My correspondent says she has "heard a great many things about the stage." If I might presume to offer a piece of advice, it would be this: Never believe anything you hear about actors and actresses from those who are not actually familiar with them. The amount of nonsense, untruth, sometimes mischievous, often silly, talked by otherwise rational people about the theatre, is inconceivable were it not for one's own personal experience. It is one of the penalties of the glamour, the illusion

亨利·布罗德里布·欧文

演员的呼唤

不久前，我在一个省城收到一封来自一位年轻女士的来信，她希望以舞台为职业，但内心却因某些焦虑和不确定性而困扰。她希望我帮她解决这些问题。我的记者提出的问题是相当典型的问题——这些问题通常是由那些从外部走上舞台的人提出的，由于偏见和歪曲，他们认为演员的职业在道德上是危险的，在智力上是可鄙的；在这样的环境中，作为一名艺术家很容易取得成功，而作为一个个人则很容易堕落。她首先告诉我她“对舞台很感兴趣”，并且“听说过很多关于舞台的事情”。现在，任何男人或女人因为“对舞台的喜爱”而成为一名演员，这本身就是愚蠢至极的行为。我敢说，没有什么职业比演员的职业更需要有抱负的人在决定从事职业之前更加深思熟虑、思考、深思熟虑、真正的健康保证、合理的成功前景。戏剧学校最重要的优势在于，它的一些学生可能会学会重新考虑自己登上舞台的决心，确信自己不适合，及时认识到放弃职业生涯是明智的，因为即使对那些成功的人来说，这种职业也总是充满危险和困难，而对失败的人来说却是残酷的。让它成为比单纯的幻想更严峻、更强烈的东西，让你决定去剧院碰碰运气。

我的记者说她“听说过很多关于舞台的事情”。如果我可以提出一条建议，那就是：永远不要相信那些不熟悉男女演员的人所说的任何关于他们的东西。如果没有自己的亲身经历，理性的人谈论戏剧时所讲的废话、不实之词、有时是顽皮的、常常是愚蠢的，是不可想象的。这是魅力、幻觉的惩罚之一

of the actor's art, that the public who see men and women in fictitious but highly exciting and moving situations on the stage, cannot believe that when they quit the theatre, they leave behind them the emotions, the actions they have portrayed there. And as there is no class of public servants in whom the public they serve take so keen an interest as actors and actresses, the wildest inventions about their private lives and domestic behaviour pass as current, and are eagerly retailed at afternoon teas in suburban drawing-rooms.

REQUIREMENTS FOR THE STAGE

Now, the first question my correspondent asks me is this: "Does a young woman going on the stage need a good education and also to know languages?" To answer the first part of the question is not, I think, very difficult. The supremely great actor or actress of natural genius need have no education or knowledge of languages; it will be immaterial whether he or she has enjoyed all the advantages of birth and education or has been picked up in the streets; genius, the highest talent, will assert itself irrespective of antecedents. But I should say that any sort of education was of the greatest value to an actor or actress of average ability, and that the fact that the ranks of the stage are recruited to-day to a certain extent from our great schools and universities, from among classes of people who fifty years ago would never have dreamed of entering our calling, is one on which we may congratulate ourselves. Though the production of great actors and actresses will not be affected either one way or the other by these circumstances, at the same time our calling must benefit in the general level of its excellence, in its fitness to represent all grades of society on the stage, if those who follow it are picked from all classes, if the stage has ceased to be regarded as a calling unfit for a man or woman of breeding or education,

The second question this lady asks me is this:

"Does she need to have her voice trained, and about what age do people generally commence to go on the stage?" The first part of this question as to voice training touches on the value of an Academy of Acting. Of the value--the practical value--of such an institution rightly

演员艺术的核心是，观众在舞台上看到虚构但高度激动人心的场景中的男男女女，无法相信当他们离开剧院时，他们留下了他们在那里描绘的情感和动作。由于没有哪个公务员阶层像演员那样对他们所服务的公众如此感兴趣，因此关于他们的私生活和家庭行为的最疯狂的发明成为流行，并在郊区客厅的下午茶时热切地传播。

舞台要求

现在，我的记者问我的第一个问题是：“一个登上舞台的年轻女性是否需要接受良好的教育并懂得语言？”我认为回答问题的第一部分并不是很难。具有天赋的最伟大的演员不需要受过教育或没有语言知识；无论他或她是否享有出身和教育的所有优势，还是在街上被捡到，都无关紧要；天才，最高的天才，无论前因如何，都会坚持自己的主张。但我应该说，任何形式的教育对于具有平均能力的演员来说都是最有价值的，事实上，今天的舞台队伍在一定程度上是从我们伟大的学校和大学中招募的，是从五十年前从未梦想过进入我们职业的人群中招募的，这一事实是我们值得庆幸的。虽然伟大男女演员的产生不会受到这些环境的影响，但与此同时，如果追随者是从各个阶层中挑选出来的，如果舞台不再被视为不适合有教养或受过教育的男人或女人的召唤，我们的职业必须在其卓越的总体水平上受益，在它适合在舞台上代表社会各个阶层的适合性中受益。

这位女士问我的第二个问题是：

“她的声音需要训练吗？一般几岁开始上台？”这个问题的第一部分涉及声音训练，涉及表演学院的价值。这样一个机构的价值——实用价值——是正确的

conducted there can be no doubt. That acting cannot be taught is a well-worn maxim and perhaps a true one; but acting can be disciplined; the ebullient, sometimes eccentric and disordered manifestations of budding talent may be modified by the art of the teacher; those rudiments, which many so often acquire painfully in the course of rehearsal, the pupils who leave an academy should be masters of and so save much time and trouble to those whose business it is to produce plays. The want of any means of training the beginner, of coping at all with the floods of men and women, fit and unfit, who are ever clamouring at the doors of the theatre, has been a long-crying and much-felt grievance. The establishment of this academy should go far to remove what has been by no means an unjust reproach to our theatrical system. As to the age at which a person should begin a theatrical career, I do not think there is any actor or actress who would not say that it is impossible to begin too early--at least, as early as a police magistrate will allow. That art is long and life short applies quite as truthfully to the actor's as to any other art, and as the years go on there must be many who regret that they did not sooner decide to follow a calling which seems to carry one all too quickly through the flight of time.

TEMPTATIONS ON THE STAGE

My correspondent also asks me a question which I shall answer very briefly, but which it is as well should be answered; She writes, "Are there many temptations for a girl on the stage, and need she necessarily fall into them?" Of course there are such temptations on the stage, as there must be in any calling in which men and women are brought into contact on a footing of equality; perhaps these temptations are somewhat intensified in the theatre. At the same time, I would venture to say from my own experience of that branch of theatrical business with which I have been connected--and in such matters one can only speak from personal experience--that any woman yielding to these temptations has only herself to blame, that any well-brought-up, sensible girl will, and can, avoid them altogether, and that I should not make these temptations a ground for dissuading any young woman in whom I might be interested from joining our calling. To say, as a writer once said, that it was impossible for a girl

进行毫无疑问。表演是无法教授的，这是一句老生常谈的格言，也许也是真的。但表演是可以遵守纪律的；初露才华的热情洋溢、有时古怪和混乱的表现可以通过教师的艺术来改变；许多人经常在排练过程中痛苦地掌握这些基础知识，离开学院的学生应该成为大师，这样可以为那些以制作戏剧为己任的人节省大量时间和麻烦。缺乏任何培训初学者的手段，无法应对在剧院门口不断喧闹的大量男男女女，无论健康与否，一直是人们长期哭泣和深感不满的事情。这个学院的成立应该能够消除对我们戏剧体系的不公正的指责。至于一个人应该在什么年龄开始从事戏剧事业，我想没有哪个演员会说不可能太早开始——至少是在治安法官允许的范围内。艺术是漫长的，生命是短暂的，这句话同样适用于演员的艺术，也适用于任何其他艺术，随着岁月的流逝，一定有很多人后悔自己没有早点决定追随一种似乎带着一个人过快地穿越时间的召唤。

舞台上的诱惑

我的通讯员还问了我一个问题，我将非常简短地回答这个问题，但也应该回答这个问题。她写道：“舞台上的女孩有很多诱惑吗？她一定会陷入其中吗？”当然，舞台上也存在着这样的诱惑，正如任何男女平等接触的职业中必然存在的那样。也许这些诱惑在戏剧中有所加剧。与此同时，我敢说，根据我自己在与我有联系的戏剧行业的经历——在这种事情上，人们只能从个人经历中说话——任何屈服于这些诱惑的女人都只能怪自己，任何有教养、明智的女孩都会而且能够完全避免它们，而且我不应该以这些诱惑为理由来劝阻任何我可能感兴趣的年轻女性加入我们的事业。正如一位作家曾经说过的那样，这对于一个女孩来说是不可能的

to succeed on the stage without impaired morals, is a statement as untrue as to say that no man can succeed as a lawyer unless he be a rogue, a doctor unless he be a quack, a parson unless he be a hypocrite.

To all who intend to become actors and actresses, my first word of advice would be--Respect this calling you have chosen to pursue. You will often in your experience hear it, see it in print, slighted and contemned. There are many reasons for this. Religious prejudice, fostered by the traditions of a by no means obsolete Puritanism, is one; the envy of those who, forgetting the disadvantages, the difficulties, the uncertainty of the actor's life, see only the glare of popular adulation, the glitter of the comparatively large salaries paid to a few of us--such unreasoning envy as this is another; and the want of sympathy of some writers with the art itself, who, unable to pray with Goethe and Voltaire, remain to scoff with Jeremy Collier, is a third. There are causes from without that will always keep alive a certain measure of hostility towards the player. As long as the public, in Hazlitt's words, feel more respect for John Kemble in a plain coat than the Lord Chancellor on the Woolsack, so long will this public regard for the actor provoke the resentment of those whose achievements in art appeal less immediately, less strikingly, to their audience. But if they would only pause to consider, surely they might lay to their souls the unction that the immediate reward of the actor in his lifetime is merely nature's compensation to him for the comparative oblivion of his achievements when he has ceased to be. Imagine for one moment Shakespeare and Garrick contemplating at the present moment from the heights the spectacle of their fame. Who would grudge the actor the few years of fervid admiration he was privileged to enjoy, some one hundred and fifty years ago, as compared with the centuries of living glory that have fallen to the great poet?

Sometimes you may hear your calling sneered at by those who pursue it. There are few professions that are not similarly girded at by some of their own members, either from disappointment or some ingrained discontent. When you hear such detraction, fix your thoughts not on the paltry accidents of your art, such as the use of cosmetics and other little infirmities of its practice, things that are obvious marks for the cheap sneer,

要想在舞台上取得成功而道德不受损，这句话就像说没有一个人除非是流氓就不可能成为一名律师，除非他是庸医就不可能成为一名医生，除非是伪君子否则就不可能成为一名牧师一样不真实。

对于所有想要成为演员的人，我的第一句话是——尊重你选择追求的使命。 在你的经历中，你经常会听到这样的说法，在印刷品上看到这样的说法，受到轻视和蔑视。 造成这种情况的原因有很多。宗教偏见就是其中之一，它是由绝不过时的清教主义传统所培育的。那些忘记了演员生活的缺点、困难和不确定性，只看到大众奉承的目光，以及支付给我们少数人的相对较高的薪水的光彩的人的嫉妒——像这样的无理嫉妒是另一种； 第三，一些作家对艺术本身缺乏同情心，他们无法与歌德和伏尔泰一起祈祷，却仍然嘲笑杰里米·科利尔。 一些外部因素总是会导致对玩家的一定程度的敌意。 用黑兹利特的话说，只要公众对穿便衣的约翰·肯布尔比对羊毛袋上的大法官更加尊重，那么公众对演员的这种尊重就会激起那些在艺术成就上对观众不那么直接、不那么引人注目的人的怨恨。 但只要他们停下来思考一下，他们肯定会在自己的灵魂中留下这样的印记：演员生前的直接回报只不过是大自然对他的补偿，因为当他不再存在时，他的成就相对被遗忘了。 想象一下莎士比亚和加里克此刻正在高处沉思他们的名声奇观。 与这位伟大诗人几个世纪以来的荣耀相比，谁会嫉妒这位演员在大约一百五十年前有幸享受了几年的热烈钦佩呢？

有时你可能会听到那些追求你的使命的人嘲笑你的使命。 几乎所有的职业都受到了一些成员的同样的戒备，要么是出于失望，要么是出于一些根深蒂固的不满。 当你听到这样的贬低时，不要把你的注意力集中在你的艺术中微不足道的意外上，比如化妆品的使用和艺术实践中的其他小缺陷，这些都是廉价冷笑的明显标志，

but look rather to what that art is capable of in its highest forms, to what is the essence of the actor's achievement, what he can do and has done to win the genuine admiration and respect of those whose admiration and respect have been worth the having.

ACTING IS A GREAT ART

You will read and hear, no doubt, in your experience, that acting is in reality no art at all, that it is mere sedulous copying of nature, demanding neither thought nor originality. I will only cite in reply a passage from a letter of the poet Coleridge to the elder Charles Mathews, which, I venture to think, goes some way to settle the question. "A great actor," he writes, "comic or tragic, is not to be a mere copy, a fac-simile, but an imitation of nature; now an imitation differs from a copy in this, that it of necessity implies and demands a difference, whereas a copy aims at identity and what a marble peach on the mantelpiece, that you take up deluded and put down with a pettish disgust, is compared with a fruit-piece of Vanhuysen's, even such is a mere copy of nature, with a true histrionic imitation. A good actor is Pygmalion's statue, a work of exquisite art, animated and gifted with motion; but still art, still a species of poetry." So writes Coleridge. Raphael, speaking of painting, expresses the same thought, equally applicable to the art of acting. "To paint a fair one," he says, "it is necessary for me to see many fair ones; but because there is so great a scarcity of lovely women, I am constrained to make use of one certain ideal, which I have formed to myself in my own fancy." So the actor who has to portray Hamlet, Othello, Macbeth--any great dramatic character--has to form an ideal of such a character in his own fancy, in fact, to employ an exercise of imagination similar to that of the painter who seeks to depict an ideal man or woman; the actor certainly will not meet his types of Hamlet and Othello in the street.

But, whilst in your hearts you should cherish a firm respect for the calling, the art you pursue, let that respect be a silent and modest regard; it will be all the stronger for that. I have known actors and actresses who were always talking about their art with a big A, their "art-life," their "life-work," their careers and futures, and so on. Keep these things to

而是关注艺术在其最高形式中的能力，演员成就的本质是什么，他能够做什么以及已经做了什么来赢得那些值得钦佩和尊重的人的真正钦佩和尊重。

表演是一门伟大的艺术

毫无疑问，根据你的经验，你会读到并听到，表演实际上根本不是艺术，它只是对自然的刻意复制，既不需要思考，也不需要原创性。我只会引用诗人柯勒律治写给老查尔斯·马修斯的一封信中的一段话作为答复，我大胆地认为，这在某种程度上解决了这个问题。他写道：“一个伟大的演员，无论是喜剧还是悲剧，都不仅仅是一个复制品，一个虚构的明喻，而是对自然的模仿；模仿与复制品的不同之处在于，它必然意味着并要求差异，而复制品的目的是同一性，而壁炉架上的一个大理石桃子，你带着迷惑的心情拿起，又带着小气的厌恶放下，与范海森的一个水果相比，即使它只是一个皮格马利翁的雕像是对自然的复制，具有真正的戏剧性模仿，是一件精美的艺术作品，充满活力，充满动感；但仍然是艺术，仍然是一种诗歌。”柯勒律治如此写道。拉斐尔在谈到绘画时表达了同样的想法，同样适用于表演艺术。“要画出一个美丽的女人，”他说，“我必须看到许多美丽的女人；但由于可爱的女人非常稀缺，我不得不利用一种特定的理想，这是我在自己的想象中为自己形成的。”因此，扮演哈姆雷特、奥赛罗、麦克白——任何伟大的戏剧人物——的演员必须在自己的想象中形成这样一个角色的理想，事实上，运用类似于画家试图描绘理想的男人或女人的想象力；演员当然不会在街上遇到他喜欢的哈姆雷特和奥赛罗。

但是，虽然你们内心应该对自己的使命、所追求的艺术抱有坚定的尊重，但让这种尊重成为一种沉默和谦虚的尊重；它将因此变得更加强大。我认识一些演员，他们总是用大A谈论他们的艺术，他们的“艺术生活”，他们的“生活工作”，他们的职业和未来，等等。保留这些东西

yourselves, for I have observed that eloquence and hyper-earnestness of this kind not infrequently go with rather disappointing achievement. Think, act, but don't talk about it. And, above all, because you are actors and actresses, for that very reason be sincere and unaffected; avoid rather than court publicity, for you will have quite enough of it if you get on in your profession; the successful actor is being constantly tempted to indiscretion. Do not yield too readily to the blandishments of the photographer, or the enterprising editor who asks you what are the love scenes you have most enjoyed playing on the stage, and whether an actor or actress can be happy though married. Be natural on the stage, and be just as natural off it; regard the thing you have to do as work that has to be done to the best of your power; if it be well done, it will bring its own reward. It may not be an immediate reward, but have faith, keep your purpose serious, so serious as to be almost a secret; bear in mind that ordinary people expect you, just because you are actors and actresses, to be extraordinary, unnatural, peculiar; do your utmost at all times and seasons to disappoint such expectations.

RELATIONS TO "SOCIETY"

To the successful actor society, if he desire it, offers a warm and cordial welcome. Its members do not, it is true, suggest that he should marry with their daughters, but why should they? An actor has a very unattractive kind of life to offer to any woman who is not herself following his profession. What I mean is that the fact of a man being an actor does not debar him from such gratification as he may find in the pleasures of society. And I believe that the effect of such raising of the actor's status as has been witnessed in the last fifty years has been to elevate the general tone of our calling and bring into it men and women of education and refinement.

At the same time, remember that social enjoyments should always be a secondary consideration to the actor, something of a luxury to be sparingly indulged in. An actor should never let himself be beguiled into the belief that society, generally speaking, is seriously interested in what he does, or that popularity in drawing-rooms connotes success in the theatre. It does

你们自己，因为我观察到，这种雄辩和极度真诚往往会带来相当令人失望的成就。思考、行动，但不要谈论它。最重要的是，因为你们是演员，所以要真诚、不做作；避免而不是寻求公众的关注，因为如果你在自己的职业上有所进展，你就会受够了。成功的演员总是会受到不检点的诱惑。不要轻易屈服于摄影师的甜言蜜语，或者有进取心的编辑问你最喜欢在舞台上表演的爱情场景是什么，以及演员结婚后能否幸福。台上自然，台下也同样自然；将你必须做的事情视为必须尽你所能完成的工作；如果做得好，它会带来自己的回报。它可能不是立即的奖励，但要有信心，严肃地对待你的目标，严肃到几乎成为一个秘密；请记住，仅仅因为你是演员，普通人就期望你是非凡的、不自然的、奇特的；无论什么时候、什么季节，都要竭尽全力不辜负这样的期望。

与“社会”的关系

如果他愿意的话，对于成功的演员协会来说，他会受到热烈和诚挚的欢迎。确实，其成员并不建议他与他们的女儿结婚，但他们为什么要这样做呢？对于任何不从事其职业的女性来说，演员的生活是非常没有吸引力的。我的意思是，一个人成为演员这一事实并不妨碍他从社会的乐趣中获得满足。我相信，正如过去五十年所见证的那样，演员地位的提高所带来的影响是提升了我们职业的总体基调，并让受过教育和有教养的男女加入其中。

同时，请记住，对于演员来说，社交享受永远应该是次要的考虑因素，是一种需要谨慎沉迷的奢侈品。演员永远不应该让自己相信社会总体上对他所做的事情非常感兴趣，或者认为在客厅受欢迎就意味着在剧院取得成功。确实如此

nothing of the kind. Always remember that you can hope to have but few, very few friends or admirers of any class who will pay to see you in a failure; you will be lucky if a certain number do not ask you for free admission to see you in a success.

THE FINAL SCHOOL IS THE AUDIENCE

It is to a public far larger, far more real and genuine than this, that you will one day have to appeal. It is in their presence that you will finish your education. The final school for the actor is his audience; they are the necessary complement to the exercise of his art, and it is by the impression he produces on them that he will ultimately stand or fall; on their verdict, and on their verdict alone, will his success or failure as an artist depend. But, if you have followed carefully, assiduously, the course of instruction now open to you, when the time has arrived for you to face an audience you will start with a very considerable handicap in your favour. If you have learnt to move well and to speak well, to be clear in your enunciation and graceful in your bearing, you are bound to arrest at once the attention of any audience, no matter where it may be, before whom you appear. Obvious and necessary as are these two acquirements of graceful bearing and correct diction, they are not so generally diffused as to cease to be remarkable. Consequently, however modest your beginning on the stage, however short the part you may be called upon to play, you should find immediately the benefit of your training. You may have to unlearn a certain amount, or rather to mould and shape what you have learnt to your new conditions, but if you have been well grounded in the essential elements of an actor's education, you will stand with an enormous advantage over such of your competitors as have waited till they go into a theatre to learn what can be acquired just as well, better, more thoroughly, outside it.

It has been my object to deal generally with the actor's calling, a calling, difficult and hazardous in character, demanding much patience, self-reliance, determination, and good temper. This last is not one of its least important demands on your character. Remember that the actor is not in one sense of the word an independent artist; it is his misfortune that

根本不是这样的。永远记住，你希望有很少、很少的朋友或任何阶层的仰慕者愿意花钱看你失败。如果某个数字不要求您免费入场，那么您将很幸运看到您的成功。

最后的学校是观众

有一天，你必须向比这更大、更真实、更真诚的公众发出呼吁。在他们的存在下，您将完成学业。演员的最后一所学校是他的观众；它们是他艺术实践的必要补充，而他最终的成败取决于他给它们留下的印象。他作为艺术家的成功或失败将取决于他们的裁决，并且仅取决于他们的裁决。但是，如果你仔细、刻苦地遵循了现在向你开放的教学课程，那么当你面对观众的时候，你将在开始时遇到一个对你有利的相当大的障碍。如果你学会了良好的动作和说话，清晰的发音和优雅的举止，你一定会立即吸引任何观众的注意力，无论你在哪里，在谁面前。优雅的举止和正确的措辞这两项技能是显而易见和必要的，但它们并没有如此普遍地传播，以至于不再引人注目。因此，无论你在舞台上的起步多么谦虚，无论你被要求扮演的角色多么短暂，你都应该立即发现你的训练的好处。你可能必须忘掉一些东西，或者更确切地说，根据新的条件塑造和塑造你所学到的东西，但如果你在演员教育的基本要素上打下了坚实的基础，那么你将比你的竞争对手拥有巨大的优势，因为他们等到进入剧院才学习在外面也能学到同样、更好、更彻底的东西。

我的目标是总体上处理演员的使命，一种性格上困难和危险的使命，需要很大的耐心、自力更生、决心和好脾气。最后这并不是对你的角色最不重要的要求之一。请记住，演员并不是某种意义上的独立艺术家；而是一位独立艺术家。这是他的不幸

the practice of his art is absolutely dependent on the fulfilment of elaborate external conditions. The painter, the musician, so long as they can find paint and canvas, ink and paper, can work at their art, alone, independent of external circumstances. Not so the actor. Before he can act, the theatre, the play, scenery, company, these requisites, not by any means too easy to find, must be provided. And then it is in the company of others, his colleagues, that his work has to be done. Consequently patience, good temper, fairness, unselfishness are qualities he will do well to cultivate, and he will lose nothing, rather gain, by the exercise of them. The selfish actor is not a popular person, and, in my experience, not as a rule a successful one. "Give and take," in this little world of the theatre, and you will be no losers by it.

Learn to bear failure and criticism patiently. They are part of the actor's lot in life. Critics are rarely animated by any personal hostility in what they may write about you, though I confess that when one reads an unfavourable criticism, one is inclined to set it down to anything but one's own deserving. I heard a great actor once say that we should never read criticisms of ourselves till a week after they were written--admirable counsel--but I confess I have not yet reached that pitch of self-restraint that would enable me to overcome my curiosity for seven days. It is, however, a state of equanimity to look forward to. In the meantime, content yourself with the recollection that ridicule and damning criticism have been the lot at some time in their lives of the most famous actors and actresses, that the unfavourable verdict of to-day may be reversed to-morrow. It is no good resenting failure; turn it to account rather; try to understand it, and learn something from it. The uses of theatrical adversity may not be sweet, but rightly understood they may be very salutary.

Do not let failure make you despond. Ours is a calling of ups and downs; it is an advantage of its uncertainty that you never know what may happen next; the darkest hour may be very near the dawn. This is where Bohemianism, in the best sense of the term, will serve the actor. I do not mean by Bohemianism chronic intemperance and insolvency. I mean the gay spirit of daring and enterprise that greets failure as graciously as

他的艺术实践绝对依赖于复杂的外部条件的实现。画家、音乐家，只要他们能找到颜料和画布、墨水和纸张，就可以独立地从事他们的艺术，不受外部环境的影响。演员则不然。在他能够表演之前，必须提供戏剧、戏剧、布景、陪伴，这些必需品无论如何都不容易找到。然后他的工作必须在他人的、他的同事的陪伴下完成。因此，耐心、好脾气、公平、无私都是值得培养的品质，通过运用这些品质，他不会失去任何东西，反而会有所收获。自私的演员不是一个受欢迎的人，而且根据我的经验，通常也不是一个成功的人。在这个戏剧的小世界里，“给予和索取”，你不会因此而成为失败者。

学会耐心地承受失败和批评。他们是演员生活的一部分。批评者很少会因为他们写的关于你的个人敌意而激动，尽管我承认，当一个人读到一篇不利的批评时，人们倾向于将其归因于任何事情，而不是自己应得的。我曾听一位伟大的演员说过，我们永远不要在写完一周后才阅读对自己的批评——这是令人钦佩的建议——但我承认，我还没有达到那种自我克制的程度，能够让我在七天内克服好奇心。然而，这是一种值得期待的平静状态。与此同时，你要满足于这样的回忆：嘲笑和严厉的批评在最著名的男女演员的生命中的某个时刻经常发生，今天的不利判决明天可能会被推翻。怨恨失败是没有好处的；而是将其转为帐户；尝试理解它，并从中学习一些东西。戏剧逆境的用途可能并不甜蜜，但正确理解它们可能非常有益。

不要让失败让你灰心丧气。我们的呼唤是风风雨雨；其不确定性的一个优点是你永远不知道接下来会发生什么；最黑暗的时刻可能已经临近黎明。从最好的意义上来说，这就是波西米亚主义为演员服务的。我所说的波西米亚主义并不是指长期的放纵和资不抵债。我指的是勇敢和进取的快乐精神，像对待失败一样优雅地迎接失败

success; the love of your own calling and your comrades in that calling, a love that, no matter what your measure of success, will ever remain constant and enduring; the recognition of the fact that as an actor you but consult your own dignity in placing your own calling as a thing apart, in leading such a life as the necessities of that calling may demand; and choosing your friends among those who regard you for yourself, not those to whom an actor is a social puppet, to be taken up and dropped as he happens for the moment to be more or less prominent in the public eye. If this kind of Bohemianism has some root in your character, you will find the changes and chances of your calling the easier to endure.

FAILURE AND SUCCESS

Do not despond in failure, neither be over-exalted by success. Remember one success is as nothing in the history of an actor's career; he has to make many before he can lay claim to any measure of fame; and over-confidence, an inability to estimate rightly the value of a passing triumph, has before now harmed incalculably many an actor or actress. You will only cease to learn your business when you quit it; look on success as but another lesson learnt to be turned to account in learning the next. The art of the actor is no less difficult, no less long in comparison with life, than any other art. In the intoxicating hour of success let this chastening thought have some place in your recollection.

When you begin work as actors or actresses, play whenever you can and whatever you can. Remember that the great thing for the actor is to be seen as often as possible, to be before the public as much as he can, no matter how modest the part, how insignificant the production. It is only when an actor has reached a position very secure in the public esteem that he can afford, or that it may be his duty, to be careful as to what he undertakes. But before such a time is reached his one supreme object must be to get himself known to the public, to let them see his work under all conditions, until they find something to identify as peculiarly his own; he should think nothing too small or unimportant to do, too tiresome or laborious to undergo. Work well and conscientiously done must attract attention; there is a great deal of lolling and idleness among the many

成功;对自己的使命和使命中的战友的爱,无论你的成功程度如何,这种爱都将永远保持不变和持久;认识到这样一个事实:作为一名演员,在将自己的职业视为一个独立的事物时,在过着该职业可能要求的生活时,您只需考虑自己的尊严;在那些视你为己任的人中选择你的朋友,而不是那些视演员为社会傀儡的人,当他在公众眼中碰巧或多或少突出时,他们就会被接纳或抛弃。如果这种波西米亚主义在你的性格中扎根,你会发现你的职业的变化和机会更容易忍受。

失败与成功

不要因失败而灰心丧气,也不因成功而得意忘形。请记住,在演员的职业生涯中,一次成功是微不足道的;他必须取得很多成就才能获得任何程度的名气。过度自信,无法正确估计短暂胜利的价值,此前已经给许多演员造成了不可估量的伤害。只有当你放弃自己的业务时,你才会停止学习;将成功视为另一个教训,可以在学习下一个教训时加以考虑。演员的艺术与生活相比,并不比任何其他艺术简单,也同样漫长。在令人陶醉的成功时刻,让这种磨炼思想在你的记忆中占据一席之地。

当你开始作为演员工作时,只要有可能,就尽可能地表演。请记住,对于演员来说,最伟大的事情就是尽可能多地被看到,尽可能多地出现在公众面前,无论角色多么谦虚,制作多么微不足道。只有当一个演员在公众的尊重中达到了非常有保障的地位时,他才有能力承担,或者说,他可能有责任谨慎对待他所从事的事情。但在这个时刻到来之前,他的一个最高目标必须是让公众了解他自己,让他们在任何情况下都能看到他的作品,直到他们找到一些可以识别为他自己的作品为止;他不应该认为任何事情太小或不重要而不能做,太累或费力而不能承受。工作做得好、认真,一定会引起关注;许多人都懒洋洋、无所事事

thoughtless and indifferent persons who drift on to the stage as the last refuge of the negligent or incompetent.

The stage will always attract a certain number of worthless recruits because it is so easy to get into the theatre somehow or other; there is no examination to be passed, no qualification to be proved before a person is entitled to call himself an actor. And then the life of an actor is unfortunately, in these days of long runs, one that lends itself to a good deal of idleness and waste of time, unless a man or woman be very determined to employ their spare time profitably. For this reason, I should advise any actor, or actress, to cultivate some rational hobby or interest by the side of their work; for until the time comes for an actor to assume the cares and labours of management, he must have a great deal of time on his hands that can be better employed than in hanging about clubs or lolling in drawing-rooms. At any rate, the actor or actress who thinks no work too small to do, and to do to the utmost of his or her ability, who neglects no opportunity that may be turned to account--and every line he or she speaks is an opportunity--must outstrip those young persons who, though they may be pleased to call themselves actors and actresses, never learn to regard the theatre as anything but a kind of enlarged back-drawing-room, in which they are invited to amuse themselves at an altogether inadequate salary.

In regard to salary, when you start in your profession, do not make salary your first consideration; do not suffer a few shillings or a pound or two to stand between you and work. This is a consideration you may keep well in mind, even when you have achieved some measure of success. Apart from the natural tendency of the individual to place a higher value on his services than that attached to them by others, it is often well to take something less than you ask, if the work offered you is useful. Remember that the public judge you by your work, they know nothing and care little about what is being paid you for doing it. To some people their own affairs are of such supreme importance that they cannot believe that their personal concerns are unknown to, and unregarded by, the outside world. The intensely personal, individual character of the actor's work is bound to induce a certain temptation to an exaggerated egotism. We are

那些没有思想、冷漠的人，他们漂流到舞台上，作为疏忽或无能的人的最后避难所。

舞台总是会吸引一定数量的无用之人，因为进入剧院是如此容易。一个人有权称自己为演员之前，无需通过任何考试，无需证明任何资格。不幸的是，在如今的长跑时代，演员的生活很容易变得闲散和浪费时间，除非一个男人或女人下定决心充分利用他们的业余时间来获利。因此，我建议任何一个演员，在工作之余，培养一些理性的爱好或兴趣；因为在演员承担管理工作之前，他手上必须有大量的时间，这些时间比泡在俱乐部里或懒洋洋地躺在客厅里更好。无论如何，那些认为没有什么工作是小到不能做的，并且要尽其所能，不放过任何一个可以利用的机会的男女演员——他或她所说的每一句台词都是一个机会——一定比那些年轻人更胜一筹，他们虽然可能很乐意自称演员，但从来没有学会把剧院看成是一种扩大的后客厅，他们被邀请在里面以微不足道的薪水自娱自乐。

关于薪资，当你刚入行时，不要把薪资作为你的首要考虑因素；不要让几先令或一两英镑妨碍你和工作。即使您已经取得了一定程度的成功，您也应该牢记这一点。除了个人对自己的服务给予比其他人给予的服务更高的重视之外，如果为您提供的工作有用，那么接受比您要求的少的东西通常是好的。请记住，公众是根据你的工作来评判你的，他们一无所知，也不太关心你的工作报酬。对于一些人来说，他们自己的事情是如此重要，以至于他们无法相信他们的个人关切不为外界所知，也被外界忽视。演员作品中强烈的个性化特征必然会诱发某种夸张的自我主义倾向。我们是

all egotists, and it is right that we should be, up to a point. But I would urge the young actor or actress to be always on the watch against developing, especially in success, an extreme egotism which induces a selfishness of outlook, an egregious vanity that in the long run weakens the character, induces disappointment and discontent, and bores to extinction other persons.

I would not for one moment advise an actor never to talk "shop"; it is a great mistake to think that men and women should never talk in public or private about the thing to which they devote their lives; people, as a rule, are most interesting on the subject of their own particular business in life. Talk about the affairs of the theatre within reason, and with due regard to the amenities of polite conversation, but do not confuse the affairs of the theatre, broadly speaking, with your own. The one is lasting, general; the other particular and fleeting. "*Il n'y a pas de l'homme necessaire*" [No man is indispensable]. Many persons would be strangely surprised if they could see how rapidly their place is filled after they are gone, no matter how considerable their achievement. It may not be filled in the same way, as well, as fittingly, but it will be filled, and humanity will content itself very fairly well with the substitute. This is especially true of the work of the actor. He can but live as a memory, and memory is proverbially short.

都是利己主义者，在某种程度上，我们应该如此，这是正确的。但我敦促年轻的演员要时刻警惕，尤其是在成功的时候，不要发展出一种极端的自我主义，这种自我主义会导致自私的观点，一种过分的虚荣心，从长远来看，这种虚荣心会削弱性格，导致失望和不满，并让其他人感到厌烦。

我一刻也不会建议演员永远不要谈论“商店”；认为男人和女人永远不应该在公开场合或私下谈论他们奉献一生的事情是一个巨大的错误。一般来说，人们对自己生活中的特定事务最感兴趣。合理地谈论剧院事务，并适当考虑礼貌谈话的便利性，但一般来说，不要将剧院事务与您自己的事务混淆。其一是持久的、普遍的；另一个是特殊且转瞬即逝的。“_Il n'y a pas de l'homme necessaire_” [没有人是不可或缺的]。许多人如果看到自己的位置在自己离开后如此迅速地被填补，就会感到奇怪，不管他们的成就有多么巨大。它可能不会以同样的方式被填充，也不会被适当地填充，但它会被填充，而人类将会对替代品感到非常满意。对于演员的工作来说尤其如此。他只能活在回忆中，而众所周知，记忆是短暂的。

ELLEN TERRY

HAMLET--IRVING'S GREATEST PART

When I went with Coghlan to see Henry Irving's Philip I was no stranger to his acting. I had been present with Tom Taylor, then dramatic critic of the *_Times_*, at the famous first night at the Lyceum, in 1874, when Henry put his fortune--counted, not in gold, but in years of scorned delights and laborious days, years of constant study and reflection, of Spartan self-denial and deep melancholy--when he put it all to the touch "to win or lose it all." This is no exaggeration. Hamlet was by far the greatest part that he had ever played or ever was to play. If he had failed--but why pursue it? He could not fail.

Yet, the success on the first night at the Lyceum, in 1874, was not of that electrical, almost hysterical splendour which has greeted the momentous achievements of some actors. The first two acts were received with indifference. The people could not see how packed they were with superb acting--perhaps because the new Hamlet was so simple, so quiet, so free from the exhibition of actors' artifices which used to bring down the house in "Louis XI" and in "Richelieu," but which were really the easy things in acting, and in "Richelieu" (in my opinion) not especially well done. In "Hamlet" Henry Irving did not go to the audience; he made them come to him. Slowly, but surely, attention gave place to admiration, admiration to enthusiasm, enthusiasm to triumphant acclaim.

I have seen many Hamlets,--Fechter, Charles Kean, Rossi, Friedrich Haase, Forbes-Robertson, and my own son, Gordon Craig, among them,--but they were not in the same hemisphere! I refuse to go and see Hamlets now. I want to keep Henry Irving's fresh and clear in my memory until I die.

THE BIRMINGHAM NIGHT

When he engaged me to play Ophelia in 1878, he asked me to go down to Birmingham to see the play, and that night I saw what I shall

艾伦·特里

哈姆雷特——欧文最伟大的部分

当我和科格伦去看亨利·欧文饰演的菲利普时，我对他的表演并不陌生。1874年，我和当时的《泰晤士报》戏剧评论家汤姆·泰勒一起出席了著名的兰心学院第一晚，当时亨利把他的财富——不是用黄金来计算，而是用多年的被蔑视的快乐和辛劳的日子、多年的不断学习和反思、斯巴达式的自我否定和深深的忧郁——当他把这一切都放在“赢得或失去一切”的触碰上时。这并不夸张。哈姆雷特是迄今为止他曾经扮演过或将要扮演的最伟大的角色。如果他失败了——但为什么还要追求呢？他不能失败。

然而，1874年在莱塞姆剧院首演之夜所获得的成功，并不像一些演员所取得的巨大成就那样激动人心、近乎歇斯底里的辉煌。前两幕受到了冷漠的对待。人们看不出他们有多么精湛的表演——也许是因为新的哈姆雷特是如此简单，如此安静，如此不受演员技巧的展示，而这些技巧过去常常在《路易十一》和《黎塞留》中引起轰动，但这些在表演中确实是容易的事情，而在《黎塞留》中（在我看来）做得并不是特别好。在《哈姆雷特》中，亨利·欧文没有走向观众席；他让他们来找他。慢慢地，但可以肯定的是，注意力变成了钦佩，钦佩变成了热情，热情变成了胜利的喝彩。

我见过很多哈姆雷特——费希特、查尔斯·基恩、罗西、弗里德里希·哈斯、福布斯·罗伯逊，还有我自己的儿子戈登·克雷格——但他们并不在同一个半球！我现在拒绝去看哈姆雷特。我想让亨利·欧文在我的记忆中保持新鲜和清晰，直到我死去。

伯明翰之夜

1878年，当他邀请我扮演奥菲莉亚时，他让我去伯明翰看这部剧，那天晚上我看到了我将要看到的东西。

always consider the perfection of acting. It had been wonderful in 1874; in 1878 it was far more wonderful. It has been said that when he had the "advantage" of my Ophelia his Hamlet "improved." I don't think so; he was always quite independent of the people with whom he acted.

The Birmingham night he knew I was there. He played--I say it without vanity--for me. We players are not above that weakness, if it be a weakness. If ever anything inspires us to do our best, it is the presence in the audience of some fellow-artist who must, in the nature of things, know more completely than any one what we intend, what we do, what we feel. The response from such a member of the audience flies across the footlights to us like a flame. I felt it once when I played Olivia before Eleonora Duse. I felt that she felt it once when she played Marguerite Gautier for me.

When I read "Hamlet" now, everything that Henry did in it seems to me more absolutely right even than I thought at the time. I would give much to be able to record it all in detail, but--it may be my fault--writing is not the medium in which this can be done. Sometimes I have thought of giving readings of "Hamlet," for I can remember every tone of Henry's voice, every emphasis, every shade of meaning that he saw in the lines and made manifest to the discerning. Yes, I think I could give some pale idea of what his Hamlet was if I read the play!

"Words, words, words!" What is it to say, for instance, that the cardinal qualities of his Prince of Denmark were strength, delicacy, distinction? There was never a touch of commonness. Whatever he did or said, blood and breeding pervaded it.

THE ENTRANCE SCENE IN "HAMLET"

His "make-up" was very pale, and this made his face beautiful when one was close to him, but at a distance it gave him a haggard look. Some said he looked twice his age.

He kept three things going at the same time--the antic madness, the sanity, the sense of the theatre. The last was to all that he imagined and thought what, in the New Testament, charity is said to be to all other virtues.

始终考虑表演的完美性。 1874 年真是太美好了。1878 年的情况要精彩得多。 有人说，当他有了我的奥菲莉亚的“优势”时，他的哈姆雷特就“进步了”。 我不这么认为；他总是非常独立于与他一起行动的人。

伯明翰之夜他知道我在那里。 他为我演奏——我这样说并不是虚荣的。 如果这是一个弱点的话，我们球员也无法克服这个弱点。如果说有什么东西能够激励我们做到最好，那就是观众中出现了一位同行艺术家，从本质上讲，他们一定比任何人都更清楚我们的意图、我们所做的事情和我们的感受。 这样一位观众的反应就像火焰一样穿过脚灯飞向我们。 当我在埃莱奥诺拉·杜斯之前扮演奥利维亚时，我有过一次这种感觉。 我觉得她在为我扮演玛格丽特·戈蒂埃时也曾有过这种感觉。

当我现在读《哈姆雷特》时，亨利在其中所做的一切对我来说似乎比我当时想象的更加绝对正确。 我愿意付出很多来详细记录这一切，但是——这可能是我的错——写作不是可以做到这一点的媒介。有时我想到朗读《哈姆雷特》，因为我能记住亨利的每一个音调、每一个强调，以及他在诗句中看到的、为有洞察力的人所表现出来的每一种含义。 是的，我想如果我读了这部戏剧，我就能对他的《哈姆雷特》有一些苍白的了解！

“言语，言语，言语！” 例如，如果说他的丹麦王子的基本品质是力量、精致和卓越，这又是什么呢？ 从来没有一丝平庸。 无论他做什么或说什么，血液和血统都弥漫其中。

《哈姆雷特》的入口场景

他的“妆容”很淡，这使得他的脸近看很漂亮，但远看却显得憔悴。 有人说他看起来比实际年龄大一倍。

他同时保持三件事——滑稽的疯狂、理智、戏剧感。 最后一个是他想象和思考的所有美德，在新约中，慈善被称为所有其他美德。

He was never cross or moody--only melancholy. His melancholy was as simple as it was profound. It was touching, too, rather than defiant. You never thought that he was wantonly sad and enjoying his own misery.

He neglected no *_coup de theatre_* [theatrical artifice] to assist him, but who notices the servants when the host is present?

For instance, his first entrance as Hamlet was what we call, in theatrical parlance, very much "worked up." He was always a tremendous believer in processions, and rightly. It is through such means that royalty keeps its hold on the feeling of the public and makes its mark as a figure and a symbol. Henry Irving understood this. Therefore, to music so apt that it was not remarkable in itself, but a contribution to the general excited anticipation, the court of Denmark came on to the stage. I understood later on, at the Lyceum, what days of patient work had gone to the making of that procession.

At its tail, when the excitement was at fever-heat, came the solitary figure of Hamlet, looking extraordinarily tall and thin, The lights were turned down--another stage trick--to help the effect that the figure was spirit rather than man.

He was weary; his cloak trailed on the ground. He did not wear the miniature of his father obtrusively round his neck! His attitude was one which I have seen in a common little illustration to the "Reciter," compiled by Dr. Pinch, Henry Irving's old schoolmaster. Yet, how right to have taken it, to have been indifferent to its humble origin! Nothing could have been better when translated into life by Irving's genius.

The hair looked blue-black, like the plumage of a crow; the eyes burning--two fires veiled, as yet, by melancholy. But the appearance of the man was not single, straight, or obvious, as it is when I describe it, any more than his passions throughout the play were. I only remember one moment when his intensity concentrated itself in a straightforward unmistakable emotion, without side-current or back water. It was when he said:

The play's the thing Wherein I'll catch the conscience of the King
and, as the curtain came down, was seen to be writing madly on his

他从来不生气或喜怒无常——只是忧郁。他的忧郁既简单又深刻。这也很感人，而不是挑衅。你没想到，他竟然肆意悲伤，享受着自己的痛苦。

他不遗余力地用“戏剧技巧”来帮助他，但是当主人在场时，谁会注意到仆人呢？

例如，他第一次饰演哈姆雷特，用戏剧术语来说，就是“非常激动”。他始终是游行的坚定信徒，这是正确的。正是通过这种方式，皇室才能牢牢地控制公众的感情，并成为一种形象和象征。亨利·欧文明白这一点。因此，丹麦宫廷的音乐如此贴切，本身并不引人注目，但对普遍兴奋的期待做出了贡献。后来，在兰心学院，我才明白，这支游行队伍是经过多少天的耐心工作才完成的。

当兴奋达到狂热的时候，在它的尾部出现了哈姆雷特的孤独人物，看起来异常高大和瘦弱。灯光被调暗——另一个舞台技巧——以帮助产生效果，使这个人物是精神而不是人。

他很疲倦；他的斗篷拖在地上。他并没有将他父亲的缩影挂在脖子上！他的态度是我在亨利·欧文的老校长平奇博士编撰的《朗诵者》的一幅常见小插图中看到的。然而，对它卑微的出身漠不关心，接受它是多么正确！当欧文的天才转化为生活时，没有什么比这更好的了。

头发呈蓝黑色，像乌鸦的羽毛；眼睛里燃烧着——两团火，至今仍被忧郁所掩盖。但这个人的外表并不像我所描述的那样单一、直率或明显，就像他在整部剧中的激情一样。我只记得有那么一刻，他的强度集中在一种直截了当、毫无疑问的情感上，没有旁流或死水。就在这时，他说道：

这出戏就是我要抓住国王良心的那部戏，当幕布落下时，有人看到他正在疯狂地在他的书上写字。

tablets against one of the pillars.

"O God, that I were a writer!" I paraphrase Beatrice with all my heart. Surely a writer could not string words together about Henry Irving's Hamlet and say nothing, nothing.

"We must start this play a living thing," he used to say at rehearsals, and he worked until the skin grew tight over his face, until he became livid with fatigue, yet still beautiful, to get the opening lines said with individuality, suggestiveness, speed, and power:

Bernardo: Who's there? _Francisco_: Nay, answer me:
stand, and unfold yourself. _Bernardo_: Long live the king!
Francisco: Bernardo? _Bernardo_: He. _Francisco_: You
come most carefully upon your hour. _Bernardo_: 'Tis now struck
twelve: get thee to bed, Francisco. _Francisco_: For this relief much
thanks: 't is bitter cold.

And all that he tried to make others do with these lines he himself did with every line of his own part. Every word lived.

Some said: "Oh, Irving only makes 'Hamlet' a love poem!" They said that, I suppose, because in the nunnery scene with Ophelia he was the lover above the prince and the poet. With what passionate longing his hands hovered over Ophelia at her words, "Rich gifts wax poor when givers prove unkind!"

THE SCENE WITH THE PLAYERS

His advice to the players was not advice. He did not speak it as an actor. Nearly all Hamlets in that scene give away the fact that they are actors and not dilettanti of royal blood. Henry defined the way he would have the players speak as an order, an instruction of the merit of which he was regally sure. There was no patronising flavour in his acting here, not a touch of "I'll teach you how to do it." He was swift, swift and simple--pausing for the right word now and again, as in the phrase "to hold as 't were the mirror up to nature." His slight pause and eloquent gesture, as the all embracing word "nature" came in answer to his call, were exactly repeated unconsciously, years later, by the Queen of Roumania (Carmen Sylva). She was telling us the story of a play that she had written. The

石板靠在其中一根柱子上。

“0 天哪，我是一名作家！” 我全心全意地解释比阿特丽斯。当然，一个作家不可能把亨利·欧文的《哈姆雷特》的文字串在一起，却什么也不说，什么也不说。

“我们必须让这出戏变得有生命，” 他在排练时常说，他一直工作到脸上的皮肤变得紧绷，直到他因疲劳而脸色发青，但仍然很美丽，以便以个性、暗示、速度和力量说出开场白：

Bernardo: 谁在那儿？ _Francisco_: 不，回答我：站起来，展开你自己。 _Bernardo_: 国王万岁！ _弗朗西斯科_: 贝尔纳多？ _贝尔纳多_: 他。 _Francisco_: 你来得非常仔细。 _Bernardo_: “现在十二点了：去睡觉吧，弗朗西斯科。” _Francisco_: 非常感谢您的帮助：天气很冷。

他试图让别人用这些台词做的所有事情，他自己都用自己的部分的每一行来做。 每一个字都活着。

有人说：“哦，欧文只是把《哈姆雷特》变成了一首情诗！” 我想他们这么说是因为在女修道院与奥菲莉亚的场景中，他是高于王子和诗人的情人。 听了奥菲莉亚的话，他的双手充满了热切的渴望：“当送礼者表现得不友善时，再丰富的礼物也会变得贫穷！”

球员们的场景

他给球员的建议并不是建议。 他不是以演员的身份说这句话的。 那个场景中几乎所有的哈姆雷特都暴露了这样一个事实：他们是演员，而不是皇室血统的业余爱好者。 亨利将他让球员们说话的方式定义为命令，这是他非常确定的优点的指示。 他在这里的表演没有任何居高临下的味道，没有一丝“我11教你怎么做”的味道。 他动作敏捷、敏捷、简单——时不时地停下来寻找正确的词，就像“握住镜子照耀自然”这句话一样。 当“自然”一词回应他的召唤时，他的轻微停顿和雄辩的姿态在多年后被罗马尼亚女王（卡门·西尔瓦饰）无意识地重复了一遍。 她正在给我们讲她写的一部戏剧的故事。 这

words rushed out swiftly, but occasionally she would wait for the one that expressed her meaning most comprehensively and exactly, and, as she got it, up went her hand in triumph over her head--"Like yours in Hamlet," I told Henry at the time.

IRVING ENGAGES ME ON TRUST

The first letter that I ever received from Henry Irving was written on the 20th of July, 1878, from 15A Grafton Street, the house in which he lived during the entire period of his Lyceum management.

DEAR MISS TERRY: I look forward to the pleasure of calling upon you on Tuesday next at two o'clock,

With every good wish, believe me, Yours sincerely,

HENRY IRVING.

The call was in reference to my engagement as Ophelia. Strangely characteristic I see it now to have been of Henry that he was content to take my powers as an actress more or less on trust. A mutual friend, Lady Pollock, had told him that I was the very person for him; that "All London" (a vile but convenient phrase) was talking of my Olivia; that I had acted well in Shakespeare with the Bancrofts; that I should bring to the Lyceum Theatre what players call "a personal following." Henry chose his friends as carefully as he chose his company and his staff. He believed in Lady Pollock implicitly, and he did not--it is possible that he could not--come and see my Olivia for himself.

I was living in Longridge Road when Henry Irving came to see me. Not a word of our conversation about the engagement can I remember. I did notice, however, the great change that had taken place in the man since I had last met him in 1867. Then he was really very ordinary-looking--with a moustache, an unwrinkled face, and a sloping forehead. The only wonderful thing about him was his melancholy. When I was playing the piano, once, in the green room at the Queen's Theatre, he came in and listened. I remember being made aware of his presence by his sigh--the deepest, profoundest, sincerest sigh I ever heard from any human being. He asked me if I would not play the piece again. The incident impressed itself on my mind, inseparably associated with a picture of him as he

话语迅速脱口而出，但有时她会等待最全面、最准确地表达她的意思的那句话，当她明白时，她胜利地把手举过头顶——“就像你在《哈姆雷特》中的手一样，”我当时告诉亨利。

欧文让我信任

我收到的第一封来自亨利·欧文的信是 1878 年 7 月 20 日写的，地址是格拉夫顿街 15A 号，他在兰心管理学院的整个时期都住在这所房子里。

亲爱的特里小姐：我期待着下周二两点拜访您，

带着每一个美好的愿望，请相信我，您真诚的，
亨利·欧文。

这个电话是关于我订婚为奥菲莉亚的。奇怪的是，我现在看到亨利的一个特点是，他满足于或多或少地信任我作为演员的权力。一位共同的朋友波洛克夫人告诉他，我就是他的最佳人选。“整个伦敦”（一个卑鄙但方便的短语）正在谈论我的奥利维亚；我和班克罗夫特一家在莎士比亚剧中表现得很好；我应该把演员们所说的“个人追随者”带到兰心大剧院。亨利选择他的朋友就像他选择他的公司和员工一样。他绝对相信波洛克夫人，他没有——他可能不能——亲自来看我的奥利维亚。

当亨利·欧文来看我时，我住在朗里奇路。我不记得我们谈话中关于订婚的任何一句话。然而，我确实注意到，自 1867 年我上次见到他以来，他发生了巨大的变化。那时他的相貌真的很普通——留着小胡子，脸上没有皱纹，前额倾斜。他唯一奇妙的地方就是他的忧郁。有一次，当我在女王剧院的休息室弹钢琴时，他进来听。我记得他的叹息让我意识到了他的存在——这是我从任何人那里听到过的最深沉、最深刻、最真诚的叹息。他问我是否不再演奏这首曲子。这件事给我留下了深刻的印象，与他当时的照片密不可分。

looked at thirty--a picture by no means pleasing. He looked conceited, and almost savagely proud of the isolation in which he lived. There was a touch of exaggeration in his appearance, a dash of Werther, with a few flourishes of Jingle! Nervously sensitive to ridicule, self-conscious, suffering deeply from his inability to express himself through his art, Henry Irving in 1867 was a very different person from the Henry Irving who called on me at Longridge Road in 1878. In ten years he had found himself, and so lost himself--lost, I mean, much of that stiff, ugly self-consciousness which had encased him as the shell encases the lobster. His forehead had become more massive, and the very outline of his features had altered. He was a man of the world, whose strenuous fighting now was to be done as a general--not, as hitherto, in the ranks. His manner was very quiet and gentle. "In quietness and confidence shall be your strength," says the psalmist. That was always like Henry Irving.

And here, perhaps, is the place to say that I, of all people, can perhaps appreciate Henry Irving least justly, although I was his associate on the stage for a quarter of a century, and was on terms of the closest friendship with him for almost as long a time. He had precisely the qualities that I never find likable.

IRVING'S EGOTISM

He was an egotist, an egotist of the great type, never "a mean egotist," as he was once slanderously described; and all his faults sprang from egotism, which is, after all, only another name for greatness. So much absorbed was he in his own achievement that he was unable or unwilling to appreciate the achievements of others. I never heard him speak in high terms of the great foreign actors and actresses who from time to time visited England. It would be easy to attribute this to jealousy, but the easy explanation is not the true one. He simply would not give himself up to appreciation. Perhaps appreciation is a wasting though a generous quality of the mind and heart, and best left to lookers-on who have plenty of time to develop it.

I was with him when he saw Sarah Bernhardt act for the first time. The

看起来三十岁了——这幅画一点也不令人愉快。他看起来很自负，而且对自己生活的孤立状态感到近乎野蛮的自豪。他的外表有一丝浮夸，有几分维特，又带几分叮当的华丽！1867年的亨利·欧文对嘲笑非常敏感，自我意识强烈，因无法通过艺术表达自己而深感痛苦，他与1878年在朗里奇路拜访我的亨利·欧文是一个截然不同的人。十年来，他找到了自己，也因此迷失了自己——我的意思是，迷失了大部分僵硬、丑陋的自我意识，这种自我意识像龙虾壳包裹着龙虾一样包裹着他。他的额头变得更大了，五官的轮廓也发生了变化。他是一个见多识广的人，现在他的艰苦战斗是作为一名将军进行的——而不是像迄今为止那样，在队伍中进行。他的态度非常安静和温柔。诗篇作者说：“安静和信心将是你的力量。”这总是像亨利·欧文一样。

在这里，也许，我可以说，在所有人中，我对亨利·欧文的欣赏也许是最不公正的，尽管我在舞台上与他合作了四分之一个世纪，并且在几乎同样长的时间内与他保持着最亲密的友谊。他恰恰具有我不喜欢的品质。

欧文的自负

他是一个自我主义者，一个伟大类型的自我主义者，从来没有像曾经被诽谤的那样被描述为“卑鄙的自我主义者”。他所有的错误都源于自我中心主义，毕竟，自我中心只是伟大的另一个名字。他太专注于自己的成就，以至于无法或不愿意欣赏别人的成就。我从未听他赞扬过不时访问英国的伟大外国男女演员。人们很容易将其归因于嫉妒，但简单的解释并不是正确的。他就是不肯让自己屈服于欣赏。尽管欣赏是一种慷慨的思想和心灵品质，但欣赏是一种浪费，最好留给有足够时间来发展它的旁观者。

当他第一次观看莎拉·伯恩哈特表演时，我就在他身边。这

play was "Ruy Blas," and it was one of Sarah's bad days. She was walking through the part listlessly, and I was angry that there should be any ground for Henry's indifference. The same thing happened years later when I took him to see Eleonora Duse. The play was "Locandiera," to which she was eminently unsuited, I think. He was surprised at my enthusiasm. There was an element of justice in his attitude toward the performance which infuriated me, but I doubt if he would have shown more enthusiasm if he had seen her at her best.

As the years went on he grew very much attached to Sarah Bernhardt, and admired her as a colleague whose managerial work in the theatre was as dignified as his own; but of her superb powers as an actress I don't believe he ever had a glimmering notion!

Perhaps it is not true, but, as I believe it to be true, I may as well state it: It was never any pleasure to him to see the acting of other actors and actresses. Salvini's Othello I know he thought magnificent, but he would not speak of it.

IRVING'S SIMPLICITY OF CHARACTER

How dangerous it is to write things that may not be understood! What I have written I have written merely to indicate the qualities in Henry Irving's nature which were unintelligible to me, perhaps because I have always been more woman than artist. He always put the theatre first. He lived in it, he died in it. He had none of my bourgeois qualities--the love of being in love, the love of a home, the dislike of solitude. I have always thought it hard to find my inferiors. He was sure of his high place. In some ways he was far simpler than I. He would talk, for instance, in such an ignorant way to painters and musicians that I blushed for him. But was not my blush far more unworthy than his freedom from all pretentiousness in matters of art?

He never pretended. One of his biographers had said that he posed as being a French scholar. Such a thing, and all things like it, were impossible to his nature. If it were necessary, in one of his plays, to say a few French words, he took infinite pains to learn them, and said them beautifully.

播放的是“Ruy Blas”，那是莎拉最糟糕的日子之一。她无精打采地走过这个部分，我很生气亨利的冷漠有任何理由。几年后，当我带他去见埃莉奥诺拉·杜斯时，同样的事情发生了。这部剧是《Locandiera》，我认为她非常不适合这部剧。他对我的热情感到惊讶。他对表演的态度中有一种正义的元素，这激怒了我，但我怀疑如果他看到她最好的状态，他是否会表现出更多的热情。

随着时间的推移，他对莎拉·伯恩哈特越来越依恋，并钦佩她作为一位同事，她在剧院的管理工作和他自己的管理工作一样有尊严。但对于她作为演员的超凡能力，我相信他从来没有想到过！

也许这不是真的，但是，既然我相信这是真的，我不妨声明一下：他从来没有高兴地看到其他男女演员的表演。萨尔维尼的《奥赛罗》我知道他认为很精彩，但他不会说出来。

欧文性格的简单性

写出可能无法理解的东西是多么危险啊！我所写的只是为了表明亨利·欧文的本性中那些对我来说难以理解的品质，也许是因为我一直更像是女人而不是艺术家。他总是把剧院放在第一位。他生于其中，死于其中。他没有我的资产阶级品质——热爱恋爱、热爱家庭、厌恶孤独。我一直认为很难找到不如我的人。他确信自己的地位很高。在某些方面，他比我简单得多。例如，他会以一种无知的方式与画家和音乐家交谈，以至于我为他脸红。但我的脸红难道不是比他在艺术方面不受任何自命不凡的自由更不值得吗？

他从不假装。他的一位传记作者说他冒充法国学者。这样的事情，以及所有类似的事情，对他的本性来说都是不可能的。在他的一部戏剧中，如果有必要说几个法语单词，他会不遗余力地学习它们，而且说得非常漂亮。

Henry once told me that in the early part of his career, before I knew him, he had been hooted because of his thin legs. The first service I did him was to tell him that they were beautiful, and to make him give up padding them.

"What do you want with fat, podgy, prize-fighter legs!" I expostulated.

I brought help, too, in pictorial matters. Henry Irving had had little training in such matters; I had had a great deal. Judgment about colours, clothes, and lighting must be trained. I had learned from Mr. Watts, from Mr. Goodwin, and from other artists, until a sense of decorative effect had become second nature to me.

Praise to some people at certain stages of their career is more developing than blame. I admired the very things in Henry for which other people criticised him. I hope this helped him a little.

亨利曾经告诉我，在他职业生涯的早期，在我认识他之前，他曾因为他的细腿而被吹捧。我为他做的第一个服务就是告诉他它们很漂亮，并让他放弃填充它们。

“你想要那又肥又粗、职业拳击手的腿干什么！”我规劝道。

我也在图片方面提供了帮助。亨利·欧文在这些方面几乎没有受过训练。我经历了很多事情。必须训练对颜色、衣服和灯光的判断力。我向瓦茨先生、古德温先生和其他艺术家学习，直到装饰效果感成为我的第二天性。

对某些处于职业生涯某些阶段的人的赞扬比指责更能促进他们的发展。我很钦佩亨利身上那些被其他人批评的东西。我希望这对他有一点帮助。

RICHARD MANSFIELD

MAN AND THE ACTOR

I hold the world but as the world, Gratiano, A stage where every man must play a part.

Shakespeare does not say "may" play a part, or "can" play a part, but he says _must_ play a part; and he has expressed the conviction of every intelligent student of humanity then and thereafter, now and hereafter. The stage cannot be held in contempt by mankind; because all mankind is acting, and every human being is playing a part. The better a man plays his part, the better he succeeds. The more a man knows of the art of acting, the greater the man; for, from the king on his throne to the beggar in the street, every man is acting. There is no greater comedian or tragedian in the world than a great king. The knowledge of the art of acting is indispensable to a knowledge of mankind, and when you are able to pierce the disguise in which every man arrays himself, or to read the character which every man assumes, you achieve an intimate knowledge of your fellow men, and you are able to cope with the man, either as he is, or as he pretends to be. It was necessary for Shakespeare to be an actor in order to know men. Without his knowledge of the stage, Shakespeare could never have been the reader of men that he was. And yet we are asked, "Is the stage worth while?"

NAPOLEON AS ACTOR

Napoleon and Alexander were both great actors--Napoleon perhaps the greatest actor the world has ever seen. Whether on the bridge of Lodi, or in his camp at Tilsit; whether addressing his soldiers in the plains of Egypt; whether throwing open his old gray coat and saying, "Children, will you fire on your general?" whether bidding farewell to them at Fontainebleau; whether standing on the deck of the _Bellerophon_, or on the rocks of St. Helena--he was always an actor. Napoleon had studied the art of acting, and he knew its value. If the power of the eye, the power of the voice,

理查德·曼菲尔德

男人和演员

我拥有世界，但作为世界，格拉蒂亚诺，一个每个人都必须发挥作用的舞台。

莎士比亚并没有说“可以”扮演一个角色，或者“可以”扮演一个角色，但他说_必须_扮演一个角色；他表达了当时和以后、现在和以后每一个聪明的人类学生的信念。舞台不能被人类蔑视，舞台不能被人类蔑视。因为全人类都在行动，每个人都在发挥作用。一个人越好地发挥自己的作用，他就越成功。一个人对表演艺术了解得越多，他就越伟大。因为，从宝座上的国王到街上的乞丐，每个人都在表演。世界上没有比伟大国王更伟大的喜剧演员或悲剧演员了。表演艺术的知识对于了解人类是必不可少的，当你能够识破每个人所伪装的伪装，或者解读每个人所呈现的性格时，你就对你的同胞有了深入的了解，并且你能够与这个人打交道，无论是他的本来面目，还是他假装的样子。莎士比亚必须成为一名演员才能认识人。如果没有对舞台的了解，莎士比亚永远不可能像他一样成为人类的读者。然而我们却被问到：“这个舞台值得吗？”

拿破仑作为演员

拿破仑和亚历山大都是伟大的演员——拿破仑也许是世界上最伟大的演员。无论是在洛迪桥上，还是在蒂尔西特的营地；是否向埃及平原上的士兵讲话；是否会掀开他的旧灰色外套说：“孩子们，你们会向你们的将军开枪吗？”是否在枫丹白露向他们告别；无论是站在柏勒罗丰号的甲板上，还是站在圣赫勒拿岛的岩石上——他始终是一名演员。拿破仑研究过表演艺术，他知道它的价值。如果眼睛的力量、声音的力量，

the power of that all-commanding gesture of the hand, failed him when he faced the regiment of veterans on his return from Elba, he was lost. But he had proved and compelled his audience too often for his art to fail him then. The leveled guns fell. The audience was his. Another crown had fallen! By what? A trick of the stage! Was he willing to die then? to be shot by his old guard? Not he! Did he doubt for one moment his ability as an actor. Not he! If he had, he would have been lost. And that power to control, that power to command, once it is possessed by a man, means that that man can play his part anywhere, and under all circumstances and conditions. Unconsciously or consciously, every great man, every man who has played a great part, has been an actor. Each man, every man, who has made his mark has chosen his character, the character best adapted to himself, and has played it, and clung to it, and made his impress with it. I have but to conjure up the figure of Daniel Webster, who never lost an opportunity to act; or General Grant, who chose for his model William of Orange, surnamed the Silent. You will find every one of your most admired heroes choosing early in life some admired hero of his own to copy. Who can doubt that Napoleon had selected Julius Caesar? For, once he had founded an empire, everything about him was modelled after the Caesarean regime. Look at his coronation robes, the women's gowns--the very furniture! Actors, painters, musicians, politicians, society men and women, and kings and queens, all play their parts, and all build themselves after some favourite model. In this woman of society you trace the influence of the Princess Metternich. In another we see her admiration (and a very proper one) for Her Britannic Majesty. In another we behold George Eliot, or Queen Louise of Prussia, or the influence of some modern society leader. But no matter who it is, from the lowest to the highest, the actor is dominant in the human being, and this trait exhibits itself early in the youngest child. Everywhere you see stage-craft in one form or another. If men loved not costumes and scenery, would the king be escorted by the lifeguards, arrayed in shining helmets and breastplates, which we know are perfectly useless in these days when a bullet will go through fifty of them with ease? The first thing a man thinks of when he has to face any ordeal, be it a

当从厄尔巴岛归来时面对退伍军人团时，那种无所不能的手势的力量让他失败了，他迷失了。但他已经多次证明并迫使他的观众，他的艺术当时不会让他失望。水平的枪落下。观众是他的。又一顶王冠掉落了！靠什么？舞台技巧！那时他愿意死吗？被他的老守卫枪杀？不是他！他是否有一瞬间怀疑过自己作为演员的能力？不是他！如果他有的话，他就会迷路。而这种控制力、那种指挥力，一旦被一个人拥有，就意味着这个人可以在任何地方、任何环境和条件下发挥自己的作用。不知不觉或有意识地，每一个伟人、每一个扮演过伟大角色的人都曾是一名演员。每个留下自己印记的人，每个人都选择了自己的角色，最适合自己的角色，并扮演它，坚持它，并用它留下深刻的印象。我不得不想起丹尼尔·韦伯斯特（Daniel Webster）的形象，他从不失去任何表演的机会。或者格兰特将军，他选择了奥兰治的威廉作为他的模型，姓沉默。你会发现每一位你最敬佩的英雄在生命早期都会选择模仿他自己最敬佩的英雄。谁能怀疑拿破仑选择了凯撒大帝呢？因为一旦他建立了一个帝国，他的一切就都仿效了帝国主义政权。看看他的加冕长袍，女式长袍——这些家具！演员、画家、音乐家、政治家、社会男女、国王和王后，都扮演着自己的角色，都按照某种最喜欢的模式塑造自己。在这位社会女性身上，你可以追溯到梅特涅公主的影响。在另一张照片中，我们看到她对英国女王陛下的钦佩（而且是非常恰当的钦佩）。在另一个例子中，我们看到了乔治·艾略特，或普鲁士的路易丝女王，或某些现代社会领袖的影响。但无论是谁，从最低级到最高级，演员在人类中都占主导地位，这种特征在最小的孩子身上很早就表现出来了。随处可见一种或另一种形式的舞台艺术。如果人们不喜欢服装和风景，国王会不会被救生员护送，他们戴着闪亮的头盔和胸甲，我们知道这些在当今一颗子弹可以轻松穿过五十个人的日子里完全没有用处？一个人在遇到困难的时候第一个想到的就是

coronation or an execution, is, how am I going to look? how am I to behave? what manner shall I assume? shall I appear calm and dignified, or happy and pleased? shall I wear a portentous frown or a beaming smile? how shall I walk? shall I take short steps or long ones? shall I stoop as if bowed with care, or walk erect with courage and pride? shall I gaze fearlessly on all about me, or shall I drop my eyes modestly to the ground? If man were not always acting, he would not think of these things at all, he would not bother his head about them, but would walk to his coronation or his execution according to his nature. In the last event this would have to be, in some cases, on all fours.

I stretch my eyes over the wide world, and the people in it, and I can see no one who is not playing a part; therefore respect the art of which you are all devotees, and, if you must act, learn to play your parts well. Study the acting of others, so that you may discover what part is being played by others.

THE GIFT FOR ACTING IS RARE

It is, therefore, not amazing that everybody is interested in the art of acting, and it is not amazing that every one thinks he can act. You have only to suggest private theatricals, when a house party is assembled at some country house, to verify the truth of the statement. Immediately commences a lively rivalry as to who shall play this part or that. Each one considers herself or himself best suited, and I have known private theatricals to lead to lifelong enmities.

It is surprising to discover how very differently people who have played parts all their lives deport themselves before the footlights. I was acquainted with a lady in London who had been the wife of a peer of the realm, who had been ambassadress at foreign courts, who at one time had been a reigning beauty, and who came to me, longing for a new experience, and implored me to give her an opportunity to appear upon the stage. In a weak moment I consented, and as I was producing a play, I cast her for a part which I thought she would admirably suit—that of a society woman. What that woman did and did not do on the stage passes all belief. She became entangled in her train, she could neither sit down nor stand up, she

加冕或处决，是，我看起来怎么样？我该如何表现？我应该采取什么方式？我该表现得平静、端庄，还是高兴、高兴？我该皱着眉头还是灿烂地微笑？我该如何行走？我该迈小步还是迈大步？我该弯下腰，小心翼翼地鞠躬，还是勇敢而自豪地挺身而出？我应该无所畏惧地凝视周围的一切，还是应该谦虚地将目光垂向地面？如果人不总是在行动，他根本不会想到这些事情，他不会为这些事情操心，而是会按照他的本性走向加冕或处决。在最后一种情况下，在某些情况下，这必须是四肢着地。

我将目光投向广阔的世界，以及其中的人们，我看不到没有一个人不参与其中；因此，尊重你们都热爱的艺术，如果你们必须行动，就学会扮演好自己的角色。研究别人的表演，这样你就能发现别人扮演的是什么角色。

表演天赋十分罕见

因此，每个人都对表演艺术感兴趣，这并不奇怪，每个人都认为自己可以表演，这并不奇怪。当某个乡间别墅举行家庭聚会时，您只需建议举行私人戏剧表演，即可验证该说法的真实性。立即开始激烈的竞争，决定谁扮演这个角色或那个角色。每个人都认为自己最适合，而且我知道私人戏剧会导致终生的敌意。

令人惊奇的是，那些一生都在扮演角色的人在脚下的表现却截然不同。我在伦敦认识一位女士，她是一位贵族的妻子，曾担任驻外国宫廷的大使，曾经是一位绝世美女，她来找我，渴望一种新的体验，恳求我给她一个登上舞台的机会。在一个软弱的时刻，我同意了，当我正在制作一部戏剧时，我让她扮演一个我认为她非常适合的角色——一个上流社会的女人。那个女人在舞台上做了什么和没做什么都令人难以置信。她被困在火车里，既不能坐下，也不能站起来，

shouted, she could not be persuaded to remain at a respectful distance, but insisted upon shrieking into the actor's ears, and she committed all the gaucheries you would expect from an untrained country wench. But because everybody is acting in private life, every one thinks he can act upon the stage, and there is no profession that has so many critics. Every individual in the audience is a critic, and knows all about the art of acting. But acting is a gift. It cannot be taught. You can teach people how to act acting--but you can't teach them to act. Acting is as much an inspiration as the making of great poetry and great pictures. What is commonly called acting is acting acting. This is what is generally accepted as acting. A man speaks lines, moves his arms, wags his head, and does various other things; he may even shout and rant; some pull down their cuffs and inspect their finger nails; they work hard and perspire, and their skin acts. This is all easily comprehended by the masses, and passes for acting, and is applauded, but the man who is actually the embodiment of the character he is creating will often be misunderstood, be disliked, and fail to attract. Mediocrity rouses no opposition, but strong individualities and forcible opinions make enemies. It is here that danger lies. Many an actor has set out with an ideal, but, failing to gain general favour, has abandoned it for the easier method of winning popular acclaim. Inspiration only comes to those who permit themselves to be inspired. It is a form of hypnotism. Allow yourself to be convinced by the character you are portraying that you are the character. If you are to play Napoleon, and you are sincere and determined to be Napoleon, Napoleon will not permit you to be any one but Napoleon, or Richard III. Richard III., or Nero Nero, and so on. He would be a poor, miserable pretence of an actor who in the representation of any historical personage were otherwise than firmly convinced, after getting into the man's skin (which means the exhaustive study of all that was ever known about him), that he is living that very man for a few brief hours. And so it is, in another form, with the creation or realisation of the author's, the poet's, fancy. In this latter case the actor, the poet actor, sees and creates in the air before him the being he delineates; he makes him, he builds him during the day, in the long hours of the night; the character gradually takes being; he is the

她大喊大叫，无法说服她保持敬而远之的距离，而是坚持对着演员的耳朵尖叫，她犯了所有你会从一个未经训练的乡村姑娘身上看到的粗俗行为。但因为每个人都在私下里演戏，所以每个人都认为自己可以在舞台上表演，没有任何一个职业会受到如此多的批评。观众中的每个人都是评论家，并且了解表演艺术。但表演是一种天赋。它无法被教导。你可以教人们如何表演——但你不能教他们如何表演。表演与创作伟大的诗歌和伟大的图片一样，都是一种灵感。通常所说的演戏，就是演戏。这就是人们普遍认为是表演。一个人会说台词，移动手臂，摇摇头，做各种各样的事情；他甚至可能大喊大叫；有些人拉下袖口，检查指甲；有些人则拉下袖口，检查指甲。他们努力工作、出汗，他们的皮肤也会起作用。这一切都很容易被大众所理解，被认为是在演戏，被人叫好，但真正成为他所塑造的角色的化身的人却常常会被误解、被讨厌、无法吸引。平庸不会引起反对，但强烈的个性和强硬的意见却会树敌。危险就在这里。许多演员都怀有理想，但由于未能获得普遍的青睐而放弃了理想，转而为了更容易赢得大众赞誉的方法。灵感只会降临到那些允许自己受到启发的人身上。这是催眠术的一种形式。让你自己相信你所扮演的角色，你就是这个角色。如果你要扮演拿破仑，你有诚意、决心要成为拿破仑，拿破仑不会允许你扮演任何人，除了拿破仑，或者理查三世。理查三世，或者尼禄尼禄，等等。他会是一个可怜的、悲惨的演员，在扮演任何历史人物时，在进入这个人的皮肤之后（这意味着对所有关于他的了解进行详尽的研究），他在几个短暂的小时内就活成了那个人，而不是坚定地相信他。以另一种形式，作者、诗人的幻想的创造或实现也是如此。在后一种情况下，演员，诗人演员，在他面前的空气中看到并创造了他所描绘的存在。他在白天、在漫长的黑夜里创造了他、建造了他；性格逐渐形成；他是

actor's genius; the slave of the ring, who comes when he calls him, stands beside him, and envelops him in his ghostly arms; the actor's personality disappears; he is the character. You, you, and you, and all of you, have the right to object to the actor's creation; you may say this is not your conception of Hamlet or Macbeth or Iago or Richard or Nero or Shylock--but respect his. And who can tell whether he is right or you are right? He has created them with much loving care; therefore don't sneer at them--don't jeer at them--it hurts! If you have reared a rosebush in your garden, and seen it bud and bloom, are you pleased to have some ruthless vandal tear the flowers from their stem and trample them in the mud? And it is not always our most beautiful children we love the best. The parent's heart will surely warm toward its feeblest child.

THE CREATION OF A CHARACTER

It is very evident that any man, be he an actor or no actor, can, with money and with good taste, make what is technically termed a production. There is, as an absolute matter of fact, no particular credit to be attached to the making of a production. The real work of the stage, of the actor, does not lie there. It is easy for us to busy ourselves, to pass pleasantly our time, designing lovely scenes, charming costumes, and all the paraphernalia and pomp of mimic grandeur, whether of landscape or of architecture, the panoply of war, or the luxury of royal courts. That is fun--pleasure and amusement. No; the real work of the stage lies in the creation of a character. A great character will live forever, when paint and canvas and silks and satins and gold foil and tinsel shall have gone the way of all rags.

But the long, lone hours with our heads in our hands, the toil, the patient study, the rough carving of the outlines, the dainty, delicate finishing touches, the growing into the soul of the being we delineate, the picture of his outward semblance, his voice, his gait, his speech, all amount to a labour of such stress and strain, of such loving anxiety and care, that they can be compared in my mind only to a mother's pains. And when the child is born it must grow in a few hours to completion, and be exhibited and coldly criticised. How often, how often, have those

演员的天才；当他呼唤他时，戒指的奴隶就会出现，站在他身边，用幽灵般的双臂拥抱他。演员的个性消失了；他就是这个角色。你、你、你、你们所有人，都有权反对演员的创作；你可能会说这不是你对哈姆雷特、麦克白、伊阿古、理查德、尼禄或夏洛克的理解——但请尊重他的观点。谁能说他是对你的是还是你是对的？他用极大的爱护创造了它们；因此，不要嘲笑他们——不要嘲笑他们——这很痛苦！如果你在花园里种了一朵玫瑰花，看到它发芽开花，你会高兴地看到一些无情的破坏者把花从茎上撕下来，把它们踩在泥里吗？我们最爱的并不总是我们最漂亮的孩子。父母的心一定会温暖最弱小的孩子。

角色的创造

很明显，任何人，无论他是演员还是非演员，都可以凭借金钱和良好的品味来制作技术上所谓的作品。事实上，一部作品的制作并没有什么特别的功劳。舞台、演员的真正作品并不在那里。我们很容易让自己忙碌起来，愉快地度过我们的时间，设计可爱的场景，迷人的服装，以及所有模仿宏伟的用具和排场，无论是景观还是建筑，战争的盛装，还是皇家宫廷的奢华。这就是乐趣——快乐和娱乐。不；舞台的真正工作在于人物的塑造。当颜料、画布、丝绸、缎子、金箔和金属丝都消失殆尽时，一个伟大的人物将永远存在。

但是，漫长而孤独的时刻，我们埋头苦干，耐心学习，粗略地勾勒出轮廓，精致细腻的最后润色，我们所描绘的人物的灵魂的成长，他的外在形象、他的声音、他的步态、他的言语，所有这些都构成了一种充满压力和紧张、充满爱的焦虑和关怀的劳动，在我看来，它们只能与母亲的痛苦相比较。当孩子出生时，他必须在几个小时内成长起来，并被展示和冷酷地批评。多久一次，多久一次，有那些

long months of infinite toil been in vain! How often has the actor led the child of his imagination to the footlights, only to realise that he has brought into the world a weakling or a deformity which may not live! And how often he has sat through the long night brooding over the corpse of this dear figment of his fancy! It has lately become customary with many actor-managers to avoid these pangs of childbirth. They have determinedly declined the responsibility they owe to the poet and the public, and have instead dazzled the eye with a succession of such splendid pictures that the beholder forgets in a surfeit of the sight the feast that should feed the soul. This is what I am pleased to term talk versus acting. The representative actors in London are much inclined in this direction.

COPY LIFE

The student may well ask, "What are we to copy, and whom are we to copy?" Don't copy any one; don't copy any individual actor, or his methods. The methods of one actor--the means by which he arrives--cannot always be successfully employed by another. The methods and personality of one actor are no more becoming or suitable or adapted to another than certain gowns worn by women of fashion simply because these gowns are the fashion. In the art of acting, like the art of painting, we must study life--copy life! You will have before you the work of great masters, and you will learn very much from them--quite as much what to avoid as what to follow. No painting is perfect, and no acting is perfect. No actor ever played a part to absolute perfection. It is just as impossible for an actor to simulate nature completely upon the stage as it is impossible for the painter to portray on canvas the waves of the ocean, the raging storm clouds, or the horrors of conflagration.

The nearer the artist gets to nature, the greater he is. We may admire Rubens and Rembrandt and Vandyke and Gainsborough and Turner, but who will dare to say that any one of their pictures is faultless? We shall learn much from them all, but quite as much what to avoid as what to emulate. But when you discover their faults, do not forget their virtues. Look, and realise what it means to be able to do so much, And the actor's

数月的无休止的辛劳全部白费了！ 有多少次，演员把他想象中的孩子带到了脚下，却发现他给这个世界带来了一个可能无法生存的弱者或畸形者！ 他有多少次在漫漫长夜里坐在他想象中的这个亲爱的虚构人物的尸体旁沉思！ 最近，许多演员兼经纪人都习惯于避免这些分心的痛苦。 他们断然拒绝了对诗人和公众的责任，而是用一连串如此绚丽的图画让人眼花缭乱，以至于观看者在视觉过度中忘记了本应滋养灵魂的盛宴。 我很高兴将这称为“空谈”与“行动”。 伦敦的代表演员们都非常倾向于这个方向。

复制生活

学生很可能会问：“我们要模仿什么？我们要模仿谁？” 不要复制任何一个； 不要复制任何个体演员或他的方法。 一个演员的方法——他达到目的的手段——并不总是能被另一个演员成功地运用。 一个演员的方法和个性并不比时尚女性所穿的某些礼服更适合或适合另一个演员，仅仅因为这些礼服是时尚。 表演艺术就像绘画艺术一样，必须研究生活——临摹生活！ 你面前将有伟大大师的作品，你将从他们身上学到很多东西——要避免什么和要遵循什么。 没有绘画是完美的，也没有表演是完美的。 没有哪个演员能把一个角色演绎得绝对完美。 演员不可能在舞台上完全模拟自然，就像画家不可能在画布上描绘大海的波浪、汹涌的暴风雨或大火的恐怖一样。

艺术家越接近自然，他就越伟大。 我们可能会钦佩鲁本斯、伦勃朗、范戴克、庚斯博罗和特纳，但谁敢说他们的任何一幅作品都是完美的呢？ 我们将从他们身上学到很多东西，但要避免什么和要效仿什么一样多。 但当你发现他们的缺点时，不要忘记他们的优点。 看看，意识到能够做这么多意味着什么，还有演员的

art is even more difficult! For its execution must be immediate and spontaneous. The word is delivered, the action is done, and the picture is painted! Can I pause and say, "Ladies and gentlemen, that is not the way I wanted to do this, or to say that; if you will allow me to try again, I think I can improve upon it?"

SELF-CRITICISM

The most severe critic can never tell me more, or scold me more than I scold myself. I have never left the stage satisfied with myself. And I am convinced that every artist feels as I do about his work. It is the undoubted duty of the critic to criticise, and that means to blame as well as to praise; and it must be confessed that, taking all things into consideration, the critics of this country are actuated by honesty of purpose and kindness of spirit, and very often their work is, in addition, of marked literary value. Occasionally we will still meet the man who is anxious to impress his fellow citizens with the fact that he has been abroad, and tinctures all his views of plays and actors with references to Herr Dinkelspiegel or Frau Mitterwoorzer; or who, having spent a few hours in Paris, is forced to drag in by the hair Monsieur Popin or Mademoiselle Fifine. But as a matter of fact, is not the interpretation of tragedy and comedy by the American stage superior to the German and French?--for the whole endeavour in this country has been toward a closer adherence to nature. In France and in Germany the ancient method of declamation still prevails, and the great speeches of Goethe and Schiller and Racine and Corneille are to all intents and purposes intoned. No doubt this sounds very fine in German and French, but how would you like it now in English?

The old-time actor had peculiar and primitive views as to elocution and its uses. I remember a certain old friend of mine, who, when he recited the opening speech in "Richard III.," and arrived at the line "In the deep bosom of the ocean buried," suggested the deep bosom of the ocean by sending his voice down into his boots. Yet these were fine actors, to whom certain young gentlemen, who never saw them, constantly refer. The methods of the stage have completely changed, and with them the

艺术更难！ 因为它的执行必须是立即且自发的。 言语已传达，行动已完成，图画已画好！ 我可以停来说：“女士们先生们，这不是我想要做这件事或说那件事的方式；如果你们允许我再试一次，我想我可以改进它吗？”

自我批评

最严厉的批评家永远无法告诉我更多，或者骂我比我骂自己更多。 我从来没有对自己满意过离开舞台。 我确信每位艺术家对他的作品的感受都和我一样。 批评家无疑有责任进行批评，批评既意味着赞扬，也意味着责备。必须承认，考虑到所有因素，这个国家的批评家都是出于诚实的目的和善良的精神，而且他们的作品往往还具有显着的文学价值。 有时，我们仍然会遇到这样一个人，他急于让自己的同胞对他出过国的事实印象深刻，并用丁克尔施皮格尔先生或米特沃尔泽女士来表达他对戏剧和演员的所有看法；或者在巴黎呆了几个小时后，被迫揪着波潘先生或菲芬小姐的头发拖进来的人。 但事实上，美国舞台对悲剧和喜剧的诠释难道不比德国和法国更胜一筹吗？——因为这个国家的全部努力都是为了更加贴近自然。 在法国和德国，古老的朗诵方法仍然盛行，歌德、席勒、拉辛和高乃依的伟大演讲都得到了充分的吟诵。 毫无疑问，这在德语和法语中听起来非常好，但是现在您觉得英语怎么样？

这位老演员对演说及其用途有着奇特而原始的看法。 我记得我的一位老朋友，当他在朗诵《理查三世》的开场白时，说到“在埋藏的海洋的深处”这句台词时，他把声音放进靴子里，暗示着海洋的深处。 然而，这些都是优秀的演员，某些从未见过他们的年轻绅士经常提到他们。舞台的方法已经完全改变了，随之而来的是

tastes of the people. The probability is that some of the old actors of only a few years ago would excite much merriment in their delineation of tragedy. A very great tragedian of a past generation was wont, in the tent scene in "Richard III.," to hold a piece of soap in his mouth, so that, after the appearance of the ghosts, the lather and froth might dribble down his chin! and he employed, moreover, a trick sword, which rattled hideously; and, what with his foam-flecked face, his rolling eyes, his inarticulate groans, and his rattling blade, the small boy in the gallery was scared into a frenzy of vociferous delight!

Yet, whilst we have discarded these somewhat crude methods, we have perhaps allowed ourselves to wander too far in the other direction, and the critics are quite justified in demanding in many cases greater virility and force. The simulation of suppressed power is very useful and very advisable, but when the fire-bell rings the horses have got to come out, and rattle and race down the street, and rouse the town!

DISCIPLINE IMPERATIVE

Whilst we are on the subject of these creations of the poets and the actors, do you understand how important is discipline on the stage? How can an actor be away from this earth, moving before you in the spirit he has conjured up, only to be dragged back to himself and his actual surroundings of canvas and paint and tinsel and limelights by some disturbing influence in the audience or on the stage? If you want the best, if you love the art, foster it. It is worthy of your gentlest care and your kindest, tenderest thought. Your silence is often more indicative of appreciation than your applause. The actor does not need your applause in order to know when you are in sympathy with him.

He feels very quickly whether you are antagonistic or friendly. He cares very little for the money, but a great deal for your affection and esteem. Discipline on the stage has almost entirely disappeared, and year after year the exercise of our art becomes more difficult. I am sorry to say some newspapers are, unwittingly perhaps, largely responsible for this. When an editor discharges a member of his force for any good and sufficient reason--and surely a man must be permitted to manage and

人们的口味。很可能，一些几年前的老演员在描绘悲剧时会引起很多欢乐。上一代伟大的悲剧演员，在《理查三世》的帐篷场景中，习惯于在嘴里叼一块肥皂，这样，在鬼魂出现后，泡沫和泡沫就会顺着他的下巴流下来！此外，他还使用了一把诡计剑，剑发出可怕的嘎嘎声。走廊里的小男孩满脸泡沫，转动着眼睛，含糊不清地呻吟着，刀刃嘎嘎作响，他被吓得陷入了狂喜之中！

然而，虽然我们放弃了这些有些粗鲁的方法，但我们也许已经让自己在另一个方向上走得太远了，批评者在许多情况下要求更大的阳刚和力量是完全合理的。模拟被抑制的力量是非常有用和非常可取的，但是当火警铃声响起时，马匹必须出来，在街上嘎嘎作响，奔跑，唤醒整个城镇！

纪律当务之急

当我们谈论诗人和演员的这些创作时，你知道舞台上的纪律有多重要吗？一个演员怎么可能离开这个世界，以他所召唤的精神在你面前移动，却被观众或舞台上的一些令人不安的影响拖回到他自己和他的画布、颜料、金属丝和聚光灯的实际环境中？如果你想要最好的，如果你热爱艺术，那就培养它。它值得你最温柔的关怀和你最善意、最温柔的思念。你的沉默往往比你的掌声更能表达赞赏。演员不需要你的掌声来知道你什么时候同情他。

无论你是敌对还是友好，他都能很快感觉到。他不太关心金钱，但非常关心你的感情和尊重。舞台上的纪律几乎完全消失了，年复一年，我们的艺术练习变得更加困难。我很遗憾地说，一些报纸或许在不知不觉中对此负有主要责任。当一位编辑以任何充分的理由解雇他的一名成员时——当然，必须允许一个人来管理和

control his own business--no paper will publish a two-column article, with appropriate cuts, detailing the wrongs of the discharged journalist, and the hideous crime of the editor! Even an editor--and an editor is supposed to be able to stand almost anything--would become weary after a while; discipline would cease, and your newspapers would be ill-served. Booth, Jefferson, and other actors soon made up their minds that the easiest road was the best for them. Mr. Booth left the stage management entirely to Mr. Lawrence Barrett and others, and Mr. Jefferson praised everybody and every thing. But this is not good for the stage. My career on the stage is nearly over, and until, shortly, I bid it farewell, I shall continue to do my best; but we are all doing it under ever-growing difficulties. Actors on the stage are scarce, actors off the stage, as I have demonstrated, I hope, are plentiful. Life insurance presidents--worthy presidents, directors, and trustees--have been so busy acting their several parts in the past, and are in the present so busy trying to unact them, men are so occupied from their childhood with the mighty dollar, the race for wealth is so strenuous and all-entrancing, that imagination is dying out; and imagination is necessary to make a poet or an actor; the art of acting is the crystallisation of all arts. It is a diamond in the facets of which is mirrored every art. It is, therefore, the most difficult of all arts. The education of a king is barely sufficient for the education of the comprehending and comprehensive actor. If he is to satisfy every one, he should possess the commanding power of a Caesar, the wisdom of Solomon, the eloquence of Demosthenes, the patience of Job, the face and form of Antinous, and the strength and endurance of Hercules.

DRAMATIC VICISSITUDES

The stage is not likely to die of neglect anywhere. But at this moment it cannot be denied that the ship of the stage is drifting somewhat hither and thither, Every breath of air and every current of public opinion impels it first in one direction and then in another, At one moment we may be said to be in the doldrums of the English society drama, or we are sluggishly rolling along in a heavy ground swell, propelled by a passing cat's paw of revivals of old melodramas. Again we catch a very faint

管好自己的事——没有报纸会发表两栏的文章，经过适当的删减，详述被解雇记者的错误，以及编辑的滔天罪行！即使是编辑——编辑应该能够忍受几乎任何事情——一段时间后也会感到疲倦；纪律将会停止，你们的报纸也会受到不良服务。布斯、杰斐逊和其他演员很快就下定决心，最简单的道路对他们来说是最好的。布斯先生将舞台管理完全交给了劳伦斯·巴雷特先生和其他人，而杰斐逊先生则赞扬了每个人、每件事。但这对于舞台来说并不好。我的舞台生涯即将结束，在不久的将来，我将继续尽力而为；但我们都是在日益增加的困难下做到这一点的。舞台上的演员很稀缺，但正如我所展示的那样，我希望舞台下的演员很多。人寿保险公司的总裁——值得尊敬的总裁、董事和受托人——在过去一直忙于扮演自己的角色，现在又忙着试图不扮演这些角色，人们从童年起就被巨额美元占据着，对财富的争夺是如此激烈和令人着迷，想象力正在消失；成为诗人或演员需要想象力；表演艺术是一切艺术的结晶。它是一颗钻石，其刻面反映了各种艺术。因此，它是所有艺术中最难的。一个国王的教育对于一个有悟性和全面的演员的教育来说是勉强够用的。如果他要让所有人都满意，他就应该具备凯撒的指挥力、所罗门的智慧、德摩斯梯尼的雄辩、约伯的耐心、安提诺乌斯的容貌和体态、赫拉克勒斯的力量和耐力。

戏剧性的变迁

舞台不太可能因任何地方的忽视而消亡。但不可否认的是，此时此刻，舞台之船正有些飘忽不定，每一口空气和每一股舆论都将它推向一个方向，然后又推向另一个方向，我们可以说在某个时刻，我们正处于英国社会戏剧的低潮之中，或者我们在沉重的地面波涛中缓慢地滚动，被一只路过的旧情节剧复兴的猫爪推动。我们再次捕捉到非常微弱的声音

northerly breeze from Ibsen, or a southeaster from Maeterlinck and Hauptmann. Sometimes we set our sails to woo that ever-clearing breeze of Shakespeare, only to be forced out of our course by a sputter of rain, an Irish mist, and half a squall from George Bernard Shaw; but the greater part of the time the ship of the stage is careering wildly under bare poles, with a man lashed to the helm (and let us hope that, like Ulysses, he has cotton wool in his ears), before a hurricane of comic opera. We need a recognised stage and a recognised school. America has become too great, and its influence abroad too large, for us to afford to have recourse to that ancient and easy method of criticism which decries the American and extols the foreign. That is one of those last remnants of colonialism and provincialism which must depart forever.

A NATIONAL THEATRE

What could not be done for the people of this land, were we to have a great and recognised theatre! Consider our speech, and our manner of speech! Consider our voices, and the production of our voices! Consider the pronunciation of words, and the curious use of vowels! Let us say we have an established theatre, to which you come not only for your pleasure, but for your education. Of what immense advantage this would be if behind its presiding officer there stood a board of literary directors, composed of such men as William Winter, Howells, Edward Everett Hale, and Aldrich, and others equally fine, and the presidents of the great universities. These men might well decide how the American language should be spoken in the great American theatre, and we should then have an authority in this country at last for the pronunciation of certain words. It would finally be decided whether to say fancy or fahncy--dance or dahnce--advertisement or advertysement, and so with many other words; whether to call the object of our admiration "real elegant"--whether we should say "I admire" to do this or that, and whether we should say "I guess" instead of "I think." And the voice! The education of the American speaking voice is, I am sure all will agree, of immense importance. It is difficult to love, or to continue to endure, a woman who shrieks at you; a high-pitched, nasal, stringy voice is not calculated to

来自易卜生的偏北风，或者来自梅特林克和豪普特曼的东南风。有时，我们扬帆去追求莎士比亚笔下那股永远晴朗的微风，结果却被一阵倾盆大雨、一阵爱尔兰薄雾和萧伯纳的半场暴风雨所迫而偏离了航向。但大部分时间里，舞台之船都在光秃秃的柱子下疯狂地航行，舵手被绑在一个人身上（我们希望他能像《尤利西斯》一样，耳朵里塞满棉絮），迎接一场喜歌剧的飓风。我们需要一个被认可的舞台，一个被认可的学校。美国已经变得太大了，它在国外的影响力太大了，我们无法再诉诸那种古老而简单的批评方法，即谴责美国人、赞扬外国人。这是殖民主义和地方主义的最后残余之一，必须永远消失。

国家剧院

如果我们有一个伟大的、被认可的剧院，还有什么不能为这片土地上的人民做的呢！想想我们的言语，以及我们的说话方式！考虑一下我们的声音，以及我们声音的产生！考虑一下单词的发音，以及元音的奇怪用法！假设我们有一个已建成的剧院，您来到这里不仅是为了娱乐，而且是为了接受教育。如果其主席身后有一个由威廉·温特、豪厄尔斯、爱德华·埃弗雷特·黑尔、奥尔德里奇等人以及其他同样出色的人以及著名大学的校长组成的文学董事委员会，那将是多么巨大的优势。这些人很可能决定在美国大剧院中如何使用美国语言，然后我们最终应该在这个国家拥有某些单词发音的权威。最后要决定是说“fancy”还是“fahancy”——“dance”还是“dahnce”——“advertisement”还是“advertysement”，等等许多其他词；是否称我们钦佩的对象为“真正的优雅”——我们是否应该说“我钦佩”做这件事或那件事，以及我们是否应该说“我猜”而不是“我认为”。还有声音！我相信所有人都会同意，美国声音的教育非常重要。爱一个对你尖叫的女人是很困难的，也很难继续忍受。高音调、鼻音、沙哑的声音不适合

charm. This established theatre of which we dream should teach men and women how to talk; and how splendid it would be for future generations if it should become characteristic of American men and women to speak in soft and beautifully modulated tones!

These men of whom I have spoken could meet once a year in the great green-room of this theatre of my imagination, and decide upon the works to be produced--the great classics, the tragedies and comedies; and living authors should be invited and encouraged. Here, again, we should have at last what we so badly need, an encouragement for men and women to write poetry for the stage. Nothing by way of the beautiful seems to be written for us to-day, but perhaps the acknowledgment and the hall-mark of a great theatre might prove an incentive.

TRAINING THE ACTOR

The training of the actor! To-day there is practically none. Actors and actresses are not to be taught by patting them on the shoulders and saying, "Fine! Splendid!" It is a hard, hard school, on the contrary, of unmerciful criticism. And he is a poor master who seeks cheap popularity amongst his associates by glossing over and praising what he knows to be condemnable. No good result is to be obtained by this method, but it is this method which has caused a great many actors to be beloved, and the public to be very much distressed.

As for the practical side of an established theatre, I am absolutely convinced that the national theatre could be established in this country on a practical and paying basis; and not only on a paying basis, but upon a profitable basis. It would, however, necessitate the investment of a large amount of capital. In short, the prime cost would be large, but if the public generally is interested, there is no reason why an able financier could not float a company for this purpose. But under no circumstances must or can a national theatre, in the proper use of the term, be made an object of personal or commercial profit. Nor can it be a scheme devised by a few individuals for the exploitation of a social or literary fad. The national theatre must be given by the people to the people, and be governed by the people. The members of the national theatre should be

魅力。我们梦想的这个已建成的剧院应该教男人和女人如何说话；如果用柔和优美的语气说话成为美国男女的特征，那对子孙后代来说将是多么美好的事情啊！

我所谈到的这些人每年都可以在我想象的这个剧院的大休息室里见面一次，并决定要制作的作品——伟大的经典、悲剧和喜剧；应邀请和鼓励仍在世的作者。在这里，我们终于得到了我们急需的东西，鼓励男人和女人为舞台写诗。今天似乎没有什么美丽的东西是为我们而写的，但也许对一个伟大剧院的认可和标志可能会成为一种激励。

训练演员

演员的训练！今天几乎没有了。教导男女演员，不应该拍着他们的肩膀说：“好！棒极了！”相反，这是一所非常艰苦的学校，充满了无情的批评。他是一位贫穷的主人，通过掩饰和赞扬他知道应该受到谴责的事情来在同事中寻求廉价的声望。这种方式并不会取得什么好的结果，但正是这种方式让很多演员受到喜爱，也让公众非常心疼。

至于建立剧院的实际方面，我绝对相信国家剧院可以在实际和付费的基础上在这个国家建立；不仅是在付费的基础上，而且是在盈利的基础上。然而，这需要大量资金的投入。简而言之，主要成本会很大，但如果公众普遍感兴趣，有能力的金融家没有理由不为此目的发行一家公司。但在任何情况下，如果正确使用该术语，国家剧院都不得或不能成为个人或商业利润的对象。它也不能是少数人为了利用社会或文学时尚而设计的计划。国家剧院必须由人民赋予人民、由人民管理。国家大剧院的成员应该是

elected by the board of directors, and should be chosen from the American and British stage alike, or from any country where English is the language of the people. Every inducement should be offered to secure the services of the best actors; by actors, I mean actors of both sexes; and those who have served for a certain number of years should be entitled to a pension upon retirement.

It is not necessary to bother with further details; I only mention this to impress the reader with the fact that the national theatre is a practical possibility. From my personal experience I am convinced that serious effort upon the American stage meets with a hearty endorsement.

由董事会选举产生，并且应该从美国和英国舞台上选出，或者从任何以英语为人民语言的国家中选出。应提供一切诱因以确保最佳演员的服务；我所说的演员，是指男女演员；工作满一定年限的，退休时有权领取养老金。

无需费心去了解更多细节；我提到这一点只是为了让读者知道国家剧院是可行的。从我个人的经验来看，我相信在美国舞台上的认真努力会得到衷心的感谢。

TOMMASO SALVINI

FIRST APPEARANCE

The Bon and Berlaffa Company, in which my father was engaged, alternated in its repertory between the comedies of Goldoni and the tragedies of Alfieri.

One evening the "Donne Curiose" by Goldoni was to be given, but the actor who was to take the harlequin's part, represented in that piece by a stupid slave called Pasquino, fell sick a few hours before the curtain was to rise. The company had been together for a few days only, and it was out of the question to substitute another play. It had been decided to close the theatre for that night, when Berlaffa asked:

"Why couldn't your Tom take the part?" My father said that there was no reason why he shouldn't, but that Tom had never appeared in public, and he didn't know whether he had the courage.

The proposition was made to me, and I accepted on the spot, influenced to no little extent by a desire to please the managers, who in my eyes were people of great importance. Within three hours, with my iron memory, I had easily mastered my little part of Pasquino, and, putting on the costume of the actor who had fallen ill, I found myself a full-fledged if a new performer. I was to speak in the Venetian dialect; that was inconvenient for me rather than difficult, but at Forte, where we were, any slip of pronunciation would hardly be observed.

It was the first time that I was to go on the stage behind the dazzling footlights, the first time that I was to speak in an unaccustomed dialect, dressed up in ridiculous clothes which were not my own; and I confess that I was so much frightened that I was tempted to run back to my dressing-room, to take off my costume, and to have nothing more to do with the play. But my father, who was aware of my submissive disposition toward him, with a few words kept me at my post.

"For shame!" said he; "a man has no right to be afraid." A man! I was scarce fourteen, yet I aspired to that title.

托马索·萨尔维尼

首次亮相

我父亲所在的邦与贝尔拉法剧团交替演出哥尔多尼的喜剧和阿尔菲里的悲剧。

一天晚上，要上演戈尔多尼的《唐恩·好奇》，但是扮演丑角的演员（在这部作品中由一个名叫帕斯奎诺的愚蠢奴隶扮演）在幕布升起前几个小时病倒了。公司才在一起几天，想换别的戏是不可能的。当贝尔拉法询问时，剧院决定当晚关闭：

“为什么你的汤姆不能参加这个角色？”父亲说他没有理由不这样做，但汤姆从来没有出现在公共场合，他不知道自己是否有勇气。

这个提议是向我提出的，我当场接受了，很大程度上是出于取悦经理的愿望，在我眼里，他们是非常重要的人。在三个小时内，凭借我铁一般的记忆力，我轻松地掌握了帕斯奎诺的小部分，穿上生病的演员的服装，我发现自己是一个成熟的新演员。我要用威尼斯方言说话；这对我来说不是困难而是不方便，但在我们所在的福尔特，几乎不会观察到任何发音错误。

这是我第一次在耀眼的脚灯下走上舞台，第一次穿着不属于自己的可笑的衣服，用不习惯的方言说话；这是我第一次在舞台上表演。我承认我非常害怕，以至于我很想跑回更衣室，脱掉戏服，不再与这部戏有任何关系。但父亲知道我对他的顺从，只说了几句话就让我留在了岗位上。

“羞耻！”他说；“一个人没有权利害怕。”一个男人！我当时还不到十四岁，但我渴望获得这个头衔。

The conscript who is for the first time under fire feels a sense of fear. Nevertheless, if he has the pride of his sex, and the dignity of one who appreciates his duty, he stands firm, though it be against big will. So it was with me when I began my part. When I perceived that some of Pasquino's lines were amusing the audience, I took courage, and, like a little bird making its first flight, I arrived at the goal, and was eager to try again. As it turned out, my actor's malady grew worse, so that he was forced to leave the company, and I was chosen to take his place.

I must have had considerable aptitude for such comic parts as those of stupid servants, for everywhere that we went I became the public's Benjamin. I made the people laugh, and they asked for nothing better. All were surprised that, young and inexperienced as I was, I should have so much cleverness of manner and such sureness of delivery. My father was more surprised than anybody, for he had expected far less of my immaturity and total lack of practice. It is certain that from that time I began to feel that I was somebody. I had become useful, or at least I thought I had, and, as a consequence, in my manner and bearing I began to affect the young man more than was fitting in a mere boy. I sought to figure in the conversation of grown people, and many a time I had the pain of seeing my elders smile at my remarks. It was my great ambition to be allowed to walk alone in the city streets; my father was very loath to grant this boon, but he let me go sometimes, perhaps to get a sample of my conduct. I don't remember ever doing anything at these times which could have displeased him; I was particularly careful about it, since I saw him sad, pensive, and afflicted owing to the misfortune which had befallen him, and soon he began to accord me his confidence, which I was most anxious to gain.

A FATHER'S ADVICE

Often he spoke to me of the principles of dramatic art, and of the mission of the artist. He told me that to have the right to call one's self an artist one must add honest work to talent, and he put before me the example of certain actors who had risen to fame, but who were repulsed by society on account of the triviality of their conduct; of others who were

第一次面对枪林弹雨的新兵感到恐惧。然而，如果他有自己性别的自豪感，以及欣赏自己职责的人的尊严，他就会坚定立场，尽管这违背了他的意志。当我开始我的角色时，情况也是如此。当我发现帕斯奎诺的一些台词逗乐了观众时，我鼓起勇气，像第一次飞翔的小鸟一样，到达了目标，并渴望再次尝试。事实证明，我的演员的病越来越严重，他被迫离开了公司，我被选来接替他的位置。

我一定对扮演愚蠢仆人这样的喜剧角色有相当的天赋，因为无论我们走到哪里，我都成了公众的本杰明。我让人们开怀大笑，他们别无所求。所有人都感到惊讶，尽管我年轻又缺乏经验，但我的举止却如此巧妙，表达方式如此坚定。我的父亲比任何人都更惊讶，因为他对我的不成熟和完全缺乏练习的期望要低得多。可以肯定的是，从那时起我开始觉得自己是个重要人物。我已经变得有用了，或者至少我认为我已经变得有用了，因此，我的举止和举止开始对这个年轻人产生比单纯男孩更大的影响。我试图融入成年人的谈话中，但很多时候，看到长辈对我的言论微笑时，我感到很痛苦。我最大的愿望是能够独自走在城市的街道上；我的父亲非常不愿意给予我这种恩惠，但他有时会让我离开，也许是为了了解我的行为。我不记得在这些时候做过任何可能让他不高兴的事情；我对此特别小心，因为我看到他因遭遇不幸而感到悲伤、沉思和痛苦，很快他就开始对我表示信任，这是我最渴望获得的。

一位父亲的建议

他经常向我谈论戏剧艺术的原则和艺术家的使命。他告诉我，要想有资格称自己为艺术家，就必须在才华之外加上诚实的工作，他给我举了一些演员的例子，他们已经声名鹊起，但由于行为琐碎而被社会排斥；他还给我举了一些例子。的其他人

brought by dissipation to die in a hospital, blamed by all; and of still others who had fallen so low as to hold out their hands for alms, or to sponge on their comrades and to cozen them out of their money for unmerited subscriptions--all of which things moved me to horror and deep repugnance. It was with good reason that my father was called "Honest Beppo" by his fellows on the stage. The incorruptibility and firmness of principle which he cultivated in me from the time that I grew old enough to understand have been my spur and guide throughout my career, and it is through no merit of my own that I can count myself among those who have won the esteem of society; I attribute all the merit to my father. He was conscientious and honest to a scruple; so much so that of his own free will he sacrificed the natural pride of the dramatic artist, and denounced the well-earned honour of first place in his own company to take second place with Gustavo Modena, whose artistic merit he recognised as superior to his own, in order that I might profit by the instruction of that admirable actor and sterling citizen. My father preferred his son's advantage to his own personal profit.

HOW SALVINI STUDIED HIS ART

The parts in which I won the most sympathy from the Italian public were those of Oreste in the tragedy of that name, Egisto in "Merope," Romeo in "Giulietta e Romeo," Paolo in "Francesca da Rimini," Rinaldo in "Pia di Tolommei," Lord Bonfield in "Pamela," Domingo in the "Suonatrice d 'Arpa," and Gian Galeazzo in "Lodovico il Moro." In all these my success was more pronounced than in other parts, and I received flattering marks of approval. I did not reflect, at that time, of how great assistance to me it was to be constantly surrounded by first-rate artists; but I soon came to feel that an atmosphere untainted by poisonous microbes promotes unoppressed respiration, and that in such an atmosphere soul and body maintain themselves healthy and vigorous. I observed frequently in the "scratch" companies, which played in the theatres of second rank young men and women who showed very notable artistic aptitude, but who, for lack of cultivation and guidance, ran to extravagance, overemphasis, and exaggeration. Up to that time, while I had a clear

因放荡而死在医院，受到众人的指责；还有一些人的地位如此低下，以至于伸手乞讨，或者向他们的同志乞讨，并为了不值得的捐款而骗取他们的钱——所有这些都让我感到恐惧和深深的反感。我的父亲被舞台上的伙伴称为“诚实的贝波”是有充分理由的。从我长大懂事的时候起，他就在我身上培养了我的清廉和坚定的原则，一直是我整个职业生涯的鞭策和指导，我之所以能跻身于那些赢得社会尊重的人之列，并不是因为我自己有什么功绩；我把所有的功劳都归功于我的父亲。他尽职尽责，诚实得没有顾忌。以至于他自愿牺牲了戏剧艺术家的自然自豪感，并谴责了自己公司中当之无愧的第一名荣誉，而与古斯塔沃·莫德纳一起获得第二名，他认为古斯塔沃·莫德纳的艺术价值优于他自己，以便我可以从这位令人钦佩的演员和优秀公民的指导中受益。我父亲更看重儿子的利益而不是个人利益。

萨尔维尼如何研究他的艺术

我最赢得意大利公众同情的部分是同名悲剧中的奥瑞斯特、《梅洛普》中的埃吉斯托、《朱丽叶与罗密欧》中的罗密欧、《弗朗西斯卡·达·里米尼》中的保罗、《托洛梅》中的里纳尔多、《帕梅拉》中的邦菲尔德勋爵、《阿尔帕之声》中的多明戈以及《阿尔帕》中的吉安·加莱佐。“洛多维科·伊尔·摩洛。”在所有这些方面，我的成功比其他方面更加明显，并且我得到了讨人喜欢的认可。当时我并没有想到，经常被一流的艺术家的包围对我有多大的帮助；但我很快就感觉到，没有有毒微生物污染的空气可以促进呼吸不受抑制，灵魂和身体在这样的空气中保持健康和活力。我经常在“刮刮乐”剧团中观察到，这些剧团中的二流青年男女表现出了非常显著的艺术天赋，但由于缺乏修养和引导，他们的行为变得铺张浪费、过分强调和夸张。到那时为止，虽然我已经清楚

appreciation of the reasons for recognising defects in others, I did not know how to correct my own; on the other hand, I recognised that the applause accorded me was intended as an encouragement more than as a tribute which I had earned. From a youth of pleasing qualities (for the moment I quell my modesty), with good features, full of fire and enthusiasm, with a harmonious and powerful voice, and with good intellectual faculties, the public deemed that an artist should develop who would distinguish himself, and perhaps attain eminence in the records of Italian art; and for this reason it sought to encourage me, and to apply the spur to my pride by manifesting its feeling of sympathy. By good fortune I had enough conscience and good sense to receive this homage at its just value. I felt the need of studying, not books alone, but men and things, vice and virtue, love and hate, humility and haughtiness, gentleness and cruelty, folly and wisdom, poverty and opulence, avarice and lavishness, long-suffering and vengeance--in short, all the passions for good and evil which have root in human nature. I needed to study out the manner of rendering these passions in accordance with the race of the men in whom they were exhibited, in accordance with their special customs, principles, and education; I needed to form a conception of the movement, the manner, the expressions of face and voice characteristic of all these cases; I must learn by intuition to grasp the characters of fiction, and by study to reproduce those of history with semblance of truth, seeking to give to every one a personality distinct from every other. In fine, I must become capable of identifying myself with one or another personage to such an extent as to lead the audience into the illusion that the real personage, and not a copy, is before them. It would then remain to learn the mechanism of my art; that is, to choose the salient points and to bring them out, to calculate the effects and keep them in proportion with the unfolding of the plot, to avoid monotony in intonation and repetition in accentuation, to insure precision and distinctness in pronunciation, the proper distribution of respiration, and incisiveness of delivery. I must study; study again; study always. It was not an easy thing to put these precepts into practice. Very often I forgot them, carried away by excitement, or by the superabundance of my vocal powers; indeed, until I

欣赏别人缺点的原因，却不知如何改正自己；另一方面，我认识到给予我的掌声更多的是一种鼓励，而不是对我应得的赞扬。从一个具有令人愉悦的品质（暂时我平息了我的谦虚）的年轻人开始，公众就认为一个艺术家应该发展出一个能够脱颖而出的艺术家，并可能在意大利艺术史上取得杰出的成就；出于这个原因，它试图通过表现出同情心来鼓励我，并刺激我的骄傲。幸运的是，我有足够的良知和理智，能够以应有的价值接受这种敬意。我感到需要学习的不仅仅是书本，还有人与事、罪恶与美德、爱与恨、谦卑与傲慢、温柔与残忍、愚蠢与智慧、贫穷与富裕、贪婪与奢侈、忍耐与复仇——简而言之，所有根植于人性中的善与恶的激情。我需要研究如何根据表现出这些激情的人的种族、根据他们的特殊习俗、原则和教育来表现这些激情；我需要对所有这些案例的动作、方式、面部表情和声音特征形成一个概念；我必须学会通过直觉来把握小说中的人物，并通过学习来以真实的方式再现历史人物，力求赋予每个人独特的个性。总之，我必须能够将自己与一个或另一个人物认同到一定程度，从而引导观众产生一种幻觉，即真实的人物，而不是复制品，就在他们面前。然后剩下的就是学习我的艺术机制；即选择突出点并加以突出，计算效果并使其与情节的展开相适应，避免语调单调和重音重复，保证发音的精确清晰、呼吸的分布得当、表达的尖锐。我必须学习；再次学习；永远学习。将这些戒律付诸实践并不是一件容易的事。很多时候，我因为兴奋或过度的发声而忘记了它们。确实，直到我

had reached an age of calmer reflection I was never able to get my artistic chronometer perfectly regulated; it would always gain a few minutes every twenty-four hours.

FAULTS IN ACTING

In my assiduous reading of the classics, the chief places were held among the Greeks by the masculine and noble figures of Hector, Achilles, Theseus, Oedipus; among the Scots by Trenmor, Fingal, Cuchullin; and among the Romans by Caesar, Brutus, Titus, and Cato. These characters influenced me to incline toward a somewhat bombastic system of gesticulation and a turgid delivery. My anxiety to enter to the utmost into the conceptions of my authors, and to interpret them clearly, disposed me to exaggerate the modulations of my voice like some mechanism which responds to every touch, not reflecting that the abuse of this effort would bring me too near to song. Precipitation in delivery, too, which when carried too far destroys all distinctness and incisiveness, was due to my very high impressionability, and to the straining after technical scenic effects. Thus, extreme vehemence in anger would excite me to the point of forgetting the fiction, and cause me to commit involuntarily lamentable outbursts. Hence I applied myself to overcome the tendency to singsong in my voice, the exuberance of my rendering of passion, the exclamatory quality of my phrasing, the precipitation of my pronunciation, and the swagger of my motions.

I shall be asked how the public could abide me, with all these defects; and I answer that the defects, though numerous, were so little prominent that they passed unobserved by the mass of the public, which always views broadly and could be detected only by the acute and searching eye of the intelligent critic. I make no pretence that I was able to correct myself all at once. Sometimes my impetuosity would carry me away, and not until I had come to mature age was I able to free myself to any extent from this failing. Then I confirmed myself in my opinion that the applause of the public is not all refined gold, and I became able to separate the gold from the dross in the crucible of intelligence. How many on the stage are content with the dross!

当我已经到了一个能够冷静思考的年龄时，我再也无法让我的艺术天文钟得到完美的调节；每二十四小时总会多出几分钟。

行为失误

在我对经典的孜孜不倦的阅读中，希腊人中的主要人物是赫克托耳、阿喀琉斯、忒修斯、俄狄浦斯等阳刚而高贵的人物。《苏格兰人》作者：特伦莫 (Trenmor)、芬格尔 (Fingal)、库丘林 (Cuchullin)；罗马人则有凯撒、布鲁图斯、提图斯和加图。这些角色影响了我，使我倾向于采用有点夸张的手势系统和浮夸的表达方式。我渴望最大限度地了解我的作者的概念，并清楚地解释它们，这使我夸大了我声音的调制，就像某种对每一次触摸都会做出反应的机制，而不是反映出滥用这种努力会让我太接近歌曲。交付过程中的沉淀也是如此，当进行得太远时，会破坏所有的清晰度和深刻性，这是由于我非常容易受影响，以及技术场景效果后的紧张。因此，极度的愤怒会使我兴奋到忘记小说的地步，并导致我不由自主地犯下可悲的爆发。于是我努力克服声音的单调、激情渲染的旺盛、措辞的感叹、发音的沉淀、动作的张扬。

我会被问到，公众如何能够忍受我的所有这些缺陷？我的回答是，这些缺陷虽然数量众多，但并不那么突出，以至于没有被公众所注意到，而公众的视野总是广阔的，只有聪明的批评家敏锐而敏锐的眼睛才能发现。我并不假装我能够立即纠正自己。有时候，我的冲动会让我迷失方向，直到我成熟了，我才能够一定程度上摆脱这种失败。然后我确认了自己的观点：公众的掌声并不全是精金，我开始能够在智力的熔炉中将金子与糟粕分开。台上多少人甘于糟粕！

THE DESIRE TO EXCEL IN EVERYTHING

My desire to improve in my art had its origin in my instinctive impulse to rise above mediocrity--an instinct that must have been born in me, since, when still a little boy, I used to put forth all my energies to eclipse what I saw accomplished by my companions of like age. When I was sixteen, and at Naples, there were in the boarding-house, at two francs and a half a day, two young men who were studying music and singing, and to surpass them in their own field I practised the scales until I could take B natural. Later on, when the tone of my voice; had lowered to the barytone, impelled always by my desire to accomplish something, I took lessons in music from the Maestro Terziani, and appeared at a benefit with the famous tenor Boucarde, and Signora Monti, the soprano, and sang in a duet from "Belisaria," the aria from "Maria di Rohan," and "La Settimana d'Amore," by Niccolai; and I venture to say that I was not third best in that triad. But I recognised that singing and declamation were incompatible pursuits, since the method of producing the voice is totally different, and they must therefore be mutually harmful. Financially, I was not in a condition to be free to choose between the two careers, and I persevered of necessity in the dramatic profession. Whether my choice was for the best I do not know; it is certain that if my success had been in proportion to my love of music, and I have reason to believe that it might have been, I should not have remained in obscurity.

A MODEL FOR OTHELLO

[In 1871, Salvini organised a company for a tour in South America, On his way thither he paused at Gibraltar, and gainfully.]

At Gibraltar I spent my time studying the Moors. I was much struck by one very fine figure, majestic in walk, and Roman in face, except for a slight projection of the lower lip. The man's colour was between copper and coffee, not very dark, and he had a slender moustache, and scanty curled hair on his chin. Up to that time I had always made up Othello simply with my moustache, but after seeing that superb Moor I added the hair on the chin, and sought to copy his gestures, movements, and carriage.

渴望在每件事上都表现出色

我对艺术进步的渴望源于我超越平庸的本能冲动——这种本能一定是我与生俱来的，因为当我还是个小男孩时，我就常常竭尽全力去超越我所看到的同龄同伴所取得的成就。 当我十六岁的时候，在那不勒斯，寄宿处有两个年轻人，每天两法郎半，他们正在学习音乐和歌唱，为了在自己的领域超越他们，我练习音阶，直到我能考B自然。后来，当我的语气； 在我总是渴望完成某件事的驱使下，我降到了男中音，我向泰尔齐亚尼大师学习音乐，并与著名男高音布卡尔德和女高音蒙蒂女士一起出现在慈善演出中，并演唱了《贝利萨里亚》的二重唱，《罗汉的玛丽亚》中的咏叹调，以及尼科莱的《爱情的爱情》。我敢说我在这三人组中并不是第三好的。 但我认识到歌唱和朗诵是不相容的追求，因为发出声音的方法完全不同，因此它们必然是相害的。 在经济上，我没有能力在这两种职业之间自由选择，但我还是坚持了戏剧职业。我不知道我的选择是否是最好的；可以肯定的是，如果我的成功与我对音乐的热爱成正比（而且我有理由相信可能如此），我就不应该一直默默无闻。

奥赛罗的典范

[1871年，萨尔维尼组织了一个公司去南美洲旅行，途中他在直布罗陀停留，收获颇丰。]

在直布罗陀，我花了很多时间研究摩尔人。 一个非常优美的身材给我留下了深刻的印象，他走路时威风凛凛，脸庞像罗马人，除了下唇略微突出外。 男人的肤色介于铜色和咖啡色之间，不是很黑，留着细长的小胡子，下巴上有稀疏的卷发。 在那之前，我一直只用我的小胡子来塑造奥赛罗，但在看到那个出色的摩尔人之后，我在下巴上添加了头发，并试图模仿他的手势、动作和举止。

Had I been able I should have imitated his voice also, so closely did that splendid Moor represent to me the true type of the Shakespearian hero. Othello must have been a son of Mauritania, if we can argue from Iago's words to Roderigo: "He goes into Mauritania"; for what else could the author have intended to imply but that the Moor was returning to his native land?

FIRST TRIP TO THE UNITED STATES

After a few months of rest [after the South American tour], I resolved to get together a new company, selecting those actors and actresses who were best suited to my repertory. The excellent Isolina Piamonti was my leading lady; and my brother Alessandro, an experienced, conscientious, and versatile artist, supported me. An Italian theatrical speculator proposed to me a tour in North America, to include the chief cities of the United States, and although I hesitated not a little on account of the ignorance of the Italian language prevailing in that country, I accepted, influenced somewhat by my desire to visit a region which was wholly unknown to me. Previous to crossing the ocean I had several months before me, and these served me to get my company in training.

My first impressions of New York were most favourable. Whether it was the benefit of a more vivifying atmosphere, or the comfort of the national life, or whether it was admiration for that busy, industrious, work-loving people, or the thousands of beautiful women whom I saw in the streets, free and proud in carriage, and healthy and lively in aspect, or whether it was the thought that these citizens were the great-grandchildren of those high-souled men who had known how to win with their blood the independence of their country, I felt as if I had been born again to a new existence. My lungs swelled more freely as I breathed the air impregnated with so much vigour and movement, and so much liberty, and I could fancy that I had come back to my life of a youth of twenty, and was treading the streets of republican Rome. With a long breath of satisfaction I said to myself: "Ah, here is life!" Within a few days my energy was redoubled. A lively desire of movement, not a usual thing with me, had taken possession of me in spite of myself. Without asking

如果我行的话，我也应该模仿他的声音，对我来说，那个出色的摩尔人非常接近地代表了莎士比亚英雄的真实类型。如果我们能根据伊阿古对罗德里戈的话进行论证的话，奥赛罗一定是毛里塔尼亚的儿子：

“他去了毛里塔尼亚”；除了摩尔人正在返回他的祖国之外，作者还能暗示什么呢？

第一次去美国旅行

经过几个月的休息（南美巡演后），我决定组建一个新剧团，挑选最适合我剧目的男女演员。出色的伊索丽娜·皮亚蒙蒂（Isolina Piamonti）是我的女主角。我的兄弟亚历山德罗（Alessandro）是一位经验丰富、认真负责、多才多艺的艺术家，他也支持我。一位意大利戏剧投机者向我提议去北美巡演，其中包括美国的主要城市，尽管我因为对那个国家流行的意大利语一无所知而犹豫不决，但我还是接受了，这在一定程度上是因为我想参观一个我完全不熟悉的地区。在漂洋过海之前，我还有几个月的时间，这对我来说是为了让我的连队接受培训。

我对纽约的第一印象是最好的。无论是得益于更加活跃的气氛，还是舒适的国民生活，还是对那些忙碌、勤劳、热爱工作的人们的钦佩，还是对街上看到的千千万万个姿态自由傲慢、外表健康活泼的美丽妇女的敬佩，还是想到这些公民是那些懂得用鲜血赢得国家独立的高尚男人的曾孙，我感觉自己仿佛获得了重生。一个新的存在。当我呼吸着充满活力、运动和自由的空气时，我的肺部更加自由地膨胀，我可以想象自己又回到了二十岁青年的生活，走在罗马共和国的街道上。我满足地长长地吸了一口气，对自己说：啊，这就是生活！几天之内，我的精力加倍。一种强烈的运动欲望，对我来说并不常见，却不由自主地占据了我。无需询问

myself why, I kept going here and there, up and down, to see everything, to gain information; and when I returned to my rooms in the evening, I could have set out again to walk still more. This taught me why Americans are so unwearied and full of business. Unfortunately I have never mastered English sufficiently to converse in that tongue; had I possessed that privilege, perhaps my stay in North America would not have been so short, and perhaps I might have figured on the English stage. What an enjoyment it would have been to me to play Shakespeare in English! But I have never had the privilege of the gift of tongues, and I had to content myself with my own Italian, which is understood by but few in America. This, however, mattered little; they understood me all the same, or, to put it better, they caught by intuition my ideas and my sentiments.

My first appearance was in "Othello." The public received a strong impression, without discussing whether or not the means which I used to cause it were acceptable, and without forming a clear conception of my interpretation of that character, or pronouncing openly upon its form. The same people who had heard it the first night returned on the second, on the third, and even on the fourth, to make up their minds whether the emotions they experienced resulted from the novelty of my interpretation, or whether in fact it was the true sentiment of Othello's passions which was transmitted to them--in short, whether it was a mystification or a revelation. By degrees the public became convinced that those excesses of jealousy and fury were appropriate to the son of the desert, and that one of Southern blood must be much better qualified to interpret them than a Northerner. The judgment was discussed, criticised, disputed; but in the end the verdict was overwhelmingly in my favour. When the American has once said "Yes," he never weakens; he will always preserve for you the same esteem, sympathy, and affection. After New York I travelled through a number of American cities--Philadelphia, Baltimore, Pittsburg, Washington, and Boston, which is rightly styled the Athens of America, for there artistic taste is most refined. In Boston I had the good fortune to become intimately acquainted with the illustrious poet, Longfellow, who talked to me in the pure Tuscan. I saw, too, other smaller cities, and then

为什么我自己呢，我不停地走来走去，上上下下，看看一切，获取信息；当我晚上回到自己的房间时，我本可以再次出发去走更多的路。这让我明白了为什么美国人如此不知疲倦、充满事业心。不幸的是，我从来没有充分掌握英语，无法用这种语言交谈。如果我拥有这样的特权，也许我在北美的停留时间就不会这么短，也许我就能在英国的舞台上崭露头角。如果能用英语扮演莎士比亚，那对我来说是多么享受啊！但我从未有过会说语言的特权，我不得不满足于我自己的意大利语，而在美国，只有很少人能懂意大利语。不过，这并不重要。他们仍然理解我，或者，更好地说，他们凭直觉捕捉到我的想法和情感。

我的第一次亮相是在《奥赛罗》中。公众得到了强烈的印象，但没有讨论我所使用的手段是否可以接受，也没有对我对这个角色的解释形成清晰的概念，也没有公开表达它的形式。第一晚听到这首歌的人在第二晚、第三晚、甚至第四晚又回来，决定他们所经历的情感是否源于我的新颖的解释，或者实际上是奥赛罗的激情传递给他们的真实情感——简而言之，是神秘还是启示。公众逐渐相信，这些过度的嫉妒和愤怒适合沙漠之子，而且南方血统的人一定比北方人更有资格解释它们。该判决遭到讨论、批评、争议；但最终判决以压倒性多数对我有利。当美国人一旦说“是”时，他就不会软弱；他将永远对你保持同样的尊重、同情和感情。离开纽约之后，我又游览了美国的一些城市——费城、巴尔的摩、匹兹堡、华盛顿、波士顿，堪称美国的雅典，因为那里的艺术品味最为高雅。在波士顿，我有幸结识了著名诗人朗费罗，他用纯正的托斯卡纳语与我交谈。我也看到了其他较小的城市，然后

I appeared again in New York, where the favour of the public was confirmed, not only for me, but also for the artists of my company, and especially for Isolina Piamonti, who received no uncertain marks of esteem and consideration. We then proceeded to Albany, Utica, Syracuse, Rochester, Buffalo, Toledo, and that pleasant city, Detroit, continuing to Chicago, and finally to New Orleans.

IN CUBA

From New Orleans we sailed to Havana, but found in Cuba civil war, and a people that had but small appetite for serious things, and was moreover alarmed by a light outbreak of yellow fever. One of my company was taken down with the disease, but I had the pleasure of seeing him recover, Luckily he had himself treated by Havanese physicians, who are accustomed to combat that malady, which they know only too well. Perhaps my comrade would have lost his life under the ministrations of an Italian doctor. In the city of sugar and tobacco, too, it was "Othello" which carried off the palm. Those good manufacturers of cigars presented me on my benefit with boxes of their wares, which were made expressly for me, and which I dispatched to Italy for the enjoyment of my friends. In spite of the many civilities which were tendered to me, in spite of considerable money profit, and of the ovations of its kind-hearted people, I did not find Cuba to my taste. Sloth and luxury reign there supreme.

APPEARANCE IN LONDON

In Paris I found a letter from the Impresario Mapleson, who proposed that I should go to London with an Italian company, and play at Drury Lane on the off-nights of the opera. I was in doubt for a considerable time whether to challenge the verdict of the British public; but in two weeks after reaching Italy, by dint of telegrams I had got together the force of artists necessary, and I presented myself with arms and baggage in London, in the spring of 1875.

Hardly had I arrived, when I noticed the posting, on the bill-boards of the city, of the announcement of the seventy-second night of "Hamlet" at

我再次出现在纽约，在那里，公众的青睐得到了证实，不仅对我，而且对我公司的艺术家，尤其是对伊索利娜·皮亚蒙蒂（Isolina Piamonti），她得到了明确的尊重和考虑。然后我们前往奥尔巴尼、尤蒂卡、锡拉丘兹、罗切斯特、布法罗、托莱多，以及那个宜人的城市底特律，继续前往芝加哥，最后到达新奥尔良。

在古巴

我们从新奥尔良乘船前往哈瓦那，却发现古巴正处于内战之中，人们对严肃的事情没有什么兴趣，而且还对黄热病的轻微爆发感到震惊。我的一个连队因这种疾病而倒下，但我很高兴看到他康复，幸运的是，他自己接受了哈瓦那医生的治疗，他们习惯于对抗这种疾病，他们对此非常了解。也许我的同志会在意大利医生的救治下丧生。在糖和烟草之城，同样是《奥赛罗》夺走了棕榈树。那些优秀的雪茄制造商为了我的利益向我赠送了成箱的雪茄产品，这些产品是专门为我制作的，我将其发送到意大利供我的朋友们享用。尽管他们向我提供了许多礼遇，尽管我获得了可观的金钱利润，并且受到了善良人民的热烈欢迎，但我还是没有发现古巴合我的胃口。懒惰和奢侈在那里占主导地位。

出现在伦敦

在巴黎，我发现了一封来自经理梅普尔森的信，他建议我应该随一家意大利公司去伦敦，并在歌剧院休息之夜到特鲁里巷演出。我很长一段时间都在犹豫是否要挑战英国公众的裁决；但抵达意大利两周后，凭借电报，我聚集了必要的艺术家力量，并于1875年春天带着武器和行李来到伦敦。

我刚到，就注意到这座城市的广告牌上张贴着《哈姆雷特》第七十二晚的预告。

the Lyceum Theatre, with Henry Irving in the title-role. I had contracted with Mapleson to give only three plays in my season, "Othello," "The Gladiator," and "Hamlet," the last having been insisted upon by Mapleson himself, who, as a speculator, well knew that curiosity as to a Comparison would draw the public to Drury Lane.

IMPRESSIONS OF IRVING'S "HAMLET"

I was very anxious to see the illustrious English artist in that part, and I secured a box and went to the Lyceum. I was recognised by nobody, and remaining as it were concealed in my box, I had a good opportunity to satisfy my curiosity. I arrived at the theatre a little too late, so that I missed the scene of Hamlet in presence of the ghost of his father, the scene which in my judgment contains the clue to that strange character, and from which all the synthetic ideas of Hamlet are developed. I was in time to hear only the last words of the oath of secrecy. I was struck by the perfection of the stage-setting. There was a perfect imitation of the effect of moonlight, which at the proper times flooded the stage with its rays or left it in darkness. Every detail was excellently and exactly reproduced. The scene was shifted, and Hamlet began his allusions, his sallies of sarcasm, his sententious sayings, his points of satire with the courtiers, who sought to study and to penetrate the sentiments of the young prince. In this scene Irving was simply sublime. His mobile face mirrored his thoughts. The subtle penetration of his phrases, so perfect in shading and incisiveness, showed him to be a master of art. I do not believe there is an actor who can stand beside him in this respect, and I was so much impressed by it, that at the end of the second act I said to myself, "I will not play Hamlet! Mapleson can say what he likes, but I will not play it"; and I said it with the fullest resolution. In the monologue, "To be or not to be," Irving was admirable; in the scene with Ophelia he was deserving of the highest praise; in that of the Players he was moving, and in all this part of the play he appeared to my eyes to be the most perfect interpreter of that eccentric character. But further on it was not so, and for the sake of art I regretted it. From the time when the passion assumes a deeper hue, and reasoning moderates impulses which are forcibly curbed, Irving

莱西姆剧院 (Lyceum Theatre)，由亨利·欧文 (Henry Irving) 主演。我与梅普尔森签订了合同，在我的演出季中只演出三部戏剧，《奥赛罗》、《角斗士》和《哈姆雷特》，最后一部是梅普尔森本人坚持的，他作为一个投机者，很清楚对比较的好奇心会把公众吸引到特鲁里巷。

欧文《哈姆雷特》印象

我非常渴望见到那个部分的著名英国艺术家，我订了一个包厢，去了兰心院。没有人认出我，而它就藏在我的盒子里，我有一个很好的机会来满足我的好奇心。我到达剧院的时间有点晚了，所以我错过了哈姆雷特在他父亲的鬼魂面前的场景，在我看来，这个场景包含了那个奇怪人物的线索，而哈姆雷特的所有综合思想都是从这里发展而来的。我正好听到了保密誓言的最后一句话。舞台布置的完美让我震惊。完美模仿了月光的效果，月光在适当的时候用光线淹没舞台，或者让舞台陷入黑暗。每个细节都被完美且准确地再现。场景转移了，哈姆雷特开始他的暗示，他的讽刺，他的名言，他对朝臣的讽刺，他们试图研究和洞察年轻王子的情感。在这个场景中，欧文简直太棒了。他那张动态的脸反映了他的想法。他的词句的微妙穿透力、明暗度和尖锐性如此完美，显示出他是一位艺术大师。我不相信在这方面还有一个演员可以站在他的身边，我对此印象深刻，以至于在第二幕结束时我对自己说：“我不会扮演哈姆雷特！梅普森可以说他喜欢什么，但我不会扮演它”；我以最坚定的决心说出了这句话。在独白“To be or not to be”中，欧文令人钦佩；在与奥菲莉亚的那场戏中，他值得得到最高的赞扬。在《球员》中，他正在移动，在这出戏的所有部分中，在我看来，他是这个古怪角色的最完美诠释者。但进一步的情况并非如此，为了艺术的缘故我感到遗憾。当激情呈现出更深的色调，理性缓和了被强行抑制的冲动时，欧文

seemed to me to show mannerism, and to be lacking in power, and strained, and it is not in him alone that I find this fault, but in nearly all foreign actors. There seems to be a limit of passion within which they remain true in their rendering of nature; but beyond that limit they become transformed, and take on conventionality in their intonations, exaggeration in their gestures, and mannerism in their bearing. I left my box saying to myself: "I too can do Hamlet, and I will try it!" In some characters Irving is exceptionally fine. I am convinced that it would be difficult to interpret Shylock or Mephistopheles better than he. He is most skilful in putting his productions on the stage; and in addition to his intelligence he does not lack the power to communicate his counsels or his teachings. Withal he is an accomplished gentleman in society, and is loved and respected by his fellow-citizens, who justly look upon him as a glory to their country. He should, however, for his own sake, avoid playing such parts as Romeo and Macbeth, which are not adapted to his somewhat scanty physical and vocal power.

THE DECLINE OF TRAGEDY

The traditions of the English drama are imposing and glorious! Shakespeare alone has gained the highest pinnacle of fame in dramatic art. He has had to interpret him such great artists as Garrick, Kemble, Kean, Macready, Siddons, and Irving; and the literary and dramatic critics of the whole world have studied and analysed both author and actor. At present, however, tragedy is abandoned on almost all the stages of Europe. Actors who devote themselves to tragedy, whether classical romantic, or historical, no longer exist. Society-comedy has overflowed the stage, and the inundation causes the seed to rot which more conscientious and prudent planters had sown in the fields of art. It is desirable that the feeling and taste for the works of the great dramatists should be revived in Europe, and that England, which is for special reasons, and with justice, proud of enjoying the primacy in dramatic composition, should have also worthy and famous actors. I do not understand why the renown and prestige of the great name of Garrick do not attract modern actors to follow in his footsteps. Do not tell me that the works of Shakespeare are

在我看来，他显得矫揉造作，缺乏力量，紧张，而且我不仅在他身上发现了这个缺点，而且在几乎所有外国演员身上都发现了这个缺点。他们对自然的描绘似乎有一个激情的限度，在这个限度内，他们仍然保持真实。但超出了这个界限，他们就发生了变化，他们的语调变得传统，手势变得夸张，举止变得矫揉造作。我离开盒子对自己说：“我也能演哈姆雷特，我会尝试的！”欧文在某些角色上表现得异常出色。我相信很难比他更好地解释夏洛克或梅菲斯特。他最擅长将自己的作品搬上舞台；除了他的智慧之外，他也不缺乏传达他的建议或他的教义的能力。他是社会上一位有成就的绅士，受到同胞的爱戴和尊重，他们公正地认为他是国家的荣耀。然而，为了他自己的利益，他应该避免扮演《罗密欧》和《麦克白》这样的裤子，因为这些裤子不适合他略显不足的体力和声乐力量。

悲剧的衰落

英国戏剧的传统是宏伟而光荣的！仅莎士比亚就获得了戏剧艺术的最高声誉。他曾演绎过加里克、肯布尔、基恩、麦克雷迪、西登斯和欧文等伟大的艺术家；全世界的文学和戏剧评论家都对作家和演员进行了研究和分析。然而目前，悲剧在欧洲的几乎所有舞台上都被抛弃了。致力于悲剧的演员，无论是古典浪漫的还是历史的，已经不复存在。社会喜剧充斥着舞台，洪水泛滥，导致那些更加认真谨慎的种植者在艺术田野中播下的种子腐烂。希望伟大戏剧家的作品的情感和品味能够在欧洲得到复兴，而英国，出于特殊的原因，正义地以享有戏剧创作的首要地位而自豪，也应该有值得尊敬的著名演员。我不明白为什么加里克这个伟大名字的名声和威望不能吸引现代演员追随他的脚步。别告诉我莎士比亚的作品是

out of fashion, and that the public no longer wants them. Shakespeare is always new--so new that not even yet is he understood by everybody, and if, as they say, the public is no longer attracted by his plays, it is because they are superficially presented. To win the approval of the audience, a dazzling and conspicuous *_mise-en-scene_* does not suffice, as some seem to imagine, to make up deficiency in interpretation; a more profound study of the characters represented is indispensable. If in art you can join the beautiful and the good, so much the better for you; but if you give the public the alternative, it will always prefer the good to the beautiful.

TRAGEDY IN TWO LANGUAGES

In 1880 the agent of an impresario and theatre-owner of Boston came to Florence to make me the proposal that I should go to North America for the second time, to play in Italian supported by an American company. I thought the man had lost his senses. But after a time I became convinced that he was in his right mind, and that no one would undertake a long and costly journey simply to play a joke, and I took his extraordinary proposition into serious consideration and asked him for explanations.

"The idea is this," the agent made answer; "it is very simple. You found favour the last time with the American public with your Italian company, when not a word that was said was understood, and the proprietor of the Globe Theatre of Boston thinks that if he puts with you English-speaking actors, you will yourself be better understood, since all the dialogues of your supporters will be plain. The audience will concern itself only with following you with the aid of the play-books in both languages, and will not have to pay attention to the others, whose words it will understand."

"But how shall I take my cue, since I do not understand English? And how will your American actors know when to speak, since they do not know Italian?"

"Have no anxiety about that," said the agent. "Our American actors are mathematicians, and can memorise perfectly the last words of your speeches, and they will work with the precision of machines."

"I am ready to admit that," said I, "although I do not think it will be so

过时了，公众不再需要它们。 莎士比亚总是新的——新得甚至还没有被所有人理解，如果像人们所说的那样，公众不再被他的戏剧所吸引，那是因为它们的呈现很肤浅。 为了赢得观众的认可，仅仅依靠令人眼花缭乱的场面调度并不足以弥补解释上的缺陷；对所代表的人物进行更深入的研究是必不可少的。 如果你能在艺术中融入美丽和善良，那对你来说就更好了； 但如果你给公众另一种选择，他们总是会更喜欢善良而不是美丽。

两种语言的悲剧

1880年，波士顿一位演出家兼剧院老板的代理人来到佛罗伦萨，向我建议我应该第二次去北美，在一家美国公司的支持下用意大利语演出。 我以为这个人已经失去了理智。 但过了一段时间，我确信他的想法是正确的，没有人会仅仅为了开玩笑而进行漫长而昂贵的旅行，我认真考虑了他的非凡提议，并向他寻求解释。

“想法是这样的，” 经纪人回答道； “这很简单。上次你通过你的意大利公司赢得了美国公众的青睐，当时你说的一个字都听不懂，波士顿环球剧院的老板认为，如果他让讲英语的演员和你在一起，你自己会更好地被理解，因为你的支持者的所有对话都会很简单。观众只会关心借助两种语言的剧本来跟随你，而不必注意其他人，他们的对话会被理解。” 明白了。”

“但是我不懂英语，我该如何听从提示呢？你们的美国演员又不懂意大利语，他们怎么知道什么时候说话呢？”

“不用担心，” 经纪人说。 “我们的美国演员都是数学家，可以完美地记住你演讲的最后一句话，他们的工作就像机器一样精确。”

“我准备承认这一点，” 我说， “尽管我不认为事情会是这样。”

easy; but it will in any case be much easier for them, who will have to deal with me alone, and will divide the difficulty among twenty or twenty-four, than for me, who must take care of all."

The persevering agent, however, closed my mouth with the words, "You do not sign yourself 'Salvini' for nothing!" He had an answer for everything, he was prepared to convince me at all points, to persuade me about everything, and to smooth over every difficulty, and he won a consent which, though almost involuntary on my part, was legalised by a contract in due form, by which I undertook to be at New York not later than November 05, 1880, and to be ready to open at Philadelphia with "Othello" on the 29th of the same month.

I was still dominated by my bereavement, and the thought was pleasant to me of going away from places which constantly brought it back to my mind. Another sky, other customs, another language, grave responsibilities, a novel and difficult undertaking of uncertain outcome--I was willing to risk all simply to distract my attention and to forget. I have never in my life been a gambler, but that time I staked my artistic reputation upon a single card. Failure would have been a new emotion, severe and grievous, it is true, but still different from that which filled my mind. I played, and I won! The friends whom I had made in the United States in 1873, and with whom I had kept up my acquaintance, when they learned of the confusion of tongues, wrote me discouraging letters. In Italy the thing was not believed, so eccentric did it seem. I arrived in New York nervous and feverish, but not discouraged or depressed.

When the day of the first rehearsal came, all the theatres were occupied, and I had to make the best of a rather large concert-hall to try to get into touch with the actors who were to support me. An Italian who was employed in a newspaper office served me as interpreter in cooperation with the agent of my Boston impresario. The American artists began the rehearsal without a prompter, and with a sureness to be envied especially by our Italian actors, who usually must have every word suggested to them. My turn came, and the few words which Othello pronounces in the first scene came in smoothly and without difficulty. When the scene with the Council of Ten came, of a sudden I could not

简单的;但无论如何，这对他们来说要容易得多，因为他们必须单独对付我，并将困难分摊给二十或二十四人，而不是我，因为我必须照顾所有人。”

然而，那位不屈不挠的代理人用一句话堵住了我的嘴：“你给自己签上‘萨尔维尼’可不是白来的！”他对所有事情都有答案，他准备在所有问题上说服我，在所有问题上说服我，并解决所有困难，他赢得了我的同意，尽管我几乎是非自愿的，但通过正式合同使我同意，我承诺不迟于1880年11月5日到达纽约，并准备好同月29日在费城与“奥赛罗”开幕。

我仍然被丧亲之痛所支配，一想到要离开那些经常让我想起这种事的地方，我就很高兴。另一片天空，另一处风俗，另一处语言，沉重的责任，一项结果不确定的新奇而艰难的事业——我愿意冒一切风险，只是为了分散我的注意力并忘记。我这辈子从来没有当过赌徒，但那一次我把我的艺术声誉赌在一张牌上。失败将是一种新的情感，确实是严重而悲惨的，但仍然与我脑海中的情感不同。我玩了，我赢了！1873年我在美国结识的朋友们，当他们得知语言混乱时，给我写了令人沮丧的信。在意大利，这件事不被相信，看起来很奇怪。我抵达纽约时既紧张又发烧，但并没有灰心或沮丧。

当第一次排练的那天，所有的剧院都挤满了人，我不得不利用一个相当大的音乐厅来尝试与支持我的演员取得联系。一位受雇于一家报社的意大利人与我的波士顿经理人的代理人合作，为我担任翻译。美国艺术家在没有提示的情况下开始排练，他们的自信让我们的意大利演员尤其羡慕，他们通常必须听从别人的建议。轮到我了，奥赛罗在第一幕中所说的几句话就顺利地毫无困难地发音出来了。当十人会议的场景出现时，我突然无法

recall the first line of a paragraph, and I hesitated; I began a line, but it was not that; I tried another with no better success; a third, but the interpreter told me that I had gone wrong. We began again, but the English was of no assistance to me in recognising which of my speeches corresponded to that addressed to me, which I did not understand. I was all at sea, and I told the interpreter to beg the actors to overlook my momentary confusion, and to say to them that I should be all right in five minutes. I went off to a corner of the hall and bowed my head between my hands, saying to myself, "I have come for this, and I must carry it through." I set out to number mentally all the paragraphs of my part, and in a short time I said. "Let us begin again."

During the remainder of the rehearsal one might have thought that I understood English, and that the American actors understood Italian, No further mistake was made by either side; there was not even the smallest hesitation, and when I finished the final scene of the third act between Othello and Iago, the actors applauded, filled with joy and pleasure. The exactitude with which the subsequent rehearsals of "Othello," and those of "Hamlet," proceeded was due to the memory, the application, and the scrupulous attention to their work of the American actors, as well as to my own force of will and practical acquaintance with all the parts of the play, and to the natural intuition which helped me to know without understanding what was addressed to me, divining it from a motion, a look, or a light inflection of the voice. Gradually a few words, a few short phrases, remained in my ear, and in course of time I came to understand perfectly every word of all the characters; I became so sure of myself that if an actor substituted one word for another I perceived it. I understood the words of Shakespeare, but not those of the spoken language.

In a few days we went to Philadelphia to begin our representations. My old acquaintances were in despair. To those who had sought to discourage me by their letters others on the spot joined their influence, and tried everything to overthrow my courage. I must admit that the nearer came the hour of the great experiment, the more my anxiety grew and inclined me to deplore the moment when I had put myself in that dilemma. I owe it in a great degree to my cool head that my discouraging

回想起一段的第一行，我犹豫了；我开始写一行字，但事实并非如此；我尝试了另一种方法，但没有取得更好的成功；第三次，但翻译告诉我我错了。我们又开始了，但英语并不能帮助我识别我的哪些演讲与对我演讲的内容相对应，而我听不懂。我一头雾水，我告诉翻译请求演员们不要理会我一时的困惑，并对他们说五分钟后可以了。我走到大厅的一角，双手低下头，对自己说：“我就是为了这个而来的，我一定要完成它。”我开始在心里对我的部分的所有段落进行编号，并在很短的时间内我说。“让我们重新开始吧。”

在排练的剩余时间里，人们可能会认为我懂英语，而美国演员懂意大利语，双方都没有再犯错误；没有丝毫的犹豫，当我完成第三幕的最后一场奥赛罗和伊阿古之间的戏时，演员们鼓掌，充满了喜悦和愉悦。《奥赛罗》和《哈姆雷特》后来排练的精确性归功于美国演员的记忆、应用和对他们工作的一丝不苟的关注，也归功于我自己的意志力和对剧中所有部分的实际熟悉，以及自然的直觉，它帮助我在不理解的情况下知道对我说的话，通过动作、眼神或声音的轻微变化来预测它。渐渐地，几个词，几个短句，留在了我的耳边，久而久之，我就完全理解了所有人物的每一个字；我对自己变得如此自信，以至于如果一个演员用一个词代替另一个词，我就能察觉到。我听懂了莎士比亚的话，但听不懂口语。

几天后，我们前往费城开始我们的交涉。我的老熟人都陷入了绝望。对于那些试图写信劝阻我的人，当场的其他人也加入了他们的影响，并想尽一切办法来推翻我的勇气。我必须承认，伟大实验的时刻越接近，我的焦虑就越强烈，让我对自己陷入困境的那一刻感到遗憾。我的沮丧在很大程度上要归功于我冷静的头脑

forebodings did not unman me so much as to make me abandon myself wholly to despair. Just as I was going on the stage, I said to myself: "After all, what can happen to me? They will not murder me. I shall have tried, and I shall have failed; that is all there will be to it, I will pack up my baggage and go back to Italy, convinced that oil and wine will not mix. A certain contempt of danger, a firm resolution to succeed, and, I am bound to add, considerable confidence in myself, enabled me to go before the public calm, bold, and secure.

The first scene before the palace of Brabantio was received with sepulchral silence. When that of the Council of Ten came, and the narration of the vicissitudes of Othello was ended, the public broke forth in prolonged applause. Then I said to myself, "A good beginning is half the work." At the close of the first act, my adversaries, who were such solely on account of their love of art, and their belief that the two languages could not be amalgamated, came on the stage to embrace and congratulate me, surprised, enchanted, enthusiastic, happy, that they had been mistaken, and throughout the play I was the object of constant demonstrations of sympathy.

AMERICAN CRITICAL TASTE

From Philadelphia we went to New York where our success was confirmed. It remained for me to win the suffrages of Boston, and I secured them, first having made stops in Brooklyn, New Haven, and Hartford. When in the American Athens I became convinced that that city possesses the most refined artistic taste. Its theatrical audiences are serious, attentive to details, analytical--I might almost say scientific--and one might fancy that such careful critics had never in their lives done anything but occupy themselves with scenic art. With reference to a presentation of Shakespeare, they are profound, acute, subtle, and they know so well how to clothe some traditional principle in close logic, that if faith in the opposite is not quite unshakable in an artist, he must feel himself tempted to renounce his own tenets. It is surprising that in a land where industry and commerce seem to absorb all the intelligence of the people, there should be in every city and district, indeed in every village,

不祥的预感并没有让我失去勇气，而是让我完全陷入绝望。当我登上舞台时，我对自己说：“到底，我会发生什么？他们不会谋杀我。我会尝试过，但我会失败；仅此而已，我会收拾好行李，回到意大利，相信油和酒不会混合。对危险的蔑视，对成功的坚定决心，而且，我必须补充说，对自己的相当大的信心，使我能够平静，大胆和安全地走在公众面前。

布拉班蒂奥宫前的第一个场景充满了阴森的寂静。当十人会议结束，奥赛罗的沧桑叙述结束时，全场爆发出经久不息的掌声。然后我对自己说：“好的开始是成功的一半。”在第一幕结束时，我的对手们——他们纯粹是因为对艺术的热爱，以及他们相信两种语言无法融合——走上舞台拥抱并祝贺我，他们惊讶、着迷、热情、高兴，因为他们错了，而在整个戏剧中，我一直是人们表示同情的对象。

美国挑剔的品味

我们从费城前往纽约，在那里我们的成功得到了证实。我仍然需要赢得波士顿的选举权，并且我首先在布鲁克林、纽黑文和哈特福德停留，从而获得了这些选举权。在美国雅典，我确信这座城市拥有最高雅的艺术品味。它的戏剧观众很严肃，注重细节，善于分析——我几乎可以说是科学的——人们可能会想象，这些细心的批评家一生中除了专注于风景艺术之外从未做过任何事情。就莎士比亚的表演而言，他们是深刻的、敏锐的、微妙的，他们非常清楚如何用严密的逻辑来表达某些传统原则，以至于如果一个艺术家对相反的信念不是不可动摇的，他一定会感到自己很想放弃自己的原则。令人惊讶的是，在一个工商业似乎吸收了人们所有智慧的土地上，每个城市、每个地区，甚至每个村庄，都应该有，

people who are competent to discuss the arts with such high authority. The American nation counts only a century of freedom, yet it has produced a remarkable number of men of high competence in dramatic art. Those who think of tempting fortune by displaying their untried artistic gifts on the American stage, counting on the ignorance or inexperience of their audience, make a very unsafe calculation. The taste and critical faculty of that public are in their fulness of vigour. Old Europe is more bound by traditions, more weary, more blase, in her judgment, not always sincere or disinterested. In America the national pride is warmly felt, and the national artists enjoy high honour. The Americans know how to offer an exquisite hospitality, but woe to the man who seeks to impose on them! They profess a cult, a veneration, for those who practise our art, whether of their own nation or foreign, and their behaviour in the theatre is dignified. I recall one night when upon invitation I went to see a new play in which appeared an actor of reputation. The play was not liked, and from act to act I noticed that the house grew more and more scanty, like a faded rose which loses its petals one by one, until at the last scene my box was the only one which remained occupied. I was more impressed by this silent demonstration of hostility than I should have been if the audience had made a tumultuous expression of its disapproval. The actors were humiliated and confounded, and as the curtain fell an instinctive sentiment of compassion induced me to applaud.

IMPRESSIONS OF EDWIN BOOTH

The celebrated actor Edwin Booth was at this time in Baltimore, a city distant two hours from the capital. I had heard so much about this superior artist that I was anxious to see him, and on one of my off nights I went to Baltimore with my impresario's agent. A box had been reserved for me without my knowledge, and was draped with the Italian colours. I regretted to be made so conspicuous, but I could not fail to appreciate the courteous and complimentary desire to do me honour shown by the American artist. It was only natural that I should be most kindly influenced toward him, but without the courtesy which predisposed me in his favour he would equally have won my sympathy by his attractive and

有能力以如此高的权威讨论艺术的人。美国民族的自由只有一个世纪，但却诞生了数量惊人的戏剧艺术高手。那些想通过在美国舞台上展示他们未经尝试的艺术天赋来诱惑财富，指望观众的无知或缺乏经验的人，做出了非常不安全的计算。公众的品味和批判能力都充满活力。在她看来，旧欧洲更受传统束缚，更疲倦，更厌烦，并不总是真诚或无私的。在美国，民族自豪感强烈，民族艺术家享有崇高的荣誉。美国人知道如何提供精致的款待，但那些试图强加于他们的人有祸了！他们对那些实践我们艺术的人（无论是本国人还是外国人）表示崇拜和崇敬，他们在剧院的行为是有尊严的。我记得有一天晚上，我应邀去看一部新剧，剧中出现了一位著名演员。这部戏不受欢迎，从一幕到另一幕，我发现房子变得越来越稀疏，就像一朵褪色的玫瑰，花瓣一朵朵落下，直到最后一幕，我的包厢是唯一还被占用的。这种无声的敌意表现给我留下的印象比观众大声表达反对的印象更深刻。演员们感到羞辱和困惑，当幕布落下时，一种本能的同情心让我鼓掌。

埃德温·布斯的印象

著名演员埃德温·布斯此时正在巴尔的摩，这座距离首都两小时车程的城市。我听说过这位杰出艺术家的事迹太多，所以我很想见到他，在一个休息的夜晚，我和我的经纪人经纪人一起去了巴尔的摩。在我不知情的情况下，有人为我保留了一个盒子，上面覆盖着意大利的颜色。我很遗憾自己变得如此引人注目，但我不能不欣赏这位美国艺术家表现出的礼貌和恭维的愿望，以尊重我。我对他产生最善意的影响是很自然的，但如果没有使我对他有利的礼貌，他同样会凭借他的魅力和魅力赢得我的同情。

artistic lineaments, and his graceful and well-proportioned figure. The play was "Hamlet." This part brought him great fame, and justly; for in addition to the high artistic worth with which he adorned it, his elegant personality was admirably adapted to it, His long and wavy hair, his large and expressive eye, his youthful and flexible movements, accorded perfectly with the ideal of the young prince of Denmark which now obtains everywhere. His splendid delivery, and the penetrating philosophy with which he informed his phrases, were his most remarkable qualities. I was so fortunate as to see him also as Richelieu and Iago, and in all three of these parts, so diverse in their character I found him absolutely admirable. I cannot say so much for his Macbeth, which I saw one night when passing through Philadelphia. The part seemed to me not adapted to his nature. Macbeth was an ambitious man, and Booth was not. Macbeth had barbarous and ferocious instincts, and Booth was agreeable, urbane, and courteous. Macbeth destroyed his enemies traitorously--did this even to gain possession of their goods--while Booth was noble, lofty-minded, and generous of his wealth. It is thus plain that however much art he might expend, his nature rebelled against his portrayal of that personage, and he could never hope to transform himself into the ambitious, venal, and sanguinary Scottish king.

I should say, from what I heard in America, that Edwin Forrest was the Modena of America. The memory of that actor still lives, for no one has possessed equally the power to give expression to the passions, and to fruitful and burning imagery, in addition to which he possessed astonishing power of voice. Almost contemporaneously a number of most estimable actors have laid claim to his mantle; but above them all Edwin Booth soared as an eagle.

After a very satisfactory experience in Baltimore, I returned for the third time to New York, and gave "Othello," "Macbeth," and "The Gladiator," each play twice, and made the last two appearances of my season in Philadelphia. After playing ninety-five times in the new fashion, I felt myself worn out, but fully satisfied with the result of my venturesome undertaking. When I embarked on the steamer which was to take me to Europe, I was escorted by all the artists of the company

艺术气质，优美匀称的身材。这部剧是《哈姆雷特》。这个角色给他带来了巨大的名气，而且名声在外。因为除了他所装饰的高雅艺术价值之外，他优雅的个性也与之相得益彰，他那长而卷曲的头发，他那双富有表现力的大眼睛，他年轻而灵活的动作，完全符合现在随处可见的丹麦年轻王子的理想。他出色的演讲和他的言辞中透彻的哲理是他最卓越的品质。我很幸运能够看到他饰演黎塞留和伊阿古，在这三个角色中，他们的性格如此多样化，我发现他绝对令人钦佩。对于他的《麦克白》我不能说太多，我一天晚上路过费城时看到了这部剧。在我看来，这个角色不适合他的本性。麦克白是一个雄心勃勃的人，而布斯则不是。麦克白本性野蛮而凶猛，而布斯则和蔼可亲、温文尔雅、彬彬有礼。麦克白背叛地消灭了他的敌人——甚至为了夺取他们的财产而这么做——而布斯则高贵、志向高远、慷慨地拥有自己的财富。由此可见，无论他花费多少艺术，他的本性都违背了他对那个人物的描绘，他永远不可能希望把自己变成那个野心勃勃、贪婪、血腥的苏格兰国王。

我应该说，据我在美国听到的消息，埃德温·福雷斯特是美国的摩德纳。这位演员的记忆仍然存在，因为没有人拥有同样的能力来表达激情，以及富有成效和燃烧的意象，此外他还拥有惊人的声音力量。几乎同时，许多最受尊敬的演员也继承了他的衣钵。但在他们之上，埃德温·布斯如鹰展翅翱翔。

在巴尔的摩度过了一次非常满意的经历后，我第三次回到纽约，给《奥赛罗》、《麦克白》和《角斗士》各演了两场，并在费城演出了我赛季的最后两场。在以新方式玩了九十五次之后，我感到自己很疲惫，但对我冒险事业的结果感到非常满意。当我登上去欧洲的轮船时，公司所有的艺术家都在护送我

which had cooperated in my happy success, by my friends, and by courteous admirers, and I felt that if I were not an Italian I should wish to be an American.

我的朋友和彬彬有礼的仰慕者为我的幸福成功提供了合作，我觉得如果我不是意大利人，我应该希望成为美国人。

ADELAIDE RISTORI

FIRST APPEARANCES

WHEN twelve years old, I was booked with the famous actor and manager, Giuseppe Moncalvo, for the roles of a child. Soon after, owing to my slender figure, they made me up as a little woman, giving me small parts as maid. But they soon made up their minds that I was not fitted for such parts. Having reached the age of thirteen and developed in my figure, I was assigned several parts as second lady. In those days they could not be too particular in small companies. At the age of fourteen, I had to recite the first part among the young girls and that of the leading lady alternately, like an experienced actress. It was about this time, in the city of Novara (Piedmont) that I recited for the first time the "Francesca da Rimini" of Silvio Pellico. Though I was only fifteen my success was such that soon afterward they offered me the parts of leading lady with encouragement of advancement.

My good father, who was gifted with a great deal of sense, did not allow his head to be turned by such offers. Reflecting that my health might suffer from being thrown so early into the difficulties of stage life he refused these offers and accepted a more modest place, as *_ingenue_*, in the Royal Company, under the auspices of the King of Sardinia and stationed during several months of the year at Turin. It was managed by the leading man, the most intelligent and capable among the stage managers of the time. The advice of this cultured, though severe man, rendered his management noteworthy and sought after as essential to the making of a good actor.

Among the members of the company shone the foremost beacon-lights of Italian art, such as Vestri, Madame Marchionni, Romagnoli, Righetti, and many others who were quoted as examples of dramatic art, as well as Pasta, Malibran, Rubini, and Tamburini in the lyric art,

My engagement for the part of *_ingenue_* was to have lasted three years, but, after the year, I was promoted to the parts of the first lady, and

阿德莱德·里斯托里

首次亮相

十二岁时，我被任命为著名演员兼经纪人朱塞佩·蒙卡尔沃（Giuseppe Moncalvo）出演儿童角色。不久之后，因为我身材苗条，他们就把我化妆成一个小女人，给我配了一些小角色当女仆。但他们很快就认定我不适合担任这些职位。到了十三岁，身材已经发育成熟，我被分配了几个角色作为第二夫人。在那个年代，他们对小公司不能太挑剔。十四岁时，我必须像经验丰富的女演员一样，在少女中轮流背诵第一部分和女主角的部分。大约在这个时候，在诺瓦拉市（皮埃蒙特），我第一次背诵了西尔维奥·佩利科的《弗朗西斯卡·达·里米尼》。尽管我只有十五岁，但我的成功是如此之大，以至于不久之后他们就向我提供了女主角的角色，并鼓励我进步。

我的好父亲天资聪慧，他不允许这样的提议转过头来。考虑到我的健康可能会因为过早陷入舞台生活的困难而受到影响，他拒绝了这些提议，并接受了一个更朴素的职位，作为_ingenue_，在撒丁岛国王的支持下，在皇家公司中担任职务，并在一年中的几个月里驻扎在都灵。它是由当时舞台监督中最聪明、最有能力的男主角管理的。这位有教养但严肃的人的建议使他的管理引人注目，并受到追捧，认为这是成为一名好演员的关键。

剧团成员中闪耀着意大利艺术最重要的灯塔，如韦斯特里（Vestri）、马尔乔尼夫人（Madame Marchionni）、罗马尼奥利（Romagnoli）、莱赫蒂（Righetti）等许多被引用为戏剧艺术典范的人，以及抒情艺术中的帕斯塔（Pasta）、马里布兰（Malibran）、鲁比尼（Rubini）和坦布里尼（Tamburini），

我对_ingenue_这个角色的订婚本来持续了三年，但是，一年之后，我被提升为第一夫人的角色，并且

in the third year, to the absolute leading lady.

To such unhopd-for and flattering results I was able to attain, by ascending step by step through the encouragement and admonition of my excellent teacher, Madame Carlotta Marchionni, a distinguished actress, and the interest of Gaetano Bazzi who also had great affection for me. It was really then that my artistic education began. It was then that I acquired the knowledge and the rules which placed me in a position to discern the characteristics of a true artist. I learned to distinguish and to delineate the comic and the dramatic passions. My temperament caused me to incline greatly toward the tender and the gentle.

However, in the tragic parts, my vigour increased. I learned to portray transitions for the sake of fusing the different contrasts; a capital but difficult study of detail, tedious at times, but of the greatest importance. The lamentations in a part where two extreme and opposing passions are at play, are like those which in painting are called "chiaro-oscuro," a blending of the tones, which thus portrays truth devoid of artifice. In order to succeed in this intent, it is necessary to take as model the great culture of art, and also to be gifted with a well-tempered and artistic nature. And these are not to be confined to sterile imitation, but are for the purpose of accumulating the rich material of dramatic erudition, so that one may present oneself before the audiences as an original and artistic individuality.

Some people think that distinction of birth and a perfect education will render them capable of appearing upon the stage with the same facility and nonchalance with which one enters a ball-room, and they are not at all timid about walking upon the boards, presuming that they can do it as well as an actor who has been raised upon them. A great error!

One of the greatest difficulties that they meet is in not knowing how to walk upon a stage, which, owing to the slight inclination in construction, easily causes the feet to totter, particularly if one is a beginner, and especially at the entrances and exits. I myself encountered this difficulty. Though I had dedicated myself to the art from my infancy and had been instructed with the greatest care every day of my life by my grandmother, at the age of fifteen my movements had not yet acquired all the ease and

第三年，到了绝对的女主角。

如此出人意料、令人羡慕的成绩，是在我的优秀老师、杰出女演员卡洛塔·马尔奇奥尼夫人的鼓励和训诫下，以及对我也深有感情的加埃塔诺·巴齐的关心下，一步步上升的。就在那时，我的艺术教育真正开始了。就在那时，我获得了知识和规则，使我能够辨别真正艺术家的特征。我学会了区分和描绘喜剧和戏剧的激情。我的性格使我非常倾向于温柔和温柔。

然而，在悲惨的部分，我的活力却增加了。我学会了为了融合不同的对比而描绘过渡；这是一项重要但又困难的细节研究，有时很乏味，但却是最重要的。两种极端而对立的激情在发挥作用的部分中的哀歌，就像绘画中所谓的“明暗对比”，一种色调的混合，从而描绘出没有技巧的真实。要实现这一目标，既要以伟大的艺术文化为榜样，又要具有良好的艺术气质。这些并不局限于毫无意义的模仿，而是为了积累丰富的戏剧博学素材，以便将自己作为一个原创的、艺术的个体展现在观众面前。

有些人认为，出身的优越和完美的教育将使他们能够像进入舞厅一样轻松而从容地出现在舞台上，而且他们在走上舞台时一点也不胆怯，认为他们可以像在他们身边长大的演员一样做得很好。一个很大的错误！

他们遇到的最大困难之一是不知道如何在舞台上行走，由于舞台结构的轻微倾斜，很容易导致脚颤抖，特别是对于初学者来说，尤其是在入口和出口处。我自己也遇到过这个困难。尽管我从小就致力于艺术，并且每天都受到祖母无微不至的悉心教导，但在十五岁的时候，我的动作还没有完全轻松自如。

naturalness necessary to make me feel at home upon the stage, and certain sudden turns always frightened me.

When I began my artistic apprenticeship, the use of diction was given great importance, as a means of judging an actor. At that time the audience was critical and severe.

In our days, the same audience has become less exacting, less critical, and does not aim to improve the artist, by counting his defects. According to my opinion, the old system was best, as it is not in excessive indulgence and solely by considering the good qualities, without correcting the bad ones, that real artists are made.

It is also my conviction that a person who wishes to dedicate himself to the stage should not begin his career with parts of great importance, either comic, dramatic, or tragic. The interpretation becomes too difficult for a beginner and may harm his future career: first, the discouragement over the difficulties that he meets; secondly, an excessive vanity caused by the appreciation with which the public apparently honours him. Both these sentiments will lead the actor, in a short time, to neglect his study. On the other hand, by taking several parts, he becomes familiar with the means of rendering his part natural, thus convincing himself that by representing correctly characters of little importance, he will be given more important ones later on. Thus it will come about that his study will be more careful.

SALVINI AND ROSSI

One of the greatest of the living examples of the school of realism is my illustrious fellow artist, Signor Tommaso Salvini, with whom, for a number of years, I had the fortune to share the fatigues and the honours of the profession which I also shared with Ernesto Rossi. The former was and is still admired. His rare dramatic merits have nothing of the conventional, but owe their power to that spontaneity which is the most convincing revelation of art. The wealth of plasticity which Salvini possesses, is in him, a natural gift. Salvini is the true exponent of the Italian dramatic art

自然性是让我在舞台上感到宾至如归所必需的，而某些突然的转弯总是让我感到害怕。

当我开始我的艺术学徒生涯时，措辞的使用非常重要，作为评判演员的一种手段。当时观众的批评和严厉。

在我们这个时代，同样的观众变得不那么严格，不那么挑剔，并且不以通过计算艺术家的缺陷来提高艺术家为目的。我认为，旧制度是最好的，因为不过度放纵，只考虑好的品质，不改正不好的品质，才能造就真正的艺术家。

我还坚信，一个想要献身于舞台的人不应该以非常重要的部分开始他的职业生涯，无论是喜剧、戏剧还是悲剧。这种解释对于初学者来说太难了，可能会损害他未来的职业生涯：首先，他会因遇到困难而灰心丧气；其次，公众对他的赞赏造成了过度的虚荣心。这两种情绪都会导致演员在短时间内忽视学习。另一方面，通过扮演多个角色，他熟悉了使自己的角色变得自然的方法，从而说服自己，通过正确地表现不重要的角色，他以后会得到更重要的角色。这样他的学习就会更加仔细。

萨尔维尼和罗西

现实主义流派最伟大的活生生例子之一是我杰出的艺术家同伴托马索·萨尔维尼先生，多年来，我有幸与他分享职业的疲劳和荣誉，我也与埃内斯托·罗西分享了这一职业的疲劳和荣誉。前者过去和现在仍然受到赞赏。他罕见的戏剧优点与传统无关，而是将其力量归功于自发性，这是艺术中最令人信服的揭示。萨尔维尼拥有丰富的可塑性，这是他与生俱来的天赋。萨尔维尼是意大利戏剧艺术的真正代表者

APPEARS AS LADY MACBETH

In the month of June, 1857, we began to rehearse "Macbeth," at Covent Garden, London, It had been arranged for our company by Mr. Clarke, and translated into most beautiful Italian verse by Giulio Carcano. The renowned Mr. Harris put it on the stage according to English traditions. The representation of the part of Lady Macbeth, which afterward became one of my favourite roles, preoccupied me greatly, as I knew only too well what kind of comparisons would be made. The remembrance of the marvellous creation of that character as given by the famous Mrs. Siddons and the traditional criticisms of the press, might have rendered the public very severe and difficult to please.

I used all my ability of interpretation to reveal and transmit the most minute intentions of the author. To the English audience it seemed that I had really incarnated that perfidious but great character of Lady Macbeth, in a way that surpassed all expectations.

We had to repeat the drama for several evenings, always producing a most profound impression upon the minds of the audience, particularly in the grand sleep-walking scene. So thoroughly had I entered into the nature of Lady Macbeth, that during the entire scene my pupils were motionless in their orbit, causing me to shed tears. To this enforced immobility of the eye I owe the weakening of my eyesight. From the analytical study which I shall give of this diabolical character [at the close of her Memoirs] the reader can form for himself an idea of how much its interpretation cost me (particularly in the final culminating scene), in my endeavour to get the right intonation of the voice and the true expression of the physiognomy.

AS MANAGER

My exceptionally good health never abandoned me through my long and tiresome journeys, though unfortunately I never was able to accustom myself to voyaging by sea. All through those rapid changes I acquired a marvellous store of endurance. That sort of life infused in me sufficient energy to lead me through every kind of hardship with the resolution and authority of a commanding general. All obeyed me. None questioned my

以麦克白夫人的身份出现

1857年6月，我们开始在伦敦考文特花园排练《麦克白》，它是克拉克先生为我们公司安排的，并由朱利奥·卡尔卡诺翻译成最美丽的意大利诗句。著名的哈里斯先生按照英国传统将其搬上舞台。麦克白夫人这个角色后来成为我最喜欢的角色之一，它让我非常着迷，因为我太清楚会进行什么样的比较。著名的西登斯夫人对这个角色的奇妙创造的记忆和媒体的传统批评可能会让公众变得非常严厉和难以取悦。

我用尽我所有的解读能力来揭示和传达作者最细微的意图。对于英国观众来说，我似乎真的化身为麦克白夫人那个背信弃义但伟大的人物，其方式超出了所有人的预期。

我们不得不连续几个晚上重复这部戏，总是给观众留下最深刻的印象，尤其是梦游的宏大场面。我如此彻底地融入了麦克白夫人的本质，以至于在整个场景中，我的瞳孔在轨道上一动不动，让我流下了眼泪。由于眼睛的这种强制不动，我的视力下降了。从我对这个恶魔人物的分析研究（在她的回忆录的结尾），读者可以自己形成一个想法，即我在努力获得正确的语调和真实的相貌表达的过程中，对其解释花费了多少代价（特别是在最后的高潮场景中）。

作为经理

尽管不幸的是我始终无法适应海上航行，但我异常健康的健康状况从未让我在漫长而疲惫的旅程中放弃。通过这些快速的变化，我获得了惊人的耐力。这样的生活给了我足够的能量，让我以统帅的决心和权威度过一切磨难。所有人都服从我。没有人质疑我的

authority owing to my absolute impartiality, being always ready, as I was, either to blame or correct him who did not fulfil his obligations, also to praise without any distinction of class those who deserved it. I almost always met with courtesy among the actors under my direction, and if any one of them dared to trouble our harmony, he was instantly put to his proper place by the firmness of my discipline.

The artistic management of the plays was left to me in all its details. Every order and every disposition came from me directly. I looked after all matters large and small, the things that every actor understands contribute to making the success of a play.

Concerning my own personal interests, they were in charge of a private manager.

I am proud to say that my husband was the soul of all my undertakings. As I speak of him, my heart impels me to say that he ever exercised upon me and my professional career the kindest and most benevolent influence. It was he who upheld my courage, whenever I hesitated before some difficulty; it was he who foretold the glory I should acquire, he who pointed out to me the goal, and anticipated everything in order that I should secure it. Without his assistance I never should have been able to put into effect the daring attempt of carrying the flag of Italian dramatic art all over the globe.

FIRST VISIT TO AMERICA

During the month of September, 1866, for the first time in my life, I crossed the ocean on my way to the United States, where I remained until May 17th of the following year. It was in the elegant Lyceum Theatre of New York that I made my debut, on the 20th of September, with "Medea." I could not anticipate a more enthusiastic reception than the one I was honoured with. I felt anxious to make myself known in that new part of the world, and let the Americans hear me recite for the first time, in the soft and melodic Italian language. I knew that in spite of the prevailing characteristics of the inhabitants of the free country of George Washington, always busy as they are in their feverish pursuit of wealth, that the love for the beautiful and admiration for dramatic art were not neglected. During

我的权威来自于我的绝对公正，我总是随时准备责备或纠正那些没有履行义务的人，并且不分阶级地赞扬那些应得的人。在我指导下的演员中，我几乎总是彬彬有礼，如果他们中有人胆敢扰乱我们的和谐，我的严格纪律会立即把他安排到适当的位置。

戏剧的艺术管理的所有细节都由我负责。每一个命令和每一个部署都直接来自我。我照顾大大小小的事情，每个演员都明白的事情有助于戏剧的成功。

至于我个人的利益，他们有一个私人经理负责。

我很自豪地说，我的丈夫是我所有事业的灵魂。当我谈到他时，我内心深处不得不说，他对我和我的职业生涯产生了最仁慈和最仁慈的影响。每当我在困难面前犹豫不决时，是他给了我勇气；是他预言了我将获得的荣耀，为我指明了目标，为我预见了一切，以便我能实现这一目标。没有他的帮助，我永远不可能实现在全球范围内高举意大利戏剧艺术旗帜的大胆尝试。

首次访问美国

1866年9月，我有生以来第一次漂洋过海前往美国，一直呆到次年5月17日。9月20日，我在纽约优雅的兰心大剧院首次亮相，演出了《美狄亚》。我无法预料会得到比我荣幸的更热烈的接待。我渴望让自己在世界的新地方为人所知，并让美国人第一次听到我用柔和而旋律优美的意大利语朗诵。我知道，尽管乔治·华盛顿这个自由国家的居民的普遍特征是总是忙于狂热地追求财富，但对美的热爱和对戏剧艺术的钦佩并没有被忽视。期间

my first season in New York I met with an increasing success, and formed such friendly relations with many distinguished and cultured people that time and distance have never caused me to forget them. While writing these lines I send an affectionate salutation to all those who in America still honour me with their remembrance.

BEGINS TO PLAY IN ENGLISH

I made my fourth trip to London in 1873. Not having any new drama to present and being tired of repeating the same productions, I felt the necessity of reanimating my mind with some strong emotion, of discovering something, in a word, the execution of which had never been attempted by others.

At last I believed I had found something to satisfy my desire. The admiration I had for the Shakespearean dramas, and particularly for the character of Lady Macbeth, inspired me with the idea of playing in English the sleeping scene from "Macbeth," which I think is the greatest conception of the Titanic poet. I was also induced to make this bold attempt, partly as a tribute of gratitude to the English audiences of the great metropolis, who had shown me so much deference. But how was I going to succeed? ... I took advice from a good friend of mine, Mrs. Ward, the mother of the renowned actress Genevieve Ward. She not only encouraged my idea, but offered her services in helping me to learn how to recite that scene in English.

I still had some remembrance of my study of English when I was a girl, and there is no language more difficult to pronounce and enunciate correctly, for an Italian. I was frightened only to think of that, still I drew sufficient courage even from its difficulties to grapple with my task. After a fortnight of constant study, I found myself ready to make an attempt at my recitation. However, not wishing to compromise my reputation by risking a failure, I acted very cautiously.

I invited to my house the most competent among the dramatic critics of the London papers, without forewarning them of the object and asked them kindly to hear me and express frankly their opinion, assuring them that if it should not be a favourable one, I would not feel badly over it.

在纽约的第一个赛季，我取得了越来越大的成功，并与许多杰出和有文化的人士建立了如此友好的关系，以至于时间和距离从未使我忘记他们。在写下这些文字的同时，我向所有在美国仍然怀念我的人们致以深情的问候。

开始用英语演奏

1873年，我第四次前往伦敦。没有任何新的戏剧要演出，也厌倦了重复同样的作品，我觉得有必要用某种强烈的情感来唤醒我的思想，发现一些东西，总之，其他人从未尝试过执行这些东西。

最后我相信我已经找到了满足我愿望的东西。我对莎士比亚戏剧，特别是麦克白夫人这个角色的钦佩，激发了我用英语播放《麦克白》中睡眠场景的想法，我认为这是泰坦尼克号诗人最伟大的构想。我也被促使做出这一大胆的尝试，部分原因是为了感谢这座伟大大都市的英国观众，他们对我表现出了极大的尊重。但我怎样才能成功呢？...我听取了我的好朋友沃德夫人的建议，她是著名女演员吉纳维芙沃德的母亲。她不仅鼓励我的想法，还帮助我学习如何用英语背诵那个场景。

我仍然记得我小时候学过的英语，对于意大利人来说，没有什么语言比它更难正确发音和发音了。一想到这一点我就感到害怕，但即使困难重重，我仍然鼓起足够的勇气去完成我的任务。经过两周的不断学习，我发现自己已经准备好尝试背诵了。然而，由于不想冒失败的风险而损害自己的声誉，我行事非常谨慎。

我邀请了伦敦报纸的戏剧评论家中最有能力的人来我家，没有事先警告他们这个目标，并请他们善意地听我说并坦率地表达他们的意见，向他们保证，如果不受欢迎，我也不会为此感到难过。

I then recited the scene in English, and my judges seemed to be very much pleased. They corrected my pronunciation of two words only, and encouraged me to announce publicly my bold project. The evening of the performance, at the approach of that important scene, I was trembling! ... The enthusiastic reception granted me by the audience awakened in me all vigour, and the happy success of my effort compensated me a thousandfold for all the anxieties I had gone through. This success still increased my ambitious aspirations, and I wished to try myself in even a greater task.

I aimed at no less a project than the impersonation of the entire role of Lady Macbeth in English, but such an arduous undertaking seemed so bold to me that I finally gave up the idea and drove away from my mind forever the temptation to try it.

**THE ACTOR VALEDICTORY STANZAS TO J. P. KEMBLE,
JUNE, 1817, BY THOMAS CAMPBELL.**

His was the spell o'er hearts Which only Acting lends-- The youngest
of the sister arts, Which all their beauty blends: For ill can Poetry express
Full many a tone of thought sublime, And Painting, mute and motionless,
Steals but a glance of time, But by the mighty actor brought, Illusion's
perfect triumphs come-- Verse ceases to be airy thought, And Sculpture to
be dumb.

然后我用英语背诵了这个场景，我的评委们似乎很高兴。他们只纠正了我两个单词的发音，并鼓励我公开宣布我的大胆项目。演出当晚，临近那个重要场景时，我浑身发抖！……观众的热烈欢迎唤醒了我的全部活力，我的努力所取得的快乐成功使我所经历的所有焦虑得到了千倍的补偿。这次成功仍然增加了我的雄心壮志，我希望尝试自己去完成更伟大的任务。

我的目标不亚于用英语模仿麦克白夫人的整个角色，但这样一项艰巨的任务对我来说是如此大胆，以至于我最终放弃了这个想法，并永远摆脱了尝试的诱惑。

演员致 J. P. KEMBLE 的告别诗节，1817 年 6 月，作者：托马斯·坎贝尔。

他的魅力只有表演才能赋予——姐妹艺术中最年轻的，它们所有的美丽融合在一起：因为诗歌可以表达出许多崇高思想的基调，而绘画，沉默而静止，偷走了时间的一瞥，但通过强大的演员带来，幻觉的完美胜利到来——诗歌不再是空想，雕塑不再是愚蠢的。

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