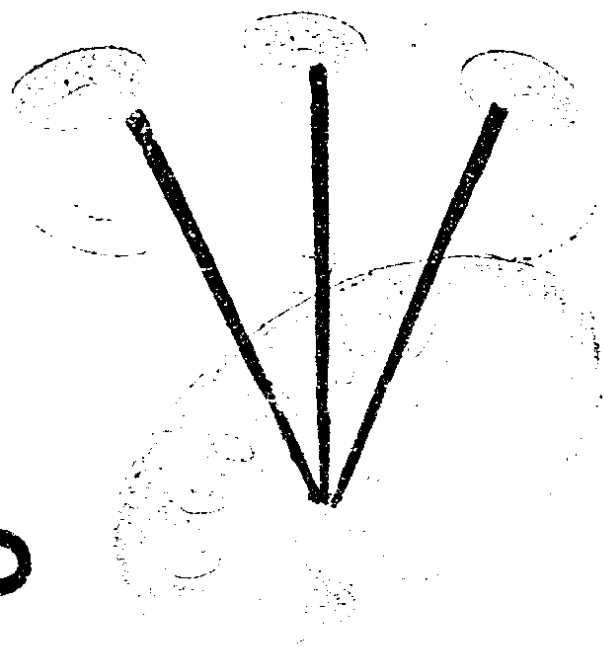


遺 集 集

最後的  
殘葉



O. Henry 着

張友松 譯

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英文小叢書之一

最後的殘葉

歐亨利著  
張友松譯註

上海  
北新書局印行  
1931

## O. Henry (1862--1910)

O. Henry 是 William Sidney Porter 的筆名，近代美國最流行的作家中，他要算傑出的一個。他的題材是多方面的。最初他寫一些關於美國西南部牧場上粗野的人們的故事，地方色彩很濃厚。這些故事立即使他得到許多讀者的讚賞，他便由此成名。後來他成為都市的描繪者，以一種輕飄瀟灑的筆致描寫現代世界

聞名的大都會紐約的社會現象。於是他的名聲和地位便更加提高了。當時一般人士莫不爲之驚倒；直到現在，他還是很爲大家所愛的一個作家。

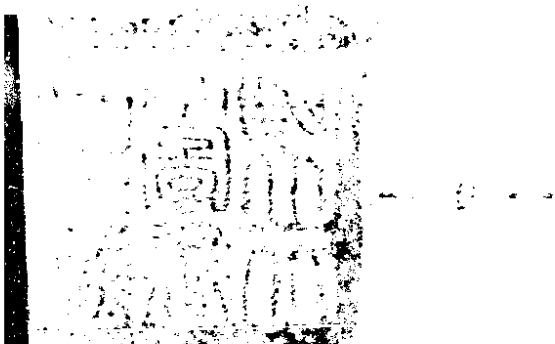
O. Henry 的作品之所以受人歡迎是由於想像的豐富，用筆的活潑，趣味的濃厚這幾點；此外他還有一種特別的長處，即運用所謂 *trick plot* 之巧妙。他用這種作法寫出來的小說，差不多每篇都在篇末或篇中的許多處所給予讀者一種愉快的“*surprise.*”這都是可以拿我們現在這兩篇作證明的。

這位作家曾爲一件商業上的糾葛所累，因而入獄；他在獄中的短時候裏作過一些小說投登於各雜誌。他死的時候正是他的文學生活

前途無量的時候，那時他才只四十八歲。他是個突然而來突然而去的作家，他的出頭和他的死都好像一個彗星一般。

THE ROMANCE OF A BUSY BROKER

最後的殘葉



## THE ROMANCE OF A BUSY

### BROKER

Pitcher, confidential clerk in the office of Harvey Maxwell, broker, allowed a look of mild interest and surprise to visit his usually expressionless countenance<sup>1</sup> when his employer briskly entered at half past

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1. allowed a look of.....to visit his  
.....countenance——revealed a look of....

## 經紀先生的戀愛

皮却是經紀先生哈斐·麥克士  
威爾辦公室裏親信的祕書，這一天  
九點半鐘他的東家敏捷地和他那年  
青的女速記員一同走進來的時候，  
皮却那平日毫無表情的臉上却顯出  

---

on his. . . . countenance, 面呈……的神色。



nine in company with<sup>1</sup> his young lady stenographer. With a snappy "Goodmorning, Pitcher," Maxwell dashed at his desk as though he were intending to leap over it, and then plunged into<sup>2</sup> the great heap of letters and telegrams waiting there for him.

The young lady had been Maxwell's stenographer for a year. She was beautiful in a way that was decidedly unstenographic. She forewent the pomp of the alluring pompadour<sup>3</sup>. She wore no chains, bracelets or lockets. She had not the air of being about to accept an invitation to luncheon.<sup>4</sup> Her dress was grey and plain, but it fitted her

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1. in company with——together with, 伴同。

2. plunged into——buried oneself into, 埋頭於……。

3. the alluring pompadour——時髦的

了幾分有趣和驚訝的神色。麥克士威爾先生一面輕巧地說了一聲“好呀，皮却，”一面向他那公事桌前飛跑過去，好像是要從桌上跳過去一般，隨即他就埋頭於那一堆等着他來的信和電報當中了。

這位年輕女子作麥克士威爾的速記員已經有一年了。她要算是貌美，但那種美法絕對不像一般速記員的美法。她屏絕那迷人的時髦裝束的浮華。她不戴鍊子，手鐲，或小金盒。她沒有那種輕易接受人家邀請便餐的神態。她的衣服是灰色而樸素的，但是極合她的身材。她

---

艷裝。

4. 城市生活中一般男子向女子獻殷勤，常邀其至餐館便餐；不愛輕易接受人家這種邀請的女子即不喜隨便交遊也。

figure with fidelity and discretion.<sup>1</sup>  
In her neat black turban hat<sup>2</sup> was  
the gold-green wing of a macaw.<sup>3</sup>  
On this morning she was softly and  
shyly radiant. Her eyes were dream-  
ily bright, her cheeks genuine  
peachblow<sup>4</sup>, her expression a happy  
one,<sup>5</sup> tinged with reminiscence.

Pitcher, still mildly curious,  
noticed a difference in her ways this  
morning. Instead of going straight  
into the adjoining room, where her  
desk was, she lingered, slightly  
irresolute, in the outer office. Once  
she moved over by Maxwell's desk,  
near enough for him to be aware of  
her presence.

---

1. fitted her figure with fidelity and  
discretion——忠心而謹慎地適合她的身材，言  
其恰合身材，無微不至也。在無生命的東西上  
加以有生命的形容詞，是修詞的方法之一。

2. turban hat——modern woman or  
child's hat with narrow or no brim, 近代婦

那精緻的黑色無邊帽子上有一個金綠色的鸚鵡屬的翅膀。這一天早上，她滿含那溫柔而羞澀的喜色。她的眼睛如夢地放着光彩，兩頰恰似桃花，她的表情是快樂的表情，快樂中還含着回想的意味。

皮却還是溫和地含着詫異的神情，他看出她這天早上的舉止和平常有點兩樣。她不一直到她的辦事桌所在的房間裏去，却在外邊的辦公室裏留戀着，稍有一點猶豫的神情。有一會她從麥克士威爾的辦事桌旁邊走過去，走得很近，好讓他覺出她在身邊。

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女或兒童之一種狹邊或無邊帽。簡稱 turban.

3. the gold-green wing of a macaw——帽上飾品之一種。

4. peachblow——peachblossom, 桃花。

5. her expression a happy one——her expression was a happy expression.

The machine sitting at that desk<sup>1</sup> was no longer a man; it was a busy New York broker, moved by buzzing wheels and uncoiling springs.

"Well—what is it? Anything?" asked Maxwell sharply. His opened mail lay like a bank of stage snow<sup>2</sup> on his crowded desk. His keen grey eye, impersonal and brusque, flashed upon her half impatiently.

"Nothing," answered the stenographer, moving away with a little smile.

"Mr. Pitcher," she said to the confidential clerk, "did Mr. Maxwell say anything yesterday about engaging another stenographer?"

"He did," answered Pitcher. "He told me to get another one. I notified the agency yesterday after-

---

1. the machine sitting at the desk—  
指 Maxwell.

那個辦事桌那裏坐着的一架機器已經不是一個人了；牠是一個忙迫的紐約經紀，靠嚙嚙響着的輪子和鬆開的發條而動作的。

“怎樣——怎麼會事？什麼事？”麥克士威爾厲聲地問。他那些拆開了的郵件鋪在他那擁擠的桌子上，好像一片舞台上的雪一般。他那銳利的灰色眼睛，無情而唐突，頗不耐煩地射在她身上。

“沒有什麼，”這速記員微微一笑地走開，一面這樣回答着。

“皮先生，”她問那親信的祕書道，“麥先生昨天說起過另外請一個速記員的話嗎？”

“說過的，”皮却回答說。“他要我另外找一個。我昨天下午就通知了

---

2. stage snow——crums of white paper spread on the stago as snow, 戲台上之假雪。

noon to send over a few samples<sup>1</sup> this morning. It's 9.45 o'clock, and not a single picture hat or piece of pineapple chewing gum<sup>2</sup> has showed up<sup>3</sup> yet."

"I will do the work as usual, then," said the young lady, "until some one comes to fill the place."<sup>4</sup> And she went to her desk at once and hung the black turban hat with the gold-green macaw wing in its accustomed place.

He who has been denied the spectacle of<sup>5</sup> a busy Manhattan<sup>6</sup> broker during a rush of business is handicapped for the profession of

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1. samples——貨樣。(此處將速記員說作貨物一般，故用此字。)

2. picture hat or piece of pineapple chewing gum——城市時髦女子愛戴花帽和吃口香糖，故此處即以花帽和口香糖代表這種女子。

3. showed up——made (her) appear

介紹所，叫他們今天早上送幾個貨樣來。現在九點四十五分了，還沒有一頂花帽子或一塊波羅口香糖到這裏來哩。”

“那麼，我還是照常工作好了，”這年輕女子說，“等有別人來接替再說罷。”於是她便立刻走到她的辦事桌前面，把她那頂上面有金綠色鸚鵡翅膀的無邊帽子掛在照常的地方。

凡是不曾看見過一個忙迫的滿哈丹經紀先生的人，便不足與言人

---

ance, 出現; 露面。

4. fill the place——接替。

5. to be denied the spectacle of. . . . .  
——to have no chance of seeing. . . . ., 無緣見到……。

6. Manhattan (Island) ——紐約市之商業區。



anthropology.<sup>1</sup> The poet sings of the "crowded hour<sup>2</sup> of glorious life." The broker's hour is not only crowded, but the minutes and seconds are hanging to all the straps and packing both front and rear platforms.<sup>3</sup>

And this day was Harvey Maxwell's busy day. The ticker<sup>4</sup> began to reel out jerkily its fitful coils of tape, the desk telephone had a chronic attack of buzzing.<sup>5</sup> Men began to throng into the office and call at him over the railing, jovially, sharply, viciously, excitedly. Messenger boys ran in and out with messages and telegrams. The clerks

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1. to be handicapped for. . . .——對於……算不得內行。

2. crowded hour——the time during which one is busy, 煩劇之時。

3. 此處係以時刻喻戲台上應用之物, 分配好了, 掛在各處以備取用。

4. ticker——電報收信機之一種, 能自動

體學。詩人歌頌“光榮生活中匆忙的時刻。”作經紀先生的人的時刻却不僅是匆忙，那簡直是分分秒秒掛遍各處，擺滿前後臺哩。

這一天又是哈斐·麥克士威爾特別忙的日子。那商情收信機一跳一跳地開始捲出牠那一捲一捲的紙條來，桌上的電話不斷地害着噼噼叫的毛病。許多人開始擠進這辦公室裏來，從欄杆外面喊他，有的是歡歡喜喜地，有的是高聲地，有的是兇惡地，有的是興奮地。送信的人跑進跑出，拿來一些信件和電報。這辦公室裏的職員們東跑西

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地印出股票債券之價格及其他商情於紙條(tape)之上。亦作 stock ticker.

5. desk telephone 爲裝在桌上之電話機。  
to have a chronic attack of.....——常有……病發作，如 He has a chronic attack of fever. (他的熱病常發作。)此處係故作談諧語，言電話機常響，亦即常有人打電話過來之意。

in the office jumped about like sailors during a storm. Even Pitcher's face relaxed into something resembling animation.

On the Exchange there were hurricanes and landslides and snow-storms and glaciers and volcanoes,<sup>1</sup> and those elemental disturbances<sup>2</sup> were reproduced in miniature<sup>3</sup> in the broker's offices. Maxwell shoved his chair against the wall and transacted business after the manner of a toe dancer.<sup>4</sup> He jumped from ticker to phone,<sup>5</sup> from desk to door with the trained agility of a harlequin.

In the midst of this growing and important stress the broker became suddenly aware of a high-rolled

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1. 此係譬喻語，言交易所中證券股票等等價格之狂漲狂跌有如狂風暴雨天崩地裂也。

2. elemental disturbances——即指上半句中之 hurricanes and landslides. . . . 而言。(風火水土謂之 four elements.)

跳，好像大風雨時船上的水手們一般。連皮却的面上都現出一種好似是興奮的神色了。

在這交易所中，也有颶風，山崩，風雪，冰川和火山，這種種自然界的變化都在這經紀先生的辦公室裏小規模地複演着。麥克士威爾把他的椅子推向牆壁，像一個用脚尖跳舞的人似的處理公事。他從收信機那裏跳到電話那邊，從辦事桌那裏跳到門口，他那熟練的敏捷好像一個丑角一般。

在這種愈見增長和重要的緊張中，經紀先生忽然覺出了一頂點着頭的絲絨和駝鳥羽的天蓋底下一線

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3. in miniature——on a small scale, 小規模的。

4. toe dancer——趾舞者。(toe dance 爲跳舞之一種，舞時頂起脚尖，故名。)

5. 'phone——即 telephone 之省寫。

fringe of golden hair under a nodd-  
ing canopy<sup>1</sup> of velvet and ostrich  
tips,<sup>2</sup> an imitation<sup>3</sup> sealskin sacque<sup>4</sup>  
and a string of beads as large as  
hickory nuts, ending near the floor  
with a silver heart. There was a  
self-possessed young lady connected  
with these accessories;<sup>5</sup> and Pitcher  
was there to construe<sup>6</sup> her.

“Lady from the Stenographer’s  
Agency to see about the position,”  
said Pitcher.

Maxwell turned half around,  
with his hands full of papers and  
ticker tape.

“What position?” he asked, with  
a frown.

- 
1. canopy——指寬邊帽子而言。
  2. ostrich tips——駝鳥羽，婦女帽子上的裝飾品之一。
  3. imitation——counterfeit, 做造的；假的。
  4. sacque——婦女衣服上連於肩部，下

捲得很高的金黃美髮，一條假海豹皮的圍肩，和一串胡桃核那麼大顆的珠子，末端是一個銀質的心形，差不多垂到地下了。與這些東西相關連的，有一個不慌不忙的年輕女子；皮却便在那裏解說她的來意。

“速紀員介紹所派來的一位女士來接洽這裏的差事的，”皮却說。

麥克士威爾轉過一半身來，兩手拿着許多的文件和商情收信機上的紙條。

“什麼差事呀？”他繃一繃眉頭問道。

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垂至地，形似長裙之裝飾。(=sack.)

5. these accessories —— 即指上句中之 canopy 和 ostrich tips 等物。

6. construe —— interpret, 此處意即代為申明來意也。

“Position of stenographer,” said Pitcher. “You told me yesterday to call them up and have one sent over<sup>1</sup> this morning.”

“You are losing your mind,<sup>2</sup> Pitcher,” said Maxwell. “Why should I have given you any such instructions? Miss Leslie has given perfect satisfaction<sup>3</sup> during the year she has been here. The place is hers as long as she chooses to retain it. There’s no place open<sup>4</sup> here, madam. Countermand that order with the agency, Pitcher, and don’t bring any more of ’em in here.”

The silver heart left the office, swinging and banging itself independently against the office furniture

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1. have one sent over——send one over,  
派一個過來。

2. lose one’s mind——lose one’s wits;  
be mad, 發瘋。

“速記的差事，”皮却說。“你昨天要我關照他們今天早上派一個到這裏來的。”

“你真是發癩呵，皮却，”麥克士威爾說，“我爲什麼會要那麼吩咐你呢？密斯萊斯利在這裏作了一年，作得非常滿意的。只要她願意幹下去，這個差事總是她的。這裏並沒有什麼位置空缺哩，女士。你向介紹所取消那個通知罷，皮却，再不要把她們領進來了。”

那銀心便離開了這辦公室，牠一面忿怒地出去，一面擺動着，並且自由自在地在這辦公室裏的傢具

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3. give perfect satisfaction——成績十分好。

4. open——vacant, 空缺。



as it indignantly departed. Pitcher seized a moment<sup>1</sup> to remark to the bookkeeper that the "old man" seemed to get more absent-minded and forgetful every day of the world.<sup>2</sup>

The rush and pace of business grew fiercer and faster. On the floor<sup>3</sup> they were pounding<sup>4</sup> half a dozen stocks in which Maxwell's customers were heavy investors. Orders to buy and sell were coming and going as swift as the flight of swallows. Some of his own holdings were imperilled, and the man was working like some high-gear<sup>5</sup>, delicate, strong machine—strung to full ten-

---

1. seize a moment——忙中抽出片刻工夫。

2. forgetful every day of the world——forgetful of the world more and more day by day, 一天一天地更加忘却世間一切了。

上撞碰。皮却偷了片刻的工夫向那簿記員說，這位“老先生”似乎是一天比一天更加精神恍惚，忘記一切了。

交易的火急與迅速愈來愈猛，愈來愈快。有許多麥克士威爾的主顧投資很大的證券，人家正在交易所裏不限價地叫賣。買與賣的照顧來來去去，像燕子飛一般地迅速。他自己名下的東西也有一部分發生了危險，這個人便像一架裝置完備的，精巧而牢固的機器一般的工作着——開足了機器，儘快地工作，

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3. the floor——交易所中之主要部分。

4. pound——(證券交易所中的術語)不限價格叫賣。

5. high-g geared——裝置完備的。

sion,<sup>1</sup> going at full speed,<sup>2</sup> accurate, never hesitating, with the proper word and decision and act ready and prompt as clockwork. Stocks and bonds, loans and mortgages, margins and securities—here was a world of finance, and there was no room<sup>3</sup> in it for the human world or the world of nature.

When the luncheon hour drew near<sup>4</sup> there came a slight lull in the uproar.

Maxwell stood by his desk with his hands full of telegrams and memoranda, with a fountain pen over his right ear and his hair hanging in disorderly strings over his forehead. His window was open, for the beloved

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1. strung to full tension——(機器) 開到最緊張的程度。

2. go at full speed——(機器) 以最高速

準確可靠，毫無遲疑，確當的語句與決斷和動作，敏捷得像時計一般。證券和公債，借款與抵押，保證金和擔保品——這是個金融的世界，這裏面是不容有人的世界或自然世界的。

午飯的時刻快到的時候，這一陣喧囂才稍稍平靜了一點。

麥克士威爾站在他的桌子旁邊，兩手拿着許多電報和備忘錄，右耳上夾着一支自來水筆，頭髮凌亂地垂在額前。他的窗戶是開着的。因

---

率工作。

3. no room——no space, 沒有餘地。

4. draw near——approach, 漸近。

janitress Spring had turned on<sup>1</sup> a little warmth through the waking registers of the earth.<sup>2</sup>

And through the window came a wandering—perhaps a lost—odour—a delicate, sweet odour of lilac that fixed the broker for a moment immovable. For this odour belonged to Miss Leslie; it was her own, and hers only.

The odour brought her vividly, almost tangibly before him. The world of finance dwindled suddenly to a speck. And she was in the next room—twenty steps away.

“By George.<sup>3</sup> I’ll do it now,”

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1. turn on——打開機關而放出，如 turn on water, gas, steam, electricity, etc. (打開水管，煤氣管，蒸汽管，電氣機關以放出水及煤氣蒸汽和電等。) turn on 與 turn off (關閉) 相對。

2. the waking registers of the earth——

爲那可愛的女司閘素姑娘已經給大地上那些醒過來的表記器都稍微通了一點暖氣了。

從這窗戶裏便進來了一陣徜徉的——也許是迷途的——香氣——一陣微妙而甜美的紫丁香的氣味，經紀先生便暫時地爲這種香氣所攝住而不動了。因爲這種香氣是屬於茨斯利小姐的；這是她所特有的，而且只有她才有哩。

這香氣簡直把她活活地，幾乎是可以摸得着似地帶到他面前了。那金融的世界便馬上縮成了一個小點。她是在隔壁房間裏的——相隔不過二十步遠。

“哈，現在我要進行了，”麥克

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指世間一切生物，因其有辨別冷熱之官能也。又冬季天寒，宇宙萬物都像入睡一般，到了春天便都醒來了，所以說是 waking.

3. By George ——by God (an exclamation), 一種驚訝之辭。

said Maxwell, half aloud. "I'll ask her now. I wonder I didn't do it long ago."

He dashed into the inner office with the haste of a short trying to cover.<sup>1</sup> He charged upon<sup>2</sup> the desk of the stenographer.

She looked up at him with a smile. A soft pink crept over her cheek, and her eyes were kind and frank. Maxwell leaned one elbow on her desk. He still clutched fluttering papers with both hands and the pen was above his ear.

"Miss Leslie," he began hurriedly, "I have but a moment to spare. I want to say something in that moment. Will you be my wife? I haven't had time to make love to you

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1. a short trying to cover—an attempt to cover the distance in a short time, 儘快走到。

士威爾說道，聲音頗不低。“現在我要去問她。我不知道爲什麼老早沒有進行哩。”

他於是奔向裏面的辦公室。兩步作一步地急忙走進去。他向那速記員辦事桌進攻。

她微笑地抬頭望着他。一陣輕柔的微紅泛上了她的面龐，她那雙眼睛是親善而誠懇的。麥克士威爾把一隻手腕靠在她的桌上。他還是雙手握着振動的紙條文件等等，那支筆還在耳朵上夾着。

“密斯萊，”他急急忙忙地開始說道，“我只有這一片刻的空閒。我要在這一片刻之中說一點心事哩。你願意作我的妻嗎？我沒有工夫像一

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2. charge upon.....——向……進攻，此處意即向那速記員的桌子那邊衝過去也。



in the ordinary way,<sup>1</sup> but I really do love you. 'Talk quick, please—those fellows are clubbing the stuffing out of Union Pacific<sup>2</sup>."

"Oh, what are you talking about?" exclaimed the young lady. She rose to her feet and gazed upon him, round-eyed.

"Don't you understand?" said Maxwell, restively. "I want you to marry me. I love you, Miss Leslie. I wanted to tell you, and I snatched a minute when things had slackened up a bit. They're calling me for the 'phone now. Tell 'em to wait a minute, Pitcher. Won't you, Miss Leslie?"

The stenographer acted very queerly. At first she seemed over-

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1. in the ordinary way——通常講戀愛總要經過許多花頭許多曲折，不像這位經紀先生這樣直捷了當。

般的人那樣和你戀愛，不過我是真心地愛你。快說罷，請你。——他們那些傢伙在那裏把 Union Pacific 的股票廉價叫賣哩。”

“哦，你說些什麼話？”這年輕女子大聲說道。她站了起來，圓睜睜的眼睛注視着他。

“你不明白嗎？”麥克士威爾暴躁地說。“我要你嫁我哩。我愛你，密斯萊。我早想告訴你的，此刻事情稍鬆了一點，我就抽出了這片刻的工夫。他們又來電話找我了。叫他們等一下罷，皮却。你肯嗎，密斯萊？”

這速記員的舉動頗有點古怪。起初她似乎驚訝失色；隨後她那雙

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2. Union Pacific —— 一個大公司的名字。

come with amazement;<sup>1</sup> then tears flowed from her wondering eyes; and then she smiled sunnily through them, and one of her arms slid tenderly about the broker's neck.

“I know now,” she said, softly. “It's this old business that has driven everything else out of your head for the time.<sup>2</sup> I was frightened at first. Don't you remember, Harvey? We were married last evening at 8 o'clock in the Little Church Around the Corner.”

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1. overcome with amazement——extremely amazed, 不勝驚異。

詫異的眼睛裏便流出了眼淚；終於她又含着淚愉快地微笑起來，伸出一隻臂膀輕柔地挽住了這經紀先生的頸子。

“現在我明白了，”她溫柔地說。  
“就是這些不斷的事情一時使你腦子裏把別的事情通通都忘記了。我起初大吃一驚。你不記得了嗎，哈斐？我們昨晚上八點鐘的時候已經在轉角的地方那個小教堂裏結過婚了呀。”

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2. for the time —— 通常作 for the time being, 一時。

## THE LAST LEAF

In a little district west of Washington Square<sup>1</sup> the streets have run crazy<sup>2</sup> and broken themselves into small strips called "places." These "places" make strange angles and curves. One street crosses itself a time or two.<sup>3</sup> An artist once dis-

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1. west of Washington Square——west of....., 在……之西的; Square, 花園, 方場。

2. run crazy——got mad, 發狂。

## 最後的殘葉

華盛頓方場西邊有一帶地方，那些街道發了狂，斷成了小小的一節一節，每一節叫作一“段”。這些“段”相互而成一些奇怪的角度和曲線。同一條街竟至自己與自己交叉起來，一次甚至兩次。有一回一個畫

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3. One street crosses itself a time or two——極言其街道之曲折也。

covered a valuable possibility<sup>1</sup> in this street. Suppose a collector with a bill for paints, paper and canvas should, in traversing this route, suddenly meet himself coming back, without a cent having been paid on account!

So, to the quaint old Greenwich Village the art people soon came prowling, hunting for north windows and eighteenth-century gables and Dutch attics and low rents. Then they imported some pewter mugs and a chafing-dish or two from Sixth Avenue, and became a "colony."<sup>2</sup>

At the top of a squatty, three-storied brick house Sue<sup>3</sup> and Johnsy had their studio. Johnsy was familiar for Joanna. One was from

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1. a valuable possibility——即指下句所說：以美術爲業的人住在這種地方可以使賣圖畫用品的人收不着賬款。

2. colony——people of one occupation

家在這條街上發現了一個很有價值的長處。試想一個拿着賬單收顏料紙張和畫布賬的人穿過這條路，忽然碰着他自己走了回來，一個錢的賬也沒有收到手，那是多麼妙呀！

於是，一般以美術爲業的人們不久便相繼而來卜居於這離奇古雅的格林維支村，大家都尋找向北的窗和十八世紀式的三角屋頂和荷蘭式的屋頂小樓和低廉的租金。然後他們再從六號路買幾隻白鐵杯和一兩隻煖鍋過來，大家便相聚而成一個“部落”了。

在一所寬大的三層樓房的頂上，蘇伊和瓊茜設着她們的畫室。“瓊茜”是瓊納的暱稱。一個是來自梅茵

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living in a special quarter of a city, 許多同職業的人聚居之地。

3. Sue——familiar for Suzan, Suzan 之俗稱。



Maine<sup>1</sup>; the other from California<sup>2</sup>. They had met at the table d'hôte<sup>3</sup> of an Eighth Street "Delmonico's," and found their tastes in art, chicory salad and bishop sleeves so congenial that the joint studio resulted.

That was in May. In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy finger. Over on the east side this ravager strode boldly, smiting his victims by scores<sup>4</sup>, but his feet trod slowly through the maze of the narrow and moss-grown "places."

Mr. Pneumonia<sup>5</sup> was not what

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1. Maine——美國梅茵省。

2. California——美國加利弗尼亞省。

3. table d'hôte——common table for guests at hotel on which meals are served at fixed hour and price, 旅館或飯店中食例餐客

省的，一個來自加利弗尼亞。她們是在一個八號街的“得爾摩尼科飯店”裏的定時會餐席上相識的，因為她們對於美術，對於菊苣生食，和對於寬大衣袖的脾胃都很相投，結果她們便決定了開這合作的畫室。

那是五月間的事。十一月裏便有一位冷冰冰的看不見的生客在這部落裏大闊步地走來走去，這位客人醫生們把他叫作“肺炎”，他用他那冰冷的手指這裏碰一碰這個人，別處又碰一碰別個人。這位蹂躪者在東邊那一帶地方更是旁若無人地昂然橫行，被害者不計其數，但是他那雙脚一走到這些狹窄而生着青苔的“段”的所在，便只能在那迷路中慢慢地穿行了。

肺炎先生并不是你們所謂俠骨

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人之會餐桌。

4. by scores——by great numbers, 大批大批地。

5. Mr. Pneumonia——“肺炎”之 personification (人格化的稱謂。)

you would call a chivalric old gentleman. A mite of a little woman<sup>1</sup> with blood thinned by California zephyrs was hardly fair game for the red-fisted, short-breathed old duffer.<sup>2</sup> But Johnsy he smote; and she lay, scarcely moving, on her painted iron bedstead, looking through the small Dutch windowpanes at the blank side of the next brick house.

One morning the busy doctor invited Sue into the hallway with a shaggy, grey eyebrow.

“She has one chance in—let us say, ten,” he said, as he shook down the mercury in his clinical thermometer. “And that chance is for her to want to live. This way people have of lining-up on the side

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1. A mite of a little woman——一個可憐蟲似的女子。又如 his cook of a wife, 他那位廚娘似的夫人。

老人那樣的角色。血液被加利弗尼亞的軟風吹淡了的，小蟲似的一個弱質女子，原是算不得這位紅拳頭的呼吸急促的老漢用武的好目標。然而他還是把瓊茜打倒了；她便在她那漆鐵床上躺着，差不多絲毫也不動，只睜眼從那荷蘭式的小玻窗裏望出去，望着鄰家那所磚屋的一無所有的牆上。

有一天早上，那忙碌的醫生用他那粗糙而灰白的眉毛示意把蘇伊請到過道裏來。

“她有十分之一——大約是十分之一的希望，”他一面把他那臨床的溫度表裏的水銀搖下去，一面說道：“而這點希望就在乎她要有求生的願望。一般人總要這樣站在棺

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2. old duffer——old fellow。

3. let us say——大約是；可說的。

of the undertaker makes the entire pharmacopoeia look silly.<sup>1</sup> Your little lady has made up her mind<sup>2</sup> that she's not going to get well<sup>3</sup>. Has she anything on her mind?"

"She—she wanted to paint the Bay of Naples<sup>4</sup> some day," said Sue.

"Paint? — bosh! Has she anything on her mind worth thinking about twice—a man, for instance?"

"A man?" said Sue, with a jaws-harp twung in her voice. "Is a man worth—but, no, doctor; there is nothing of the kind."

"Well, it is the weakness, then," said the doctor, "I will do all that

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1. This way people have of . . . . —  
This way (which people have) of . . . . lin-  
ing-up on the side of the undertaker, 站在  
undertaker 一方面, 意即自分必死也。(under-  
taker 是專以代辦喪葬事務爲業的人。)全句意  
即病人如果自己認爲無痊癒之望, 則醫藥難以

材舖的一邊，這實在使得整個的醫藥太可笑了。你這裏這位姑娘硬要斷定她自己是不會好的。她莫非心頭有什麼心事嗎？”

“她——她想將來有一天繪出拿波里海灣的風景哩；”她說。

“繪畫？——呸！她心裏有什麼值得她多想一想的事嗎——比方說，男人家？”

“男人家？”蘇伊說，她的聲音裏有一種顎琴的絃音。“難道男人家就值得——啊，沒有的，大夫先生；沒有這會事啊。”

“好罷，那麼就是因為太弱了，”醫生說，“我總盡我的力量做，科學

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奏效。

2. make up one's mind——通常作decide解，此處意為“認定。”

3. get well——recover, 痊癒。

4. the Bay of Naples——意大利海灣名，風景絕佳，畫家多至其地繪其景色。

science, so far as it may filter through my efforts,<sup>1</sup> can accomplish. But whenever my patient begins to count the carriages in her funeral procession I subtract 50 per cent from the curative power of medicines. If you will get her to ask<sup>2</sup> one question about the new winter styles in cloak sleeves I will promise you a one-in-five chance<sup>3</sup> for her, instead of one in ten.”

After the doctor had gone Sue went into the workroom and cried a Japanese napkin to a pulp.<sup>4</sup> Then she swaggered into Johnsy's room with her drawing-board, whistling

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1. so far as it may filter through my efforts——由我的努力所能做到的限度之內。

2. get her to ask——manage to make her ask, 設法使她問及.....

3. one-in-five chance——五分之一的希望。

所能發生的功效我總要盡量作到。不過我一聽見這病人數她自己出喪的車輛，我就要把藥的效力減去一半。如果你能够使她問起今年冬季的大衣袖子的新式樣，那我可以擔保她有五分之一的希望，不止十分之一了。”

醫生走了之後，蘇伊便回到她的畫室裏，把一塊日本茶巾哭成了一團爛紙漿。隨後她又拿着她的畫板大闊步地走進瓊茜的房裏，嘴裏

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4. cried a Japanese napkin to a pulp  
——言其哭得流了許多眼淚也。（Japanese napkin 是一種手帕樣子的印花紙，飯店中給客人揩食具用的。用這種“napkin”揩眼淚，眼淚出得多，當然就要揩成一團爛紙漿了。



ragtime.<sup>1</sup>

Johnsy lay, scarcely making a ripple<sup>2</sup> under the bedclothes, with her face toward the window. Sue stopped whistling, thinking she was asleep.

She arranged her board and began a pen-and-ink drawing<sup>3</sup> to illustrate a magazine story. Young artists must pave their way<sup>4</sup> to Art by drawing pictures for magazine stories that young authors write to pave their way to Literature.

As Sue was sketching a pair of elegant horseshow riding trousers and a monocle on the figure of the hero, an Idaho cowboy,<sup>5</sup> she heard a

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1. whistling ragtime——這是 Sue 故意裝作不要緊的態度，以壯病人之膽。

2. make a ripple——此處意即 make a movement.

3. pen-and-ink drawing——用鋼筆和墨水畫的圖畫，書中插畫多用此法。

一面吹嘯着。

瓊茜躺在被窩裏，差不多一點動作也沒有，她的臉只是朝着窗戶。蘇伊以為她是睡着了，便停止了吹嘯。

她安排好了她的畫板，開始畫一張鋼筆畫，作一篇雜誌上的故事的插圖。青年畫家們必須先替那些雜誌上登的故事繪插圖以作他們走向“藝術”的初步，而這些故事也正是一般青年作家初向“文學”走去的時候所作的初步工夫。

蘇伊正在那故事的主人公——一個愛達和的牧場管理人——身上畫一條漂亮的馬戲騎褲和一隻單眼鏡的時候，聽見了一個低沉的聲

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4. pave their way——make preparation, 作初步工夫。

5. an Idaho cowboy——Idaho, 美國愛達和省。cowboy 在美國可作“牧場管理者”解。

low sound, several times repeated.  
She went quickly to the bedside.

Johnsy's eyes were wide open. She was looking out the window and counting—counting backward<sup>1</sup>.

"Twelve," she said, and a little later, "eleven;" and then "ten," and "nine;" and then "eight" and "seven," almost together.<sup>2</sup>

Sue looked solicitously out the window. What was there to count? There was only a bare, dreary yard to be seen, and the blank side of the brick house twenty feet away. An old, old ivy vine, gnarled and decayed at the roots, climbed half-way up the brick wall. The cold breath of autumn had stricken its leaves from the vine until its skeleton branches clung, almost bare, to the crumbling

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1. count backward — count from larger numbers to lesser ones, 從大的數目向小的數目倒數。

音，重複發了幾次。她便趕快跑到那床邊。

瓊茜的眼睛是睜開很大的。她望着窗外只是數——倒回地數着。

“十二，”她說，稍停一會又說，“十一，”然後又說，“十，”“九；”再往後又說“八”和“七，”差不多連成一氣了。

她渴望地望着窗外。那裏有什麼可數的呢？望過去只見一個光光的，淒涼的庭院，和二十呎外那所磚屋的空白的牆。有一根老而又老的葡萄藤，根部多節而朽壞，爬在那磚牆的半腰。秋天的涼風把那藤上的葉子都吹掉了，只剩下骸骨似的幾根枝子，幾乎是赤裸裸地爬在

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2. almost together——差不多連在一起（說出來）。

bricks.

“What is it, dear?” asked Sue.

“Six,” said Johnsy, in almost a whisper. “They’re falling faster now. Three days ago there were almost a hundred. It made my head ache to count them. But now it’s easy. There goes another one. There are only five left now.”

“Five what, dear? Tell your Sudie.”<sup>1</sup>

“Leaves. On the ivy vine. When the last one falls I must go too. I’ve known that for three days. Didn’t the doctor tell you?”

“Oh, I never heard of such nonsense,” complained Sue, with magnificent scorn. “What have old ivy leaves to do with your getting well? And you used to love that vine so,” you naughty girl. Don’t

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1. Tell your Sudie——Sudie 比 Sue 更爲親暱。說話用第三人稱代表自己，也是親愛

那些崩潰中的磚上。

“怎麼會事，乖乖？”蘇伊問道。

“六，”瓊茜說，聲音差不多低到耳語一般。“現在牠們落得快些了。三天以前差不多還有一百哩。我數都數得頭痛。現在可是容易了。那兒又落了一片。現在只剩下五片了。”

“五片什麼，乖乖？告訴你的蘇罷。”

“葉子。那葡萄藤上的。最後的一片葉子落下去的時候，我也就一定會死去。我明白這個已經有三天了。醫生沒有告訴你嗎？”

“啊，我從來沒有聽到過這種傻話，”蘇伊非常輕視地抱怨道，“那棵老藤上的葉子與你的病好不好有什麼關係呢？你向來還很愛那棵藤

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的表現。

2. love that vine so——so = very much.

be a goosey<sup>1</sup>. Why, the doctor told me this morning that your chances for getting well real soon<sup>2</sup> were—let's see exactly what he said—he said the chances were ten to one! Why, that's almost as good a chance as we have in New York when we ride on the street cars or walk past a new building.<sup>3</sup> Try to take some broth now, and let Sudie go back to her drawing,<sup>4</sup> so<sup>5</sup> she can sell the editor man with it,<sup>6</sup> and buy port wine for her sick child, and pork chops for her greedy self."

"You needn't get any more wine," said Johnsy, keeping her eyes

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1. goosey——goose, 傻子。

2. real soon——really soon.

3. 乘電車和走過一所新房子都是很少遭意外危險的,此處用以比喻 Johnsy 的病,乃極言其沒有危險也。

哩，你這淘氣孩子。不要這麼傻罷。哈，醫生今早晨告訴我說，你不久就可以好過來的希望是——等我記清楚他是怎麼說的——他說有十之九的希望哩！哈，這種希望實在是很大，差不多等於我們在紐約乘電車或是走過一所新屋的時候那種機會哩。你喝一點肉湯試試看，讓蘇第再去畫她的圖畫，好把牠賣給那當編輯的，賣了錢就買葡萄酒給她這有病的孩子喝，還好買點排骨給她自己這張饑嘴吃哩。”

“你不必再買酒來了，”瓊茜說；

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4. go back to her drawing——resume her drawing, 再去繼續她的圖畫。

5. so——依文法應為 so that.

6. sell one with something——sell something to one, 將某物賣給某人。



fixed out the window. "There goes another. No, I don't want any broth. That leaves just four. I want to see the last one fall before it gets dark. Then I'll go too."

"Johnsy, dear," said Sue, bending over her, "will you promise me to keep your eyes closed, and not look out the window until I am done working?<sup>1</sup> I must hand those drawings in by to-morrow. I need the light, or I would draw the shade down."

"Couldn't you draw in the other room?" asked Johnsy, coldly.

"I'd rather be here by you," said Sue. "Besides, I don't want you to keep looking at those silly ivy leaves."

"Tell me as soon as you have finished," said Johnsy, closing her eyes, and lying white and still as a

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1. I am done working——I have finish-

她的眼睛還是注視着窗外。“又落下一片了。不，肉湯我一點也不要吃。這下就只剩着四片了。我要在天黑之前看着那最後的一片落下去。那時候我也就要死去了。”

“瓊茜，好乖乖，”蘇伊彎下腰向她說道，“你依我的話，把你的眼睛閉上不看窗戶外面，等我把這張畫畫完好嗎？我明天非把那些圖畫送去不可哩。我要有光線才行，否則恐怕會把色度畫得太深了。”

“你到另外那個房間裏去畫不行嗎？”瓊茜冷淡地問道。

“我想在你身邊哩，”蘇伊說。“並且，我不要你老望着那幾片無意識的葉子。”

“那麼你畫完了馬上就告訴我罷，”瓊茜一面說着，一面閉上眼

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ed my work.

fallen statue, "because I want to see the last one fall. I'm tired of waiting. I'm tired of thinking. I want to turn loose my hold on everything,<sup>1</sup> and go sailing down, down, just like one of those poor, tired leaves."

"Try to sleep," said Sue. "I must call Behrman up to be my model for the old hermit miner. I'll not be gone a minute.<sup>2</sup> Don't try to move till I come back."

Old Behrman was a painter who lived on the ground floor beneath them. He was past sixty and had a Michael Angelo's<sup>3</sup> Moses' beard curling down from the head of a satyr along the body of an imp.

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1. turn loose my hold on everything——  
對世間一切不復留戀。

2. I'll not be gone a minute——I'll  
come back very soon.

睛，慘白地躺着，像一個倒下的石像那麼靜止不動，“因為我要看那最後一片葉子落下。我等得不耐煩了。想也不高興想了。我要撒手丟開一切，飄飄地落下去，落下去，正像那些可憐的疲倦的葉子那樣。”

“你睡一睡試試罷，”蘇伊說。“我要去叫伯爾曼上來給我作模特兒畫那隱居的老鑛夫才行。我用不了一會兒工夫就會回來的。我沒有回來你千萬不要動呀。”

老伯爾曼也是一個畫家，他就住在她們樓下的地下一層。他的年紀已經過了六十，他那掛長鬍子好像梅克爾·盎吉羅畫的摩西的鬍子一般，從他那半羊半人的怪神似的

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3. Michael Angelo——意大利中古名畫家，曾畫 Moses 像。

4. Moses —— 摩西（希伯來之大預言家及立法者。其鬚甚長。）

Behrman was a failure in art.<sup>1</sup> For forty years he had wielded the brush<sup>2</sup> without getting near enough to touch the hem of his Mistress's robe.<sup>3</sup> He had been always about to paint a masterpiece, but had never yet begun it. For several years he had painted nothing except now and then a daub in the line of commerce or advertising. He earned a little by serving as a model to those young artists in the colony who could not pay the price of a professional. He drank gin to excess,<sup>4</sup> and still talked of his masterpiece. For the rest<sup>5</sup> he was a fierce little old man, who scoffed terribly at softness in any

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1. was a failure in art——failed in art.

2. wield the brush——從事繪畫。

3. without getting near enough to touch the hem of his Mistress's robe——his Mistress 指藝術的女神。全句意即根本沒有找到藝術的門徑。

頭上捲曲地順着他那小鬼般的軀幹下垂。伯爾曼是個藝術上的失敗者。他運用他的畫筆已經有四十年之久了，但是他始終不曾接近過他的情人，連她的衣邊都不曾摸着。他時常總是想要畫一幅傑作，但是永遠是沒有動筆。幾年之中，他除了在商業或廣告方面間或畫了一點胡亂塗抹的東西而外，一點成績也沒有。他靠着替這部落裏那些請不起專門的模特兒的青年畫家們作一作模特兒稍賺幾個錢。他喝杜松子酒喝得非常之多，始終還是要談到他那未來的傑作。此外呢，他是一個粗暴的老頭兒，他對於任何人的

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4. in the line of——in the province of  
....., 在.....的範圍內; 關於.....方面。

5. drink gin to excess——to excess =  
too much, 過度。

6. For the rest——Apart from this, 此  
外。

one, and who regarded himself as especial mastiff-in-waiting<sup>1</sup> to protect the two young artists in the studio above.

Sue found Behrman smelling strongly of juniper berries<sup>2</sup> in his dimly lighted den below. In one corner was a blank canvas on an easel that had been waiting there for twenty-five years to receive the first line of the masterpiece. She told him of Johnsy's fancy, and how she feared she would, indeed, light and fragile as a leaf herself, float away when her slight hold upon the world<sup>3</sup> grew weaker.

Old Behrman, with his red eyes plainly streaming, shouted his contempt and derision for such idiotic

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1. mastiff-in-waiting——waiting 作“侍候”解，如 maids-in-waiting（宮中侍候皇后等之宮娥。）

2. juniper berries——杜松子，即製 gin

溫和性格都鄙視得要命，他對樓上那畫室裏的兩位青年女畫家則自居爲特別負保護之責的侍衛猛犬。

蘇伊在他那樓底下光線暗淡的窠裏找着了伯爾曼，滿身都是杜松子的氣味。一個角落裏有一塊空白的畫布夾在一個畫架上，這塊畫布在那裏等着接受那幅傑作的第一筆已經有二十五年之久了。她把瓊茜的幻想告訴了他，並且說瓊茜身體很弱，和一片殘葉一般，她實在恐怕她對這人世那種無力的把握再軟弱下去，便要飄然長逝了。

老伯爾曼那雙紅眼睛分明地流着淚，他却大聲嚷着他對於那種傻

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酒所用之原料。

3. her slight hold upon the world——意卽“她的微弱的生命力”也。



imaginings.

“Vass!” he cried. “Is dere people in de world mit der foolishness to die because leafs dey drop off from a confounded vine? I haf not heard of such a thing. No, I vill not bese as a model for your fool hermit-dunderhead. Vy do you allow dot silly pisiness to come in der prain of her? Ach, dot poor lettle Miss Yohnsy.”<sup>1</sup>

“She is very ill and weak,” said Sue, “and the fever has left her mind morbid and full of strange fancies. Very well, Mr. Behrman, if you do not care to pose for me, you needn’t. But I think you are a horrid—old flibbertigibbet.”

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1. vass = what; dere = there; de = the; mit = with; der = the; dey = they (粗人說話每每在已有 Noun 作 Subject 的地方再加一個 they, 這是不合文法的); haf = have; vill = will;

念頭的鄙視和厭惡。

“什麼！”他大聲地說。“世間難道有這種蠢人嗎，因為那些葉子他們從一棵媽的藤上掉下來就想着自己會死？我沒有聽說過這種事情。不幹，我不給你作模特兒畫那笨貨隱居阿木林。你怎麼讓那種傻想頭跑進她腦子裏去呢？呵，那可憐的密斯雲茜啊。”

“她病得很厲害，身體很弱哩，”蘇伊說，“這一番熱病把她的心裏弄得失了常，滿是些古怪的幻想。好罷，伯爾曼，你既不願意給我作模特兒，那也就不勉強你罷。不過我覺得你真是個可惡的老——老輕浮鬼！”

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bose = pose; vy = why; dot = that; pusiness = business; prain = brain; lettlet = little; Yohnsy = Johnsy. 這些字都是因為老 Behrman 口齒不清說成這樣的。

“You are just like a woman!”<sup>1</sup> yelled Behrman. “Who said I vill not bese? Go on. I come mit you. f’or half-an-hour I haf peen<sup>2</sup> trying to say dot I am ready to bese. Gott! dis is not any blace in which one so goot as Miss Yohnsy shall lie sick.” Some day I vill baint a masterpiece, and ve shall all go away.<sup>3</sup> Gott! yes.”

Johnsy was sleeping when they went upstairs. Sue pulled the shade down to the window-sill, and motioned Behrman into the other room. In there they peered out the window fearfully at the ivy vine. Then they looked at each other for a moment without speaking. A persistent, cold rain was falling, mingled with snow.

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1. You are just like a woman!——女人氣派即“小氣”也。

2. peen = been.

3. Gott = God; dis = this; blace = place.

“你真是十足的女人氣派呀！”伯爾曼喊道，“誰說我不肯作模特兒？走罷。我和你一同來。我已經想了半個鐘頭要說我願意去替你作模特兒哩。老天爺！這種地方不是密斯雲茜那麼好的人病倒的地方啊。過天我要畫一幅傑作出來，然後我們就大家都搬到別處去罷。老天爺！不錯。”

他們走上樓去的時候，瓊茜是睡着的。蘇伊把窗幃向窗台上拉下來，作個手勢要伯爾曼到隔壁房間裏去。他們在那裏往窗外窺視，望着那葡萄藤頗爲害怕。於是他們互相看了一會，沒有說話。一陣綿綿的冷清清的雨正在落着，雨中還夾着雪。伯爾曼穿着他那舊藍布襯

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goot=good. 全句意即“這種地方太壞，像 miss Johnsy 這樣好的人不應該病倒在這裏。”

4. baint=paint; ve=we; avay=away.

Behrman, in his old blue shirt, took his seat as the hermit-miner on an upturned kettle for a rock.

When Sue awoke from an hour's sleep the next morning she found Johnsy, with full, wide-open eyes staring at the drawn green shade.

"Pull it up! I want to see," she ordered, in a whisper.

Wearily Sue obeyed.

But, lo! after the beating rain and fierce gusts of wind that had endured through the livelong night, there yet stood out against the brick wall one ivy leaf. It was the last on the vine. Still dark green near its stem, but with its serrated edges tinted with the yellow of dissolution and decay, it hung bravely from a branch some twenty feet above the ground.

"It is the last one," said Johnsy.  
"I thought it would surely fall

衫，坐下來作那隱居的鑛夫，他所坐的一隻翻過來放着的開水壺就作為巖石。

蘇伊第二天早晨睡了一個鐘頭醒過來的時候，她一看瓊茜又在睜着那雙沒有生氣的眼睛注視着那拉了下來的小窗。

“把牠扯上去罷！我要看，”她低聲地吩咐道。

蘇伊無精打彩地依了她的話。

但是，哈哈！經過了那長夜如年的通宵急雨和狂風的吹打，那磚牆上却還有一片葡萄藤葉子分明地在那裏。這是那棵藤上最後的殘葉了。近葉柄處還是深綠色，那鋸齒形的葉緣却帶垂死和彫殘的黃色，但是牠居然在離地約莫二十呎的一條枝上毅然地垂着。

“這是最後的一片了，”瓊茜說，“我還以為牠昨晚上一一定會掉的。

during the night. I heard the wind. It will fall to-day, and I shall die at the same time."

"Dear, dear!"<sup>1</sup> said Sue, leaning her worn face down to the pillow, "think of me, if you won't think of yourself. What would I do?"

But Johnsy did not answer. The loneliest thing in all the world is a soul when it is making ready to go on its mysterious, far journey. The fancy seemed to possess her more strongly as one by one<sup>2</sup> the ties that bound her to friendship and to earth were loosed.

The day wore away,<sup>3</sup> and even through the twilight they could see the lone ivy leaf clinging to its stem against the wall. And then, with the coming of the night the north

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1. Dear, dear! — an exclamation expressing surprise, distress, sympathy, etc., 表示驚駭, 痛苦, 同情等等的驚歎詞。

我聽見了風聲哩。今天牠會落的，我也會和牠同時死去。”

“呵呀，呵呀！”蘇伊把她那疲憊的面孔彎下去靠在那枕頭上，一面說：“你卽令不替你自己設想，也要顧到我啊。我怎麼辦呢？”

但是瓊茜却沒有回答。世間最孤獨的東西便是一個準備着上那神祕而遙遠的旅程的靈魂。那些將她連繫在友誼與人世上的束縛一一鬆開的時候，這種幻想便愈來愈支配她的心靈了。

這一天又挨過去了，後來在那黃昏的微光中她們還看得見那片孤零的葉子在那牆上連着牠的葉柄。隨後北風隨着夜的來臨，又吹起來

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2. one by one——one after another.

3. wore away——pass gradually and slowly, 挨過。



wind was again loosed,<sup>1</sup> while the rain still beat against the windows and pattered down from the low Dutch eaves.

When it was light enough Johnsy, the merciless,<sup>2</sup> commanded that the shade be raised.

The ivy leaf was still there.

Johnsy lay for a long time looking at it. And then she called to Sue, who was stirring her chicken broth over the gas stove.

"I've been a bad girl, Sudie," said Johnsy, "Something has made that last leaf stay there to show me how wicked I was. It is a sin to want to die. You may bring me a little broth now, and some milk with a little port in it, and—no; bring me

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1. the north wind was again loosed——  
the north wind began to blow again, 北風又吹起來了。

了，同時雨仍舊向窗戶上飄打不停，從那荷蘭式的低屋簷上滴瀝下來。

第二天剛到黎明的時候，這毫不容情的瓊茜又吩咐要把窗幃扯起來。

那藤葉却還在那裏。

瓊茜躺着望了牠許久。後來蘇伊正在她的煤氣爐上攪着雞湯的時候，她終於喊她了。

“我是個不好的孩子哩，蘇第，”瓊茜說，“該是有什麼神力使那片葉子留在那兒，使我明白我是多麼壞哩。想死是一種罪過。現在你可以給我拿一點肉湯來罷，再要一點牛奶攪些葡萄酒，還有——不；先給

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2. Johnsy, the merciless—the merciless 爲 Johnsy 之 apposition.

a hand-mirror first; and then pack some pillows about me, and I will sit up and watch you cook.”

An hour later she said—

“Sudie, some day I hope to paint the Bay of Naples.”

The doctor came in the afternoon, and Sue had an excuse to go into the hallway<sup>1</sup> as he left.

“Even chances,” said the doctor, taking Sue’s thin, shaking hand in his. “With good nursing you’ll win. And now I must see another case I have downstairs. Behrman, his name is—some kind of an artist, I believe.<sup>2</sup> Pneumonia, too. He is an old, weak man, and the attack is acute. There is no hope for him; but he goes to the

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1. had an excuse to go into the hallway  
—went into the hallway under some pretence, 託故走到過道裏。(Sue 意在向醫生問 Johnsy 病勢何如, 但恐 Johnsy 懷疑, 乃托

我拿一隻手鏡來；再拿幾個枕頭塞在我身邊，我要坐起來看你作飲食哩。”

一點鐘之後，她說——

“蘇第，我希望將來有一天把拿沙里海灣畫出來哩。”

那天下午醫生來了，他走的時候蘇伊便托辭跟到過道裏來。

“一半對一半的希望了，”醫生把蘇伊那瘦而抖顫的手握在他手裏，一面說道，“好好地照應她，你就可以如願以償。現在我要到樓下去看另外一個病人哩。伯爾曼，他的名字叫做——好像是個畫家罷，我想。肺炎症，也是。他是個老而衰弱的人，病得很厲害哩。他是沒有

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他故。)

2. 隨便談話，每每句法不整齊，凌亂顛倒，都是常事。譯書遇到這種地方，應完全保存原文語氣。讀者幸勿以不通見責。

hospital to-day to be made more comfortable.”

The next day the doctor said to Sue; “She’s out of danger.<sup>1</sup> You’ve won. Nutrition and care now—that’s all.”

And that afternoon Sue came to the bed where Johnsy lay, contentedly knitting a very blue and very useless woollen shoulder scarf,<sup>2</sup> and put one arm around her, pillows and all.

“I have something to tell you, white mouse,”<sup>3</sup> she said. “Mr. Behrman died of pneumonia to-day in the hospital. He was ill only two days.<sup>4</sup> The janitor found him on the morning of the first day in his room downstairs helpless with pain.

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1. out of danger——safe,脫離了危險境地。

2. very useless ——意即外觀美而實際不能保暖也。

希望的了；不過今天他到醫院裏去住，好使他舒服一點。”

第二天醫生對蘇伊說：“她已脫離危險了。你勝利了。現在只要注意滋養和看護——此外沒有什麼了。”

這一天下午蘇伊到瓊茜躺着的床前，稱心滿意地織着一條深藍和很無用的毛線披肩，伸出一隻手抱着她，連枕頭等等都抱在一起。

“我有一樁事情告訴你哩，孩子，”她說。“伯爾曼今天在醫院裏患肺炎死了。他只病了兩天。頭一天早晨看房子的人在他那樓下的房裏看見他，痛得沒有辦法。他的鞋

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3. white mouse——與“baby”“darling”等等相似之稱呼。

4. <sup>?</sup> He was ill only two days——依照文法應作“for only two days.”

His shoes and clothing were wet through' and icy cold. They couldn't imagine where he had been on such a dreadful night. And then they found a lantern, still lighted, and a ladder that had been dragged from its place and some scattered brushes, and a palette with green and yellow colours mixed on it, and—look out the window, dear, at the last ivy leaf on the wall. Didn't you wonder why it never fluttered or moved when the wind blew? Ah, darling, it's Behrman's masterpiece—he painted it there the night that the last leaf fell.”

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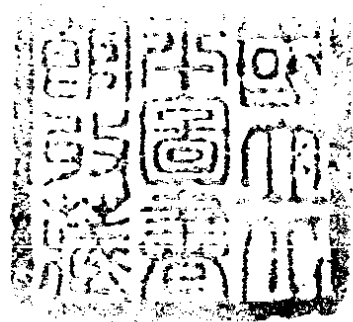
1. wet through——thoroughly wet, 透

和衣服都是透濕冰冷的。他們想像不出那麼要命的夜裏他跑到什麼地方去了。後來他們發現了一隻燈籠，還是點着的，還有一個從原處拖過來的梯子，還有幾支胡亂擺着的畫筆，還有一塊調色板，上面調着綠色和黃色，那麼——你往窗戶外面望一望，寶貝，你看那牆上最後的一片葉子。風吹着的時候，牠簡直不動一動，你沒有懷疑那是怎麼會事嗎？呵，寶貝，那就是伯爾曼的傑作哩——那就是他在那最後一片葉子落下的晚上畫的。”

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濕。





1931 6 付印

1931 7 出版

1 ~~—~~ 2000

實價銀二角五分

