

英 女 小 美 畫


三 個 陌 生 人



梁 遇 春 譯
T. Hardy 著

英文小叢書之一

三個陌生人

——
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Thomas Hardy

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哈代是英國近代文壇上卓然自立，無懈可擊的作家。他用簡潔深刻的辭句傳達出‘自然’對於渺小的人類的調侃，隱隱地露出‘憐憫’的福音。他覺得命運之神總是弄出種種把戲來跟我們搗亂，牠有時賦我們以一個殘缺的性格，那就足以叫我們顛連一生了。他看到人世上處處都是佈滿悲劇的空氣，然而他却能鎮定地將這些辛酸故事一一刻畫出來，弄出個玲瓏的佈局，婉轉地描狀通常人們的心曲，自

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已在一旁冷笑着，但是又帶了無限的慈祥，在這點上顯出他那驚人的藝術天才。只有看透人世的幻象，整個身子都浸在悲哀裏面的人纔能有恬然的心境，纔能將人生消息從筆尖上從容傳出，所以悲劇在文學是格調最高的作品，所以只有心頭上嘗遍人世間苦味的人纔能有近於涅般的心境。哈代的傑作有 *Jude the Obscure* ; *Tess d'Urberville* ; *The Return of the Native* 等幾本長篇小說，牠們的題材都是‘極小的生命’ (infinitesimal lives) 在這‘滿天星斗的宇宙這個巨大的背境上’ (the stupendous background of the stellar universe) 所演的慘劇。

他又善描寫風景。利用地方色彩來渲染他的故事，使人們更深切感到‘自然’的威力。他小說裏所說的都是 *Wessex* 地方的事情，我們念起來彷彿

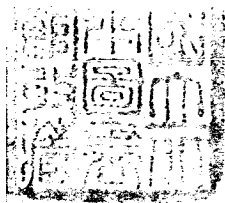
佛親臨其地，而且覺得那地方有一種令人無窮感慨的空氣。

哈代的短篇小說不如他長篇小說，沒有那麼有精彩。Wessex Tales, Life Little Ironies 等集。我們這裏所選的「三個生客」是在 Wessex Tales 裏面的。但是這篇可以算做他的短篇傑作，幾乎是大家公認的，是跟他的長篇小說同樣不朽的作品。

末了，我們不要忘記他又是個詩人，而且有一些批評家說他的詩是比他的小說更偉大，預料將來人們也許把他當做詩人看。

THE THREE STRANGERS

三個陌生人



I

The Three Strangers

Among the few features of agricultural England which retain an appearance but¹ little modified by the lapse of centuries, may be reckoned the high, grassy and furzy downs, coombs², or ewe-leases³, as they

1. but——only 只; 惟; 僅。

2. coomb —— a hollow in a hillside
山邊凹下的地方; 豁谷。

三個陌生人

英國的農業區域有幾個特色還保留個本來面目，不大受時代遞遷的影響，這幾個特色中間的一個就是那些位於高處的，多草的，荊棘叢生的沙阜，也可以叫做豁谷，或者牧地，人

3. ewe-leases——land for sheep to feed upon 牧地。

are indifferently called, that fill a large area of certain counties in the south and south-west. If any mark of human occupation is met with hereon, it usually takes the form of the solitary cottage of some shepherd.

Fifty years ago such a lonely cottage stood on such a down, and may possibly be standing there now. In spite of its loneliness, however, the spot, by actual measurement, was not more than five miles from a county-town. Yet that affected it little. Five miles of irregular upland, during the long inimical¹ seasons, with their sleets, snows, rains, and mists, afford withdrawing space enough to isolate a Timon² or a Nebuchadnezzar³; much less, in fair

1. inimical seasons—hostile or harmful seasons 與人爲敵的或爲害甚烈的時季,就是指雨雪載途,寒風凜烈的時候。

2. Timon——雅典一個僑爺,非常慷慨,後來弄窮了,從前受了他恩惠的人們却全

們都是這樣隨便叫牠們了，牠們佔了英國南部及西南部幾個州裏大部分的地面。若使在那裏我們遇到什麼，可以指出有人烟的東西，那當是牧羊人的孤獨茅屋。

五十年前，有這麼一個寂寞的茅屋站在這麼一個沙阜上，也許現在還站在那兒。然而，不管牠多麼寂寞，那地方實在量起來跟一個州城相離不過五哩。但是這是無關緊要的。起伏不齊的五哩高地，在悠長的冷酷季候裏，連同雨雪霧霰，給人們以足夠退隱的餘地，就是一個秦夢或者一個厄布甲尼撒在那裏也會覺得已經與人世絕緣了；在天氣晴朗的時候，也是太

不理他。他恨人們到極點，跑曠野去過原人的生活，不願再同人類接近，後來寂寞地死了。

3. Nebuchadnezzar——巴比倫的王，非常虔敬，喜歡靜處默思。

weather, to please that less repellent tribe, the poets, philosophers, artists, and others who 'conceive and meditate of pleasant things.'

Some old earthen camp or barrow¹, some clump of trees, at least some starved² fragment of ancient hedge is usually taken advantage of³ in the erection of these forlorn dwellings. But, in the present case, such a kind of shelter had been disregarded. Higher Crowstairs, as the house was called, stood quite detached and undefended. The only reason for its precise situation seemed to be the crossing of two footpaths at right angles hard by⁴, which may have crossed there and thus for a good⁵ five hundred years. Hence

1. barrow — a large sepulchral mound; or tumulus 塚。

2. starved — withered 枯萎的。

3. to take advantage of — to use as a means of effecting one's purpose 藉以實現

遠了，不能使那比較不大討厭的人們喜歡，就是所謂詩人，哲學家，藝術家同其他‘一切冥想可愛的事物’的人們。

建築這類枯寂的住宅時候常利用泥做的古壘，或者古塚，或者一叢樹林，最少也要靠着古籬的零幹殘枝。但是，我們現在談的這個茅屋却不用這些保護。亥兒·克洛斯騰爾思，這是那茅屋的名字，是完全無依無靠，也沒有別的東西保護着，站在那裏。牠剛剛建于那個位置的惟一理由大概是兩條小路在鄰近成爲直角地交叉，那也許在那裏這樣交叉了整整五百

個人的目的：利用。

4. hard by—near at hand 鄰近；近旁。

5. good—full 整整的。

the house was exposed to the elements¹ on all sides. But, though the wind up² here blew unmistakably when it did blow, and the rain hit hard whenever it fell, the various weathers of the winter season were not quite so formidable on the coomb as they were imagined to be by dwellers on low ground. The raw rimes were not so pernicious as in the hollows, and the frosts were scarcely so severe. When the shepherd and his family who tenanted the house were pitied for their sufferings from the exposure, they said that upon the whole³ they were less inconvenienced by 'wuzzes and flames'⁴ (hoarses and phlegms) than when they had lived by the stream of a snug neigh-

1. elements——atmospheric agency 空中的各種威力，如風雪雨霜等。

2. up here——因為是居於高處，所以用up字。

年。所以這個屋子四面都受風雨的侵蝕。但是，雖然當刮起風時，那上面的確有狂風吹着，每回下起雨時，也的確是暴雨；在沙阜上冬季裏各種天氣却沒有像住在低地的人們所憶想的那麼十分可怕。那裏的嚴霜也不像谷中的那麼有害；結冰幾乎也沒有那麼厲害。當人們可憐住在那屋子裏的牧羊人和他的家庭，他們却說全部論起來在那裏他們却比住在鄰近溫暖的山谷裏河旁時少受聲啞同多啖這兩個毛

3. upon the whole—all things considered 把一切情形歸結看起來。

4. wuzzes and flames——這是土話，就是 hoarse and phlegm 的意思。

bouring valley.

The night of March 28, 182-, was precisely one of the nights that were wont to call forth¹ these expressions of commiseration. The level rain-storm smote walls, slopes, and hedges like the clothyard shafts² of Senlac³ and Crecy.⁴ Such sheep and outdoor animals as had no shelter stood with their buttocks to the winds; while the tails of little birds trying to roost on some scraggy thorn were blown inside-out⁵ like umbrellas. The gable-end of the cottage was stained with wet, and the eavesdroppings flapped against the wall. Yet never was commiseration for the she-

1. . to call forth——to elicit引起。

2. clothyard shaft——arrow a yard long
有一碼長的箭矢。

3. Senlac——諾爾曼人(Norman)於一〇六六征服英國本地的薩克森人(Saxons), 他們的公爵威廉就成爲英國史中之征服者威廉

病的打擾。

一八二——年三月二十八日之夜
正是一個常引起這些哀憐話的夜。平
地的暴風雨打着牆，斜坡同籬笆，像
森拉克同克勒西兩次大戰時所用的箭
矢。無處可避的羊同其他野獸拿牠們
的臀部朝風站着；打算棲在瘦削的荆
棘上的小鳥的尾巴吹翻過來，展開像
傘一樣。茅屋的三角牆頂端現出潮濕
的痕跡，檐前的滴瀝打到牆上。但是

William the conqueror, 當時大戰的地點在
Hasting鄰近的Senlac山上。

4. Crecy —— 一三四六年英國 Edward
III和法國 Philip 決戰的地方。

5. inside-out——inside becomes outside
裏面變成外面了。

pherd more misplaced. For that cheerful rustic was entertaining a large party in glorification of the christening of his second girl.

The guests had arrived before the rain began to fall, and they were all now assembled in the chief or living¹ room of the dwelling. A glance into the apartment at eight o'clock on this eventful evening would have resulted in the opinion that it was as cosy and comfortable a nook as could be wished for in boisterous weather. The calling of its inhabitant was proclaimed by a number of highly-polished sheep-crooks without stems that were hung ornamentally over the fireplace, the curl of each shining crook varying from the antiquated type engraved in the patriarchal pictures of old family Bibles to the most approved

1. living-room — sitting room 與臥室

我不該哀憐這個牧羊人。因為這個快樂的鄉下人正款待着許多人，慶祝他第二女孩的命名式。

在大雨開始下之前，客人都來了，他們現在全聚在屋裏最重要的房子裏，也可以說是起坐室。若使我們當這個多事的晚上八點鐘時候向這房裏瞧一下，就會認為在這風狂雨暴的天氣裏，我們不能希望有個再緊密溫暖的，再安適的好所在了。住在裏面的人的職業可以從許多擦得很亮的，沒有桿的，掛在壁爐上當裝飾品用的牧羊杖看出，個個明亮的杖的捲曲處有許多樣子，從世家歷代傳下的大本聖經上族長圖像裏所畫的古式一直到本地最近一次羊市裏最受人們贊美的

相反的，是白天的居室。

fashion of the last local sheep-fair. The room was lighted by half-a-dozen candles, having wicks only a trifle smaller than the grease which enveloped them¹, in candlesticks that were never used but at high-days², holy-days, and family feasts. The lights were scattered about the room, two of them standing on the chimney-piece. This position of candles was in itself significant. Candles on the chimney-piece always meant a party.

On the hearth, in front of a back-brand to give substance, blazed a fire of thorns, that crackled 'like the laughter of the fool.'

Nineteen persons were gathered here. Of these, five women, wearing gowns of various bright hues, sat in

1. 這是譏笑牧羊人的節儉，蠟燭上幾乎全是燭心，只有一點兒蠟。

2. high-days—a holy or feast day 聖

新式。房裏有六枝臘燭照着，燭心只比敷在上面的油小一點兒，插在除開在大日，宗教節同家宴日外絕對不用的燭台上。這幾枝燭分散房裏各處，有二枝放在火爐架上。臘燭的位置本身就是有意義的。火爐架上放着臘燭總是表示有個大宴會的意思。

火爐裏面燒塊木頭，使火力實在些，爐邊燃着荆棘，發出爆裂的聲音：‘像傻子的笑聲’。

有十九個人聚在這兒。這裏面，五個女人，穿種種鮮明顏色的外衣，

日。見聖經：‘因那安息日是個大日。’(for that sabbath day was an high day)

chairs along the wall; girls shy and not shy filled the window-bench; four men, including Charley Jake the hedge-carpenter, Elijah New the parish-clerk, and John Pitcher, a neighbouring dairyman, the shepherd's father-in-law, lolled in the settle; a young man and maid, who were blushing over tentative *pourparlers*¹ on a life-companionship, sat beneath the corner-cupboard; and an elderly engaged man of fifty or upward moved restlessly about from spots where his betrothed was not² to the spot where she was. Enjoyment was pretty general, and so much the more prevailed in being unhampered by conventional restrictions. Absolute confidence in each other's good opinion begat perfect

1. *pourparlers*——informal opening of a question between diplomatists 外交官關於一個問題的非正式的談判。這個字本來是法文。

坐在牆邊的椅子上；害羞的和不害羞的少女佔着窗子旁邊的長凳；四個男人，包括專做柵欄的木匠查利·約克，教區的書記以利亞·紐，鄰近牛奶場的主人，牧羊人的丈人，約翰·匹捨爾，凭倚在高背長椅子上；一個年青人同一位姑娘關於終身伴侶這個問題正醞釀着試作非正式的談判，坐在基角上碗碟櫃的底下；一個五十歲了或者還要老些的訂婚了的人不安定地從他未婚妻不在的地點走到他未婚妻所在的地點。大家都在享樂着，因為沒有受世俗禮儀的種種束縛，所以更痛快些。絕對地相信彼此互有好感

2. was not—to be 有 to exist with reference to a certain place (在某一處之意，比如 to be here, 所 where she was not 就是‘她不在那兒的地點。’

ease, while the finishing stroke¹ of manner, amounting to a truly princely serenity, was lent to the majority by the absence of any expression or trait denoting that they wished to get on² in the world, enlarge their minds, or do any eclipsing³ thing whatever—which nowadays so generally nips the bloom and *bonhomie*⁴ of all except the two extremes of the social scale:⁵

Shepherd Fennel had married well, his wife being a dairyman's daughter from a vale at a distance, who brought fifty guineas in her pocket—and kept them there, till

1. the finishing stroke—the stroke which finishes 末後的工作；完成一切的最後努力；使臻於盡美盡善地位的修飾潤色之工。

2. to get on —to make progress; to advance 有進步；前進。

3. eclipsing——throwing into the shade 使變成隱晦。

就產生了完全的自由自在，而使大多數人的態度臻于盡美盡善的地步，差不多做到王者的真正的安詳雍容。這全因為他們都沒有現出或者露出什麼指明他們想在世界上謀發展，擴張他們自己的心境，或者幹任一種損人利己的事情——這些心境現在摧殘了一切人的溫和個體，除開了社會階級上的兩個極端的人們。

牧羊人樊納爾娶一門很好的親，他的妻子是跟這裏相隔一些路的一個谷裏牛奶場的主人的女兒，嫁給他時

4. bonhomie——geniality和藹可親。

5. the two extremes of the social scale——指頂富的和頂窮的人們，有錢的人們處在安逸的環境裏，對於人們常是溫文有禮；窮光蛋與人無所爭了，對於人們常具一種快樂伴侶的態度。

they should be required for ministering to the needs of a coming family. This frugal woman had been somewhat exercised¹ as to the character that should be given to the gathering. A sit-still party had its advantages; but an undisturbed position of ease in chairs and settles was apt to lead on² the men to such an unconscionable deal of toping³ that they would sometimes fairly drink the house dry. A dancing-party was the alternative; but this, while avoiding the foregoing objection on the score of good drink, had a counterbalancing disadvantage in the matter of good victuals, the ravenous appetites engendered by the exercise causing immense havoc in the buttery. Shepherdess Fennel fell back upon⁴ the inter-

1. exercised —— worried 焦慮。

2. to lead on —— to entice beyond the point contemplated 引誘使幹出在意料之外的事情。

袋裏帶來了五十金幣——還留在那兒，等將來大家庭需要這筆款時纔用。這位勤儉的女人關於這次聚會應取那一種形式曾經用過苦心。坐談不動的宴會有牠的好處；但是舒服地，絲毫不動地坐在椅子上同高背的長椅子上容易使男子喝進多到沒有道理的酒，他們常把家裏的酒全喝乾了。其牠的方法就是跳舞會；但是當避免了前面所說的關於美酒的毛病，在佳美的食品上有一個相當的不利，運動後狼吞虎嚥的食慾會使家中伙食房大受損失。牧羊婦樊納爾只好靠個折衷的辦法，把短時間的跳舞和短時

3. toying——drinking strong liquors to excess 喝進過量的烈酒。

4. to fall back upon——to have recourse to help 求助於；依賴。

mediate plan of mingling short dances with short periods of talk and singing, so as to hinder any ungovernable rage in either. But this scheme was entirely confined to her own gentle mind: the shepherd himself was in the mood to exhibit the most reckless phases of hospitality.

The fiddler was a boy of those parts, about twelve years of age, who had a wonderful dexterity in jigs and reels, though his fingers were so small and short as to necessitate a constant shifting for the high notes, from which he scrambled back to the first position with sounds not of unmixed purity of tone.¹ At seven the shrill tweedle-dee of this youngster had begun, accompanied by a booming ground-bass from Elijah New, the parish-clerk, who had

1. 這是笑他免不了彈出不純的音調。因為他的手太短，轉動不靈，所以彈起來，有時

間的談話唱歌混在一起，爲的是使在任一方面都不至于有過度難制的欲望。但是這個計劃完全藏于她自己柔和的心裏：牧羊人的心境是想表現出最豪爽的殷勤招待。

奏提琴的是本地一個小孩，十二歲左右，對於輕快跳舞曲同蘇格蘭跳舞曲有出奇的擅長，雖然他的手指是這麼短小，使他奏高音時不得不常換個姿勢，從那裏他匆忙地回復起先的姿勢時免不了帶個不純淨的音調。七點鐘，這個小孩提琴的尖銳聲音就開始了，以利亞·紐隆隆的基本低音和着，這位教區裏的書記思慮周到地

帶了上一個的音調。

thoughtfully brought with him his favourite musical instrument, the serpent. Dancing was instantaneous, Mrs. Fennel privately enjoining the players on no account¹ to let the dance exceed the length of a quarter of an hour.

But Elijah and the boy, in the excitement of their position, quite forgot the injunction. Moreover, Oliver Giles, a man of seventeen, one of the dancers, who was enamoured of his partner, a fair girl of thirty-three rolling years, had recklessly handed a new crown-piece to the musicians, as a bribe to keep going as long as they had muscle and wind². Mrs. Fennel, seeing the steam begin to generate on the countenances of her guests, crossed over and touched the fiddler's elbow and put her hand on

1. on no account—certainly not 絕不。

把他所喜歡的樂器，蛇形喇叭，帶來。跳舞立刻開始了，樊納爾太太偷偷地囑咐這班樂人無論如何不要讓跳舞超過一刻鐘。

但是以利亞同那小孩居於這種地位高興得完全忘却這個命令了。而且，奧力味·齋爾茲，一個十七歲大的男子，跳舞的人們裏的一個，被他的舞侶，一個過了三十三個流年的美麗姑娘，迷了，不顧利害地給音樂家一塊新銀幣，算做一種賄賂，請他們筋肉氣力還能支持時總是奏下去。樊納爾太太看見她客人臉上都開始有蒸氣了，就穿過房子，輕輕地蹣一下奏提琴者

2. wind — power of respiration;
breath呼吸的能力。

the serpent's mouth. But they took no notice, and fearing she might lose her character of genial hostess if she were to interfere too markedly, she retired and sat down helpless. And so the dance whizzed on with cumulative fury, the performers moving in their planet-like courses, direct and retrograde, from apogee to perigee,¹ till the hand of the well-kicked clock at the bottom of the room had travelled over the circumference of an hour.

While these cheerful events were in course of enactment within Fennel's pastoral dwelling, an incident having considerable bearing on the party had occurred in the gloomy night without. Mrs. Fennel's concern about the growing fierceness of

1. apogee——point in orbit of moon that is farthest from the earth 月球軌道上與地球相距最遠之點。 perigee——point of moons'

的肘節，把她的手放在蛇形喇叭的嘴上。但是他們不理她。她恐怕若使太顯明地干涉起來，會失掉她這溫和女主人的身格，只好退去，無能爲力地坐下。於是跳舞加倍猛烈地呼呼跳下去，跳舞的人們順着他們行星般的軌道的轉動，順行同逆行，從遠地點到近地點，一直等到房子邊際大受震動的時鐘走了一個鐘頭的圓周。

當這些盛事正在樊納爾田舍裏舉行時候，一件與這宴會有重大關係的事件在外面黯然的夜裏發生。樊納爾太太憂慮跳舞的漸見熱烈在時間上剛

orbit nearest the earth 月球軌道上與地球相距最近之點。

the dance corresponded in point of time with the ascent of a human figure to the solitary hill of Higher Crowstairs from the direction of the distant town. This personage strode on through the rain without a pause, following the little-worn path which, further on in its course, skirted the shepherd's cottage.

It was nearly the time of full moon, and on this account, though the sky was lined with a uniform sheet of dripping cloud, ordinary objects out of doors were readily visible. The sad wan light revealed the lonely pedestrian to be a man of supple frame; his gait suggested that he had somewhat passed the period of perfect and instinctive agility, though not so far as to be otherwise than rapid of motion when occasion required. At a rough guess, he might have been about forty years of age. He appeared tall, but a recruiting

和一個人形從遠鎮那一方走上亥兒。
克羅斯騰爾思裏這孤寂的小山同時。
這個人物在雨中踏着大步，毫不停留，順着那不大磨損的路，這條路延長下去，緣着牧羊人的茅屋。

這差不多是月圓時節了，所以，雖然天是佈滿一片色調相同的雨雲，戶外普通的東西還是容易看出。黯憊愁人的光線照出這個寂寞的步行者是一個體格柔軟的人；他的步態使人們看出他已經有些過了出於本能的十分輕快活潑的時期，雖然當有必需時候，還能夠急步前進，不至有什麼狼狽的樣子。大約推測，他的年紀總在四十左右。看起來他是個高身量兒，

sergeant, or other person accustomed to the judging of men's heights by the eye, would have discerned that this was chiefly owing to his gauntness, and that he was not more than five-feet-eight or nine.

Notwithstanding the regularity of his tread, there was caution in it, as in that of one who mentally feels his way; and despite the fact that it was not a black coat nor a dark garment of any sort that he wore, there was something about him which suggested that he naturally belonged to the black-coated tribes of men.¹ His clothes were of fustian, and his boots hobnailed, yet in his progress he showed not the mud-accustomed bearing of hobnailed and fustianed peasantry.

By the time that he had arrived abreast of the shepherd's premises

1. black-coat—a clergyman 教士。

但是一個招募新兵的軍官同其他慣于靠眼睛去斷定人們的高度的人們會看透多半因為他的庾削，所以顯出體格高。他實在不過五尺八九吋。

雖然他的步態是整齊的，但是含有一種謹慎的神氣，好像精神上暗中摸索着的人的步態；他所穿的雖然不是黑色的衣服，或者任一種暗色的服裝，可是他有一種態度，使人們覺得他天然是屬於黑衣服那類的人們裏面。他的衣服是柳條絨布製的，他的長靴釘有馬蹄鉄的釘子，然而他邁步前來時並沒有現出穿柳條絨布的，釘有馬蹄鉄釘子的農夫的已慣泥濘的態度。

當他走到同收羊人的屋子并有時

the rain came down, or rather came along,¹ with yet more determined violence. The outskirts of the little settlement partially broke the force of wind and rain, and this induced him to stand still. The most salient of the shepherd's domestic erections was an empty sty at the forward corner of his hedgeless garden, for in these latitudes the principle of masking the homelier features of your establishment by a conventional frontage was unknown. The traveller's eye was attracted to this small building by the pallid shine of the wet slates that covered it. He turned aside, and, finding it empty, stood under the pent-roof for shelter.

While he stood, the boom of the serpent within the adjacent house, and the lesser strains of the fiddler, reached the spot as an accompaniment

1. to come along——to move on toward

候，雨下得，或者可以說橫衝來，比以前更堅決地有勁。這個小小居留地的邊界可以稍殺風雨的暴力，這一點引誘他站在那裏一會兒。牧羊人的住宅在建築上最顯著的地方是他那沒有籬笆的園的前面基角上一個空豬欄，因為在這些區域裏人們還不曉得用一個通俗的門面把屋子裏比較粗野的色彩遮住。這位行路人的眼睛因為這小房子上面濕死的灰色光輝，而注意到這個小房子。他走到路旁，看見裏面是空的，就站在這單斜簷底下躲雨。

當他站在那兒，鄰近屋裏蛇形喇叭的隆隆同提琴的更細一點兒的聲調傳到那地點了，好像跟飛雨打到大地

向某處來；橫來。

to the surging hiss of the flying rain on the sod, its louder beating on the cabbage-leaves of the garden, on the eight or ten beehives just discernible by the path, and its dripping from the eaves into a row of buckets and pans that had been placed under the walls of the cottage. For at Higher Crowstairs, as at all such elevated domiciles, the grand difficulty of house-keeping was an insufficiency of water; and a casual rainfall was utilized by turning out,¹ as catchers,² every utensil that the house contained. Some queer stories might be told of the contrivances for economy in suds and dish-waters that are absolutely necessitated in upland habitations during the droughts of summer. But at this season there were no such exigencies; a mere acceptance of what the skies bestowed was sufficient for

1. to turn out—to move out of place
拿出去。

時的嗞聲，打到園裏菜葉上同從路上可以窺見的八個或者十個蜂窩時更響的聲音，以及雨水從簷前滴瀝到放在屋外大牆底下的一排水桶同鍋子時的聲音相和。因為在亥兒·克洛斯騰爾思，像一切這樣位于高處的住宅，家庭管理上最大的困難是缺水；偶爾下一回雨，就得把家裏所有的一切器具都端出做盛水器，極力利用那雨水。關於肥皂水同洗碟水的經濟辦法，在高原上住宅裏當夏旱時候那是絕對必須的，我們可以說出幾個奇怪的故事。但是在這季裏情形沒有這麼危急；單單把上天所賜的接收下來就足夠藏着

2. catcher——that which catches 承受之器具。

an abundant store.

At last the notes of the serpent ceased and the house was silent. This cessation of activity aroused the solitary pedestrian from the reverie into which he had lapsed, and, emerging from the shed, with an apparently new intention, he walked up the path to the house-door. Arrived here, his first act was to kneel down on a large stone beside the row of vessels, and to drink a copious draught from one of them. Having quenched his thirst he rose and lifted his hand to knock, but paused with his eye upon the panel. Since the dark surface of the wood revealed absolutely nothing, it was evident that he must be mentally looking through the door, as if he wished to measure thereby all the possibilities that a house of this sort might include, and how they might bear upon¹ the question of his entry.

1. to bear upon——to relate to 有關係。

用許久了。

最後，蛇形喇叭的聲音停了，屋子也歸于寂靜了。這個停止動作喚醒了這孤單單的步行者，他剛纔沉到默想裏去了，從棚底下出來，顯明地具一個新的主意，他順着路走到茅屋的門口。到了那裏，他第一下動作是跪在那排甕旁邊的一塊大石頭上面，從一隻甕痛快地喝一滿口水。解了他的渴了，他站起來，舉手敲門，但是又停住，他的眼睛望着門上的嵌板。木頭的黑色表面既然是絕對不能透露出什麼，他分明一定是精神上看穿那個門，好像他想藉此估一估這麼一種屋子會包含有的一切可能的事情，以及這些事情對於他的走進去會存什麼關係。

In his indecision he turned and surveyed the scene around. Not a soul was anywhere visible. The garden-path stretched downward from his feet, gleaming like the track of a snail; the roof of the little well (mostly dry), the well-cover, the top rail of the garden-gate, were varnished with the same dull liquid glaze; while far away in the vale, a faint whiteness of more than usual extent showed that the rivers were high in the meads. Beyond all this winked a few bleared lamplights through the beating drops—lights that denoted the situation of the county-town from which he had appeared¹ to come. The absence of all notes of life in that direction seemed to clinch² his intentions, and he knocked at the door.

1. to appear — to seem 好像。

2. to clinch — to make conclusive 使

在他遲疑未決時候，他轉過來，眺視四圍的風景。無論那裏都看不見一個人，園中的路從他的腳旁向下延長下去，發光着有如一隻蝸牛走過後所留的痕跡；小井（常是乾的）上面的屋頂，井蓋，園門的上層欄杆，也具有同樣暗淡的流動光輝；谷中的遠處有比較寬些的一片微白，那指出幾條河是居于牧場高處。在這一切之外，幾個朦朧的燈光在雨中閃爍着——這些燈光指出州城的位置，他好像就是打那裏來的。那方面的毫無人聲彷彿使他的主意更堅決，他于是敲門了。

確定。

Within, a desultory chat had taken the place of movement and musical sound. The hedge-carpenter was suggesting a song to the company, which nobody just then was inclined to undertake; so that the knock afforded a not unwelcome diversion.

'Walk in!' said the shepherd promptly.

The latch clicked upward, and out of the night our pedestrian appeared upon the door-mat. The shepherd arose, snuffed two of the nearest candles, and turned to look at him.

Their light disclosed that the stranger was dark in complexion and not unprepossessing as to feature. His hat, which for a moment he did not remove, hung low over his eyes, without concealing that they were large, open, and determined, moving with a flash rather than a glance round the room. He seemed pleased with his survey, and, baring his shag-

屋子裏面，隨便的談天代替了跳舞和音樂。做柵欄的木匠正向大家提議唱一首歌，那時却沒有人願意幹，所以這個敲門給他們以快意的換口味。

‘走進來！’牧羊人趕緊說道。

門門向上啣喙一聲，我們這位步行者就從夜裏現在門口的地席上面了。牧羊人站起來，把最近的兩枝燭的燭花剪去，轉過來瞧他。

他們的燭光照出生客的面色是櫻黑的，臉貌并不討厭。他的帽子，纔進來時他沒有脫開，低低地戴在他的眼睛上，却沒有遮住，人們能夠看見那坦白的，有毅力的大眼睛閃一閃，却不是溜一溜，看房子四圍的情形。他觀察的結果彷彿是滿意的，他露出頭髮纏亂不清的頭，用深沉響亮的聲

gy head, said, in a rich deep voice, 'The rain is so heavy, friends, that I ask leave to come in and rest awhile.'

'To be sure, stranger,' said the shepherd. 'And faith¹, you've been lucky in choosing your time, for we are having a bit of a fling² for a glad cause—though, to be sure, a man could hardly wish that glad cause to happen more than once a year.'

'Nor less,' spoke up a woman. 'For 'tis best to get your family over³ and done with,⁴ as soon as you can, so as to be all the earlier out of the fag o't.'

'And what may be this glad cause?' asked the stranger.

'A birth and christening,' said the shepherd.

1. faith—verily! 真的。

2. to have a bit of a fling—to have some indulgence in impulse 稍些痛快玩一下。

3. to get over—to finish (troubleso-

音說道，‘雨下得這麼大，朋友們，我請你們讓我進來，歇一會兒。’

‘當然可以，生客，’牧羊人說。‘天呀，你的確運氣好，揀這個時候來，因為我們正在作樂，為着一個可慶的原因——雖然，真的，一個人幾乎也不會希望那可慶的原因一年裏超過一次。’

‘但是也不可更少，’一個女人說起來了。‘因為最好是極力趁早把你兒女的事情了結，那麼可以早些脫離勞苦。’

‘請問這個可慶的原因是什麼呢？’生客問道。

‘生一個孩子，舉行命名式。’

me work)了結‘麻煩的事情。’

4. to have done with—to have no further concern with 不再去理了。

The stranger hoped his host might not be made unhappy either by too many or too few of such episodes, and being invited by a gesture to a pull at the mug, he readily acquiesced. His manner, which, before entering, had been so dubious, was now altogether that of a careless and candid man.

'Late to be traipsing¹ athwart this coomb—hey?' said the engaged man of fifty.

'Late it is, master, as you say.—I'll take a seat in the chimney-corner, if you have nothing to urge against it, ma'am; for I am a little moist on the side that was next the rain.'

Mrs. Shepherd Fennel assented, and made room for the self-invited comer, who, having got completely inside the chimney-corner, stretched

1. traipsing——walking about in careless or thoughtless manner 隨便胡里胡塗走動

生客希望主人將來不會因為這類事情太常或者太稀而憂愁，主人做手勢請他從有柄的杯呷一口酒，他慨然從命。他在進來之前是那麼不放心的樣子，現在却完全帶個無罣念的，坦白的人的態度了。

‘這時穿過豁谷不是太晚一些嗎？’五十歲了的訂婚了的人說。

‘先生，你說得不錯，外面天色已晚了。——我想坐在火爐邊上，若使你沒有什麼反對的理由，太太；因為我身上挨雨打的那一邊有些潮濕了。’

牧羊婦樊納爾答應了，騰出地方給這不速之客，他全身都在火爐邊了，伸出他的腿同臂，那種從容舒着。

out his legs and his arms with the expansiveness of a person quite at home.¹

'Yes, I am rather cracked in the vamp,' he said freely, seeing that the eyes of the shepherd's wife fell upon his boots, 'and I am not well fitted either. I have had some rough times² lately, and have been forced to pick up what I can get in the way of wearing, but I must find a suit better fit for working-days³ when I reach home.'

'One of hereabouts' ? ' she inquired.

'Not quite that—further up the country.'

'I thought so. And so be I; and by your tongue you come from my

1. at home — at ease 安逸。

2. to have a rough time — to have suffered a great deal 飽嘗艱苦。

3. working-day — a day on which

展，完全是一個人十分舒適的樣子。

‘是的，我的鞋面皮有些破裂了，’他滿不在乎地說道，看見牧羊婦的眼睛注視他的靴子，‘我的衣服也不稱身。近來我碰到不好的境遇，不得不勉強把能得到手的衣服穿上，但是我必定要找一套更宜于工作的衣服，當我到家時候。’

‘也是這裏鄰近地方的人嗎？’她問道。

‘不能算做——却是更鄉下些。’

‘我早已看出了。我本來也是更鄉下些的人；從你口音上看起來，你

work is done 工作的日子。

4. hereabouts——people in this vicinity
鄰近的人們。

neighbourhood.'

'But you would hardly have heard of me,' he said quickly. 'My time would be long before yours, ma'am, you see.'

This testimony to the youthfulness of his hostess had the effect of stopping her cross-examination.

'There is only one thing more wanted to make me happy,' continued the new-comer. 'And that is a little baccy¹, which I am sorry to say I am out of.'²

'I'll fill your pipe,' said the shepherd.

'I must ask you to lend me a pipe likewise.'

'A smoker, and no pipe about 'ee'?'³

'I have dropped it somewhere on the road.'

1. baccy——tobacco煙。

2. to be out of——to be in want of 缺

是生長在我的鄰近地方。’

‘但是你大概不會聽到人們說我，’他匆忙地說道。‘我是比你早得多，太太，你看。’

這樣證明了他女主人的年青居然擋住了她的詰問。

‘現在再有一個東西就可以使我十分高興了，’新來的人又說道。‘那是一些煙，我不得不說我的煙已罄了。’

‘我可以把你的煙斗裝好，’牧羊人說。

‘我還要請你借我一隻煙斗。’

‘一個慣抽煙的人，身邊沒有帶煙斗？’

‘我把牠掉在路上什麼地方了。’

乏。

8. 'ee—thee; you你。

The 'shepherd filled and handed him a new clay pipe, saying, as he did so, 'Hand me your baccy-box—I'll fill that too, now I am about it.'

The man went through the movement of searching his pockets.

'Lost that too?' said his entertainer, with some surprise:

'I am afraid so,' said the man with some confusion. 'Give it to me in a screw of paper.' Lighting his pipe at the candle with a suction that drew the whole flame into the bowl, he resettled himself in the corner and bent his looks upon the faint steam from his damp legs, as if he wished to say no more.

Meanwhile the general body of guests had been taking little notice of this visitor by reason of an absorbing discussion in which they were engaged with the band about a tune for the next dance. The matter being settled, they were about to

牧羊人將一個新的土烟斗裝好，交給他，一面說道，‘把你的烟盒交我——我將把牠也裝滿，現在我既然幹這件事了。’

那個人做出向他自己衣袋裏搜索的樣子。

‘那也掉了嗎？’他的主人有些驚駭地說道。

‘我恐怕是，’那個人微露慌張的神氣說。‘將煙放在紙捲裏給我罷。’向蠟燭去點燃他的煙斗，深吸一口，將整個火焰都拖到烟窩裏去了，他又自在地坐在爐邊，俯視從他潮濕的腿所發的細微蒸氣，好像他不願意再說話了。

那時多半的客人不大注意這個來客，因為他們正在同樂隊專心討論下次跳舞所用的調子。這件事解決了，

stand up when an interruption came in the shape of another knock at the door.

At sound of the same the man in the chimney-corner took up the poker and began stirring the brands as if doing it thoroughly were the one aim of his existence; and a second time the shepherd said, 'Walk in!' In a moment another man stood upon the straw-woven door-mat. He too was a stranger.

This individual was one of a type radically different from the first. There was more of the commonplace in his manner, and a certain jovial cosmopolitanism sat upon his features. He was several years older than the first arrival, his hair being slightly frosted¹, his eyebrows bristly, and his whiskers cut back from his cheeks. His face was rather full and

1. frosted——turned white變白。

他們剛要站起來，又有一個打擾來了，那是門外又來個敲門的聲音。

聽到這聲音，坐在爐邊的那個人拿起火鉗，開始撥動燃木，好像澈底地幹這件事就是他做人惟一的目的；牧羊人第二次說，‘走進來！’一會兒另一個人站在門口草編的地席上面。他也是一個生客。

這個人是屬於根本上跟第一個生客不同的那類人們裏面。他的態度比較通常些，他的容貌具有欣欣然四海為家的神氣。他比第一個來客老幾歲，他的頭髮稍有變白的地方，他的眉毛粗硬，他的鬍鬚從雙頰向後反刮。他的臉近于豐滿鬆弛，然而又不

flabby, and yet it was not altogether a face without power. A few grog-blossoms marked the neighbourhood of his nose. He flung back his long drab greatcoat, revealing that beneath it he wore a suit of cinder-gray shade throughout, large heavy seals, of some metal or other that would take a polish, dangling from his fob as his only personal ornament. Shaking the water-drops from his low-crowned glazed hat, he said, 'I must ask for a few minutes' shelter, comrades, or I shall be wetted to my skin before I get to Casterbridge.'

'Make yourself at home, master,' said the shepherd, perhaps a trifle less heartily than on the first occasion. Not that Fennel had the least tinge of niggardliness in his composition: but the room was far from large, spare chairs were not numerous, and damp companions were not altogether desirable at close quarters.

完全是個沒有意志力的人的臉孔。幾粒酒刺長在他鼻子旁邊。他向後扔開他那長的褐黃色大衣，現出底下他穿一套全是灰色的衣服；厚重的大印章，可以擦亮的金屬物製造的，從他的錢袋垂下，那是他身上惟一的裝飾品。把雨點從他那個帽頂不高的，有光澤的帽搖去，他說，‘我必得請你們讓我躲幾分鐘，同伴們，否則我將濕透了，在我到了喀斯忒布立治之前。’

‘請你不要客氣，先生，’牧羊人說，也許稍微沒有第一次那麼熱心。並不是因為樊納爾性情上有些吝嗇的色彩；却是因為房子絕不能說是大的，空椅子也無多，而且在擁擠的地方人們不願有潮濕的伴侶，當婦人

for the women and girls in their bright-coloured gowns.

However, the second comer, after taking off his greatcoat, and hanging his hat on a nail in one of the ceiling-beams as if he had been specially invited to put it there, advanced and sat down at the table. This had been pushed so closely into the chimney-corner, to give all available room to the dancers, that its inner edge grazed the elbow of the man who had ensconced himself by the fire; and thus the two strangers were brought into close companionship. They nodded to each other by way of breaking the ice¹ of unacquaintance, and the first stranger handed his neighbour the family mug—a huge vessel of brown ware, having its upper edge worn away like a threshold by the rub of whole generations of thirsty

1. to break the ice — to break thro'

們和姑娘們都穿着鮮色的衣服。

然而，這位第二個來客脫下他的大衣，將他的帽子掛在天花板一根橫樑上的一個釘子上，好像有人特別請他掛在那裏，他就望裏面走，坐在桌旁。這張桌子推得這麼靠近爐邊，爲着儘量騰出地方給跳舞的人們，以致桌子裏面的邊擦着自己隱在火旁的那個人的肘節；所以這兩位生客弄得變成很接近的伴侶。他們互相點一下頭，藉此衝破陌生人的隔膜，第一個生客交給他的鄰人那世代相傳的有柄酒杯——櫻色的土製成的大杯子，牠的上面邊緣被歷代乾喝的嘴唇磨損了，

ugh cold reserve開口以破沈寂。

lips that had gone the way of all flesh', and bearing the following inscription burnt upon its rotund side in yellow letters:—

THERE IS NO FUN
UNTILL I CUM.²

The other man, nothing loth, raised the mug to his lips, and drank on, and on, and on—till a curious blueness overspread the countenance of the shepherd's wife, who had regarded with no little surprise the first stranger's free offer to the second of what did not belong to him to dispense.

'I knew it!' said the toper to the shepherd with much satisfaction. 'When I walked up your garden before coming in, and saw the hives all of a row, I said to myself, "Where

1. all flesh—whatever has bodily life 凡爲血肉之軀者。

和門限一樣，這些嘴唇也已隨肉體而俱亡了，杯子球形的邊旁刻有底下這幾個黃色的字：

我不來，就不好玩

那個人，毫不推辭，舉杯到唇邊，喝着，喝着，喝着——一直等到收羊婦的臉孔湧起一種奇怪的藍色，她很覺得納罕，看到第一個生客隨便將不是屬他去分配的東西呈獻與第二生客。

‘我早就知道有好酒了！’酒鬼很滿意地向收羊人說。‘當我在進來之前，走過你的園，看見整排的蜂窩，我對自己說道，‘有蜂的地方就有

2. until I cōm—until I comē 鄉下人不知實在的字母，所以亂寫。

there's bees there's honey, and where there's honey there's mead." But mead of such a truly comfortable sort as this I really didn't expect to meet in my older days.' He took yet another pull at the mug, till it assumed an ominous elevation.

'Glad you enjoy it!'¹ said the shepherd warmly.

'It is goodish mead,' assented Mrs. Fennel, with an absence of enthusiasm which seemed to say that it was possible to buy praise for one's cellar at too heavy a price. 'It is trouble enough to make—and really I hardly think we shall make any more. For honey sells well, and we ourselves can make shift² with a drop o' small mead³ and metheglin⁴ for

1. glad—I am glad 我是喜歡。

2. to make shift with—to content oneself for want of something better with 沒有更好, 便滿意於。

蜜，有蜜的地方就有蜜酒。’但是像這麼一種真妙的蜜酒，我從前的確沒有料到在我老年時還能遇見。’他又向酒杯呷飲，等到杯底反朝上，大有將罄之概。

‘我覺得高興，你喜歡牠！’牧羊人熱烈地說。

‘這是很好的蜜酒，’樊納爾太太也承認，可是講話時態度冷淡，那彷彿說一個人也許出了太大的代價換來對於他的酒窖的贊美。‘釀起來是夠麻煩的——我恐怕我們今年真不能再釀了。因為蜜價現在很高！我們自己通常日用上有一些洗蜂房的水製成

3. small——weak 弱的。

4. metheglin——a beverage fermented of honey and water 蜜同水製成的飲料。

common use from the comb-washings."

'O, but you'll never have the heart!' ¹ reproachfully cried the stranger in cinder-gray, after taking up the mug a third time and setting it down empty. 'I love mead, when 'tis old like this, as I love to go to church o' Sundays, or to relieve the needy any day of the week.'

'Ha, ha, ha!' said the man in the chimney-corner, who, in spite of the taciturnity induced by the pipe of tobacco, could not or would not refrain from this slight testimony to his comrade's humour.

Now the old mead of those days, brewed of the purest first-year or maiden honey, four pounds to the gallon—with its due complement of white of eggs, cinnamon, ginger, clo-

1. to have the heart to do something
—to be unfeeling enough to do something

的弱蜜酒和蜜水就可以對付了。’

‘啊，但是你絕不會捨得把牠賣去！’穿灰色衣服的生客第三次舉起酒杯，剩個空杯放下，帶責備的口氣喊道。‘我愛喝老到這樣程度的蜜酒，正好像我愛在星期日到禮拜堂去，或者在星期裏任一天救濟窮人們。’

‘哈，哈，哈！’坐在爐邊的那個人喊着；他雖然因為抽那斗烟變靜默了，却不能自制，或者不肯自制，就這樣子稍稍證明他同伴的滑稽。

那時候的老蜜酒是用第一年的，或者可說初次的蜜釀製，每加倫的蜜酒用四鎊的蜜——還雜有相當分量的蛋白，肉桂，薑，丁香，荳蔻花，迷

忍心去幹某件事；居然硬心腸到肯幹某件事。

ves, mace, rosemary, yeast, and processes of working, bottling, and cellaring—tasted remarkably strong; but it did not taste so strong as it actually was. Hence, presently, the stranger in cinder-gray at the table, moved by its creeping influence, unbuttoned his waistcoat, threw himself back in his chair, spread his legs, and made his presence felt in various ways.

‘Well, well, as I say,’ he resumed, ‘I am going to Casterbridge, and to Caster’ridge I must go. I should have been almost there by this time; but the rain drove me into your dwelling, and I’m not sorry for it.’

‘You don’t live in Casterbridge?’ said the shepherd.

‘Not as yet; though I shortly mean to move there.’

‘Going to set up in trade, perhaps?’

‘No, no,’ said the shepherd’s

迭香，和酵母，經過各種手續，製好後裝進瓶子，放在酒窖裏——這種酒喝起來味是非常烈的；但是牠實在的性質是比牠的味更烈。所以，不久，坐在桌邊的那個穿灰色衣服的生客，因為酒力慢慢發作了，就解開他背心的釦子，躺在他坐的椅子上，伸長他的腿，種種方面使人們覺得有他這個人在那兒。

‘好罷，我不是說過，我將到喀斯忒布立治去，我是一定要到喀斯忒布立治去。本來這時候我已經可以抵喀斯忒布立治了；但是雨把我趕到你們屋子裏，我覺得這樣也好。’

‘你不住在喀斯忒布立治嗎？’
牧羊人說。

‘現在尚未；雖然我最近打算搬到那兒住。’

‘大概去那兒開舖子嗎？’

‘不，不，’牧羊婦說道。‘這

wife: 'It is easy to see that the gentleman is rich, and don't want to work at anything.'

The cinder-gray stranger paused, as if to consider whether he would accept that definition of himself. He presently rejected it by answering, 'Rich is not quite the word for me, dame. I do work, and I must work. And even if I only get to Casterbridge by midnight I must begin work there at eight to-morrow morning. Yes, het¹ or wet, blow or snow, famine or sword, my day's work to-morrow must be done.'

'Poor man! Then, in spite o' seeming, you be worse off² than we?' replied the shepherd's wife.

"'Tis the nature of my trade, men and maidens. 'Tis the nature of my trade more than my poverty....

1. het—hot 熱。這也是鄉下人的土音。

是容易看出來的，這個先生有錢，用不着幹什麼事。

穿灰色衣服的生客遲疑一會兒，好像考慮一下他接受不接受這個對他的定義。他不久拒絕這定義，答道，‘有錢這個字於我不十分合式，太太。我有工作，我非工作不可。甚至於假使我今晚午夜纔到喀斯忒布立治，明早八時我必得在那兒開始工作。是的，不管冷暖，不管風雪，不管饑荒或者刀兵，明天我的工作是一定要幹的。

‘可憐的人！那麼，雖然外面看起來彷彿好些，你實在是比我們還不如呢？’牧羊婦答道。

‘這種準時工作是我職業的性質，先生們，姑娘們。這是我職業的

2. worse off—in a worse condition 在個更壞的境况裏。

But really and truly I must up and off, or I shan't get a lodging in the town.' However, the speaker did not move, and directly added, 'There's time for one more draught of friendship before I go; and I'd perform it at once if the mug were not dry.'

'Here's a mug o' small,' said Mrs. Fennel. 'Small, we call it, though to be sure 'tis only the first wash o' the combs,'

'No,' said the stranger disdainfully. 'I won't spoil your first kindness by partaking o' your second.'

'Certainly not,' broke in Fennel. 'We don't increase and multiply every day, and I'll fill the mug again.' He went away to the dark place under the stairs where the barrel stood. The shepherdess followed him.

'Why should you do this?' she said reproachfully, as soon as they were alone. 'He's emptied it once, though it held enough for ten people;

性質，不是因為我窮……但是我真真的確非動身出發不可了，否則我在錫裏將找不到住宿的地方。’然而，這位說話的人并不動，立刻接着說道，‘在我走之前，還有再飲一杯聯歡之酒的時間；我會立刻飲盡這杯，若使這個杯不是已乾了。’

‘這兒有一杯弱蜜酒，’樊納爾太太說。‘我們叫牠做弱的，其實這只是第一次洗蜂窩的水。’

‘不，’生客藐視樣子說道。

‘我不肯接受你這次的盛意，而變成破壞了你第一次的盛意。’

‘絕對不，’樊納爾突然插嘴說道。‘我們不是天天添人口，我將把那杯再注滿。’他走向樓梯下暗處去，酒桶就站在那兒。牧羊婦跟着他。

‘你為什麼這樣幹呢？’她責備他道，一當他們單獨在一塊兒時候。‘他已經喝乾一回了，雖然裏面盛

and now he's not contented wi' the small, but must needs call for more o' the strong! And a stranger unbeknown to any of us. For my part, I don't like the look o' the man at all.'

'But he's in the house, my honey; and 'tis a wet night, and a christening. Daze it,² what's a cup of mead more or less? There'll be plenty more next bee-burning³.'

'Very well—this time, then,' she answered, looking wistfully at the barrel. 'But what is the man's calling, and where is he one of, that he should come in and join us like this?'

'I don't know. I'll ask him again.'

The catastrophe of having the mug drained dry at one pull by the stranger in cinder-gray was effectually guarded against this time by Mrs.

1. for my part——so far as concerns me 至於我。

2. daze it——confuse it 管牠呢! 一種

有足夠十人喝的酒；現在他還不滿於弱蜜酒，一定指明要強的！而且是我們全不認得的一個生客。至於我這方面，我絕不喜歡這個人的神氣。

‘但是他現在是我們的客，我的甜蜜人兒，這又是個風雨夜，行命名式的日子。管牠的，多一杯蜜酒，少一杯蜜酒，這有什麼要緊？下次取蜜蜂時候，我們還可以有許多哩。’

‘也好——那麼，只限這一下，’她深思地望着酒桶說道。‘但是這個人的職業是什麼，他是屬於那裏的人，居然進來，這樣加入我們作樂？’

‘我不知道，我將再問他一下。’

整杯的酒被穿灰色衣服的生客一口飲盡的危險，這次樊納爾太太澈底

近乎發誓的話。

3. bee-burning——取蜜時先用煙燻蜂巢，將蜂趕走，以便取蜜。

Fennel. She poured out his allowance in a small cup, keeping the large one at a discreet distance from him. When he had tossed off his portion the shepherd renewed his inquiry about the stranger's occupation.

The latter did not immediately reply, and the man in the chimney-corner, with sudden demonstrativeness, said, 'Anybody may know my trade—I'm a wheelwright.'

'A very good trade for these parts,' said the shepherd.

'And anybody may know mine—if they've the sense to find it out,' said the stranger in cinder-gray.

'You may generally tell what a man is by his claws,' observed the hedge-carpenter, looking at his own hands. 'My fingers be as full of thorns as an old pin-cushion is of pins.'

The hands of the man in the chimney-corner instinctively sought the shade, and he gazed into the fire as

地預防了。她將給他喝的酒斟在一個小杯裏，把大酒杯放在離他相當遠的地方。當他舉杯飲盡他份下的酒，牧羊人重新詢問生客的職業。

他不立刻答應，坐在爐邊那個人，忽然間露出頭角，說道，‘誰也可以知道我的職業——我是一個輪匠。’

‘在這裏這是個很有用的職業，’牧羊人說道。

‘誰也可以知道我的——若使他們聰明，能夠觀察出來，’穿灰色衣服的生客說道。

‘你們普通可以從一個人的手看出他是幹什麼的，’做柵欄的木匠說，瞧着自己的手。‘我的手指滿是荊棘，正好似一個舊的針氈滿插着針。’

坐在爐邊的那個人的手不自覺地隱在暗處了，他望着火，當他又抽起

he resumed his pipe. The man at the table took up the hedge-carpenter's remark, and added smartly, 'True; but the oddity of my trade is that, instead of setting a mark upon me, it sets a mark upon my customers.'

No observation being offered by anybody in elucidation of this enigma, the shepherd's wife once more called for a song. The same obstacles presented themselves as at the former time—one had no voice, another had forgotten the first verse. The stranger at the table, whose soul had now risen to a good working¹ temperature, relieved the difficulty by exclaiming that, to start² the company, he would sing himself. Thrusting one thumb into the arm-hole of his waistcoat, he waved the other hand in the air, and, with an extemporizing gaze at the

1. working——active活動的。

2. to start——to cause to act使動作；

他的烟斗。坐在桌旁的人跟着做糊糊的木匠的話，巧妙地說道，‘不錯；但是我的職業的奇怪處是不把標記打我身上，却打在我的顧客們身上。’

誰也沒有說什麼話，來解釋這個謎，收羊婦又提議唱一首歌。跟上次同樣的障礙又來了——一個人嗓子壞，另一個忘却第一段的歌詞。坐在桌旁的生客，他已醉到很想發作的程度了，救濟這個困難，說道，爲着使大家唱起來，他願自己先唱。一隻大姆指插在背心的隔肢窩那裏，另一隻手在空中搖動，直着眼睛望火爐架上

發動。

shining sheep-crooks above the mantelpiece, began:

'O my trade it is the rarest one,
Simple shepherds all—
My trade is a sight to see;
For my customers I tie, and take
them up on high,
And waft 'em to a far coun-
tree¹!

The room was silent when he had finished the verse—with one exception, that of the man in the chimney-corner, who, at the singer's word, 'Chorus!' joined him in a deep bass voice of musical relish—

'And waft 'em to a far countree!'

Oliver Giles, John Pitcher the dairy-

1. countree——country 國土。

的明亮的牧羊杖，帶一種臨時編歌的神氣，開始唱道：——

‘啊，我的職業是最稀奇，
老實的牧羊人們呀——

我的職業是值得看的；

因為我把我的主顧們紮起，拿
他們到高處，

送他們到遼遠的一個國土！’

房子裏面是靜寂的，當他唱完這第一段歌——只有一個例外，坐在爐邊的那個人聽到唱歌者說出‘合唱’這個字，就用一種悅耳的深沉低音和他：

送他們到遼遠的一個國土！

奧力味·齋爾茲，牛奶場的主人約

man, the parishclerk, the engaged man of fifty, the row of young women against the wall, seemed lost in thought not of the gayest kind. The shepherd looked meditatively on the ground, the shepherdess gazed keenly at the singer, and with some suspicion; she was doubting whether this stranger were merely singing an old song from recollection, or was composing one there and then for the occasion. All were as perplexed at the obscure revelation as the guests at Belshazzar's Feast¹, except the man in the chimney-corner, who quietly said, 'Second verse, stranger,' and smoked on.

The singer thoroughly moisten-

1. Belshazzar's feast — feast before trouble and sorrow as in the case of Belshazzar who was proud and did not believe in God. When he gave a big feast, a hand appeared writing on the wall. The prophecy foretold

翰·匹捨爾，教區的書記，已經訂婚了的五十歲的人，靠着牆邊的一排年青姑娘，好像都正沉思個不大高興的事情。牧羊人用種冥想的神氣瞧着地面，牧羊婦眼睛銳敏地，有些懷疑地望着唱歌者；她正猜着到底這位生客只是憑着記憶唱一首舊歌呢，還是特地爲着當時需要此刻此地編出一首呢。大家聽到這難解的自白都迷惑得像伯沙撒的宴會的來客，除開坐在爐邊那個人，他安詳地說道，‘唱第二段罷，生客，’就繼續抽他的烟。

唱歌者縮進嘴唇好好地潤一下

of the downfall of Babylon of which Belshazzar was king.有煩惱同悲哀跟着來的宴會。巴比倫王Belshazzar驕傲，不信上帝，一天舉行大宴會，忽然有一隻手在牆上寫字，預言巴比倫的覆滅。

ed himself from his lips inwards, and went on with the next stanza as requested:

‘My tools are but common ones,
Simple shepherds all—
My tools are no sight to see:
A little hempen string, and a
post whereon to swing.
Are implements enough for
me!’

Shepherd Fennel glanced round. There was no longer any doubt that the stranger was answering his question rhythmically. The guests one and all started back with suppressed exclamations. The young woman engaged to the man of fifty fainted half-way, and would have proceeded, but finding him wanting in alacrity for catching her she sat down trembling.

‘O, he’s the—!’ whispered the people in the background, mentioning

口應那個人的請求繼續唱下段：

‘我的工具只是普通的東西，

老實的牧羊人們呀——

我的工具是不值得看的：

小段麻繩，一根可以把東西

吊在上面的柱子，

這兩件工具就足夠我的使用

了！’

牧羊人樊納爾向四面望一望。現在用不着再懷疑了，這個生客的確是用詛語來答覆他的詢問。客人們都發出低聲的驚呼，嚇得望後退，跟五十歲的人訂婚的那位年青姑娘暈了一半，正想繼續暈下去，可是看到他來救助并不敏捷，她就渾身發抖地坐下。

‘啊，他是——！’居於後面的

the name of an ominous public officer. 'He's come to do it! 'Tis to be at Casterbridge jail to-morrow—the man for sheep-stealing—the poor clock-maker we heard of, who used to live away at Shottsford and had no work to do—Timothy Summers, whose family were a-starving¹, and so he went out of Shottsford by the high-road, and took a sheep in open daylight, defying the farmer and the farmer's wife and the farmer's lad, and every man jack² among 'em. He' (and they nodded towards the stranger of the deadly trade) 'is come from up the country to do it because there's not enough to do in his own county-town, and he's got the place here now our own county man's dead; he's going to live in the same cottage under the pri-

1. a-starving——a 等於 in, on, at 等字，表示‘正在’的意思。

2. every man jack——every one 個個

人們耳語道，說出一個不詳的公吏的名字。‘他是來幹那件事！那件事明天將在喀斯忒布立治執行——那個人因為偷羊而處死刑——我們所聽說的那個鐘錶匠，他常在叔提斯福特地方住，找不到工作——他叫做提摩太·散麥斯，他家裏的人餓着，於是他從大路離開叔提斯福特，光天化日之下拿去一隻羊，公然反抗農夫，農夫的妻子，農夫的孩子，以及他們裏面個個人。他’（他們點頭指着這個幹殺人生意的生客）‘從鄉下來幹這事，因為在他本州縣裏沒有什麼生意，現在我們這裏的劊子手死了，他就接他的空缺；他將住在牢牆底下從前那個

人。jack 這個字本來是 John 的暱稱，因為普通名做，‘約翰’的人很多，所以‘個個約翰’就是‘個個人’的意思。

son wall.'

The stranger in cinder-gray took no notice of this whispered string of observations, but again wetted his lips. Seeing that his friend in the chimney-corner was the only one who reciprocated his joviality in any way¹, he held out his cup towards that appreciative comrade, who also held out his own. They clinked together, the eyes of the rest of the room hanging upon the singer's actions. He parted his lips for the third verse; but at that moment another knock was audible upon the door. This time the knock was faint and hesitating.

The company seemed scared; the shepherd looked with consternation towards the entrance, and it was with some effort that he resisted his alarmed wife's deprecatory glance, and uttered for the third time the welcoming words, 'Walk in!'

1. in any way—to some extent 多少

人住的小屋子裏。

穿灰色衣服的生客不去理這一串耳語，却又潤一下他的嘴唇。看到只有坐在爐旁的他那位朋友是可算做響應他的談諧的人，他舉起酒杯向着這位有同情的伴侶，他也舉起酒杯向着他。他們撞杯飲祝，房裏其餘人們的眼睛都釘着唱歌者的行動。他打開嘴唇來唱第三段歌，但是在這時候人們聽到門外又有一個敲門的聲音。這一次的敲門是低音的，猶豫的。

房裏人們好像嚇住了；收羊人驚慌地望着門口，他費了些勁，纔能拒絕他那受驚了的妻子的抗議眼神，第三次說出那歡迎的話，‘走進來！’

有些。

The door was gently opened, and another man stood upon the mat. He, like those who had preceded him, was a stranger. This time it was a short, small personage, of fair complexion, and dressed in a decent suit of dark clothes.

'Can you tell me the way to——?' he began: when, gazing round the room to observe the nature of the company amongst whom he had fallen, his eyes lighted on the stranger in cinder-gray. It was just at the instant when the latter, who had thrown his mind into his song with such a will that he scarcely heeded the interruption, silenced all whispers and inquiries by bursting into his third verse:—

To-morrow is my working day,
Simple shepherds all—
To-morrow is a working day
for me :

門輕輕地開了，一個人站在門口的席上。他，跟比他先來的那幾個人一樣，是一個生客。這回是一個體格短小的人，面貌文雅，穿一套整齊的黑衣服。

‘你們能夠告我到——？’他開始說：一面注視四周，看一看他碰到了那一種人們，這時他眼睛落到穿灰色衣服的生客身上。剛好在這時候，這位被人注目的生客——他是這麼一心一意地把精神全擱在他的歌上面，幾乎沒有去睬這個打擾——唱出第三段的歌，因此壓下了一切的耳語和詢問了。

明天是我工作的日子，

老實的牧羊人們呀——

明天是我工作的一個日子：

For the farmer's sheep is slain,
and the lad who did it ta'en¹,
And on his soul may God ha'
merc-y !

The stranger in the chimney-corner,
waving cups with the singer so heart-
ily that his mead splashed over
on the hearth, repeated in his bass
voice as before:—

'And on his soul may God ha'
merc-y !'

All this time the third stranger
had been standing in the doorway.
Finding now that he did not come
forward or go on² speaking, the
guests particularly regarded him.
They noticed to their surprise
that he stood before them the
picture of abject terror—his knees

1.ta'en——taken抓到了。

2.to go on——to continue繼續。

因為農夫的羊被人殺死了，幹

這件事的孩子抓到了，

願上帝垂憐他的靈魂！’

坐在爐邊的生客順着唱歌者的音調這
麼高興地搖他的酒杯，以致他的蜜酒
潑到爐邊，跟前次一樣地用他的低音
和道：——

‘願上帝垂憐他的靈魂！’

這些時候裏，第三個生客老站在
門口。看到他現在既不走前，也不繼
續說話，客人們就特別注意他。他們
真覺得奇怪，看見他站在他們面前嚇
得沮喪不堪的樣子——他的雙膝發抖

trembling, his hand shaking so violently that the door-latch by which he supported himself rattled audibly: his white lips were parted, and his eyes fixed on the merry officer of justice in the middle of the room. A moment more and he had turned, closed the door, and fled.

‘What a man can it be?’ said the shepherd.

The rest, between the awfulness of their late discovery and the odd conduct of this third visitor, looked as if they knew not what to think, and said nothing. Instinctively they withdrew further and further from the grim gentleman in their midst, whom some of them seemed to take for the Prince of Darkness¹ himself, till they formed a remote circle, an empty space of floor being left between them and him—

1. the Prince of Darkness——the devil
魔鬼。

着，他的手顫動得這麼猛烈，他所倚靠的門門都響出聲了；他那一雙白嘴唇打開了，他的眼睛釘着房子中間那個快樂的法吏身上。再一會兒；他轉過身，將門關好，逃跑了。

‘ 這個到底是那一種人呢？ ’ 牧羊人說。

其餘的人們被他們最近的可怕發現和這位第三個生客的奇怪行爲弄糊塗了，現出一種傻神氣，彷彿他們不知道怎麼想好，一個字也沒有說。他們出乎本能地漸漸退後，遠離在他們中間的那個兇猛先生，他們裏面有些人彷彿認他爲魔鬼本身，等到末了他們做成一個大圈子，在他們同他之間剝下一大片空地板——

... circulus, cujus centrum
diabolus.¹

'The room was so silent—though there were more than twenty people in it—that nothing could be heard but the patter of the rain against the window-shutters, accompanied by the occasional hiss of a stray drop that fell down the chimney into the fire, and the steady puffing of the man in the corner, who had now resumed his pipe of long clay.

The stillness was unexpectedly broken. The distant sound of a gun reverberated through the air—apparently from the direction of the county-town.

'Be jiggered!' cried the stranger who had sung the song, jumping up.

'What does that mean?' asked several.

'A prisoner escaped from the jail—that's what it means.'

1.circle, whose center is diabolical
一個圓周，牠的中心是屬於魔鬼的。

2. be jiggered這是一種咒詛，沒有意義

……一個圓周，牠的中心是鬼氣
森森的。

房裏是這般靜寂——雖然裏面有二十
多人——什麼聲音都沒有，只聽到雨
打窗板的滴嗒聲，此外還有從烟囱落
到火裏的飄零雨點的噓聲，和坐在爐
邊，現在又抽起泥製長烟斗的人陣陣
吐烟的噓聲。

這個寂靜是出乎意表地打破了。
遠處的鎗聲經過空中迴響着——分明
是從州郡那一方發出來。

‘糟了！’唱那首歌的生客跳起
來喊道。

‘這鎗聲含有什麼意義？’好幾
個人問道。

‘一個囚犯從獄裏逃出了——這
是牠所含的意義。’

的。

All listened. The sound was repeated, and none of them spoke but the man in the chimney-corner, who said quietly, 'I've often been told that in this county they fire a gun at such times ; but I never heard it till now.'

'I wonder if it is *my* man ? ' murmured the personage in cinder-gray.

'Surely it is ! ' said the shepherd involuntarily. ' And surely we've zeed¹ him ! That little man who looked in at the door by now, and quivered like a leaf when he zeed ye and heard your song ! '

'His teeth chattered, and the breath went out of his body,' said the dairyman.

'And his heart seemed to sink within him like a stone,' said Oliver Giles.

'And he bolted as if he'd been shot at,' said the hedge-carpenter.

1. zeed——saw, 鄉下人把 see 念作 zæe,

大家都靜聽着。鎗聲又響起來，他們沒有一個人說話，除開坐在爐邊那個人，他安祥地說道，‘我常聽人們說在這個州裏有這類事情發生時候他們放鎗；但是一直到現在我還沒有聽過這種鎗聲。’

‘我納罕逃的是不是‘我’的人？’穿灰色衣服的先生喃喃地說道。

‘一定是！’牧羊人自然而然地說出。‘我們一定看見了那個人！剛纔從門口望內瞧，當他看見你，聽到你的歌詞，顫動得像一個樹葉子的那個短小的人！’

‘他的牙齒顫震作聲，身裏一點氣力都沒有了，’牛奶場的主人說道。

‘他的心彷彿跟一塊石頭一樣沉下去了，’奧力味·齊爾茲說。

‘他飛奔去，好像他中了子彈，’做柵欄的木匠說。

用於過去時候又把牠加上一個d字。

'True—his teeth chattered, and his heart seemed to sink; and he bolted as if he'd been shot at,' slowly summed up the man in the chimney-corner.

'I didn't notice it,' remarked the hangman.

'We were all a-wondering' what made him run off in such a fright,' faltered one of the women against the wall, 'and now' tis explained!

The firing of the alarm-gun went on at intervals, low and sullenly and their suspicions became a certainty. The sinister gentleman in cinder-gray roused himself. 'Is there a constable here?' he asked, in thick tones. 'If so, let him step forward.'

The engaged man of fifty stepped quavering out from the wall, his betrothed beginning to sob on the

1. a-wondering——參觀住第82頁註1.

‘不錯——他的牙齒顫震作聲，他的心彷彿沉下去了；他飛奔去，好像他中了子彈，’坐在爐邊的人慢慢地把這幾句話總括起來。

‘我並沒有注意到，’絞刑吏說。

‘我們都正在納罕什麼使他這樣嚇得不得了跑去，’靠着牆邊的女人裏有一個猶豫地說道，‘現在這得到解釋了！’

警砲的鳴放繼續着，隔一會兒就放一聲，聲音是低的，悽慘的，他們的猜想變成真實了。穿灰色衣服的不祥先生振作起來。‘這裏有一位警吏嗎？’他用含糊的聲調問道，‘假使有，請他走出來。’

已訂婚了的五十歲的人戰慄地從牆旁走出來，他的未婚妻開始靠着椅

back of the chair.

‘ You are a sworn constable ? ’

‘ I be, sir.’

‘ Then pursue the criminal at once, with assistance, and bring him back here. He can’t have gone far.’

‘ I will, sir, I will—when I’ve got my staff. I’ll go home and get it, and come sharp¹ here, and start in a body².’

‘ Staff !—never mind your staff; the man’ll be gone ! ’

‘ But I can’t do nothing without my staff—can I, William, and John and Charles Jake ? No ; for there’s the king’s royal crown a painted on en in yaller and gold,³ and the lion and the unicorn, so as when I raise en up and hit my prisoner ’tis made a lawful blow thereby. I wouldn’t

1. sharp——punctually准時。

2. in a body——all together大家一起。

3. a painted on en in yaller and go

背嗎咽。

‘你是個宣誓過的警吏嗎？’

‘我是，先生。’

‘那麼立刻帶同幫手去追趕那犯人，帶他到這兒來。他不至于跑到很遠了。’

‘我一定要去追他，先生，我一定要去追他——當我拿到了我的棍子。我現在回家去拿牠，立刻就到這兒來，結隊出去。’

‘棍子！——千萬不要管你的棍子；那個人將逃掉了！’

‘但是沒有我的棍子，我什麼事也不能做——我能夠嗎，威廉，約翰，查理斯·約克？不；牠上面畫有當今聖上的金黃色的皇冕，和獅子同獨角獸，所以當我舉起牠，打我的囚犯時，那個打擊因此是合法的。我不肯

ld—painted on it in yellow and gold 黃金色的，畫在上面。

'tempt' to take up' a man without my staff—no, not I. If I hadn't the law to gie' me courage, why, instead o' my taking up him he might take up me !

'Now, I'm a king's man myself, and can give you authority enough for this,' said the formidable officer in gray. 'Now then, all of ye, be ready. Have ye any lanterns ?'

'Yes—have ye any lanterns?—I demand it !' said the constable.

'And the rest of you able-bodied —'

'Able-bodied men—yes—the rest of ye !' said the constable.

'Have you some good stout staves and pitchforks—'

'Staves and pitchforks—in the name o' the law ! And take 'em in

-
1. 'tempt—attempt試。
 2. to take up—to arrest拘留。
 3. to gie—to give 給。

沒有帶着我的棍子，試去抓人——不，我不肯。若使沒有法律來壯我的胆量，噯呀，我不單是抓不到他，他還會把我抓去！’

‘你看，我個人也是皇上底下的人，很能夠給你權力去幹這件事，’穿灰色衣服的可怕法吏說道。‘來，你們一切人們，預備好。你們有燈籠嗎？’

‘是的——你們有燈籠嗎？——我要牠！’警吏說道。

‘你們這班好漢子——’

‘好漢子——是的——你們這班人！’警吏說道。

‘你們有堅固的好棍子和叉耙——’

‘棍子和叉耙——我用法律的名義要這些東西！把牠們拿在你們手裏，’

4. in the name of——denoting the use of another's name to give authority to one's act
用別人的名義，使一個人有幹某件事的權限。

yer hands and go in quest, and do as we in authority tell ye !'

Thus aroused, the men prepared to give chase. The evidence was, indeed, though circumstantial, so convincing, that but little argument was needed to show the shepherd's guests that after what they had seen it would look very much like connivance if they did not instantly pursue the unhappy third stranger, who could not as yet have gone more than a few hundred yards over such uneven country.

A shepherd is always well provided with lanterns ; and, lighting these hastily, and with hurdle-staves¹ in their hands, they poured out of the door, taking a direction along the crest of the hill, away from the town, the rain having fortunately a little abated.

1. hurdle-stave——hurdle: a movable frame for folding sheep 可以移動的羊欄。

去尋找囚犯，照我們這班有權力的人們告訴你們的話做去！’

這樣鼓勵之後，人們預備去追趕。雖然只有情況證據，但是這證據是如是令人相信的，用不着多少唇舌就可以使牧羊人的客人們看出他們既見了這個情況，那麼很像是有意縱容；若使他們不立刻去追趕這位不幸的第三個生客，他在道路這麼不平的鄉下裏，此刻頂多不過跑了幾百碼。

一個牧羊人總是預備有不少的燈籠；趕緊把牠們點好，手裏拿着欄插，他們湧出門外，向山頂走去，朝着跟市鎮相反的方向走去，幸而雨勢已經稍弱一些了。

hurdle-stave 是插閉這種羊欄的門的棍子。

Disturbed by the noise, or possibly by unpleasant dreams of her baptism, the child who had been christened began to cry heart-brokenly in the room overhead. These notes of grief came down through the chinks of the floor to the ears of the women below, who jumped up one by one, and seemed glad of the excuse to ascend and comfort the baby, for the incidents of the last half-hour greatly oppressed them. Thus in the space of two or three minutes the room on the ground-floor was deserted quite.

But it was not for long. Hardly had the sound of footsteps died away when a man returned round the corner of the house from the direction the pursuers had taken. Peeping in at the door, and seeing nobody there, he entered leisurely. It was the stranger of the chimney-corner, who had gone out with the rest. The motive of his return was shown by his help-

被這些噪雜聲音所驚，或者也許是被她自己受洗禮的惡夢所驚，這位已受過洗禮的小孩開始在樓上房裏痛哭。這些悲音從地板的罅隙傳到下面女人的耳朵裏，她們一個個跳起來，好像很高興有這個藉口，可以上去安慰小孩，因為最近半小時裏的事變使她們很覺得煩悶。於是二三分鐘之內底下一層的房子裏面的人們全走空了。

但是這種荒涼的情況繼續不久。她們脚步的聲音幾乎還沒有完全消失，就有一個男人從追蹤者所走的方向緣着屋角回來。在大門外偷望一下，看到裏面沒有人，他從容地進來。這個人就是坐在爐邊的那個生客，他起先跟其他人們一同出去。他

ing himself to a cut piece of skimmer-cake that lay on a ledge beside where he had sat, and which he had apparently forgotten to take with him. He also poured out half a cup more mead from the quantity that remained, ravenously eating and drinking these as he stood. He had not finished when another figure came in just as quietly—his friend in cinder-gray.

‘O—you here?’ said the latter, smiling, ‘I thought you had gone to help in capture.’ And this speaker also revealed the object of his return by looking solicitously round for the fascinating mug of old mead.

‘And I thought you had gone,’ said the other, continuing his skimmer-cake with some effort.

‘Well, on second thoughts, I felt there were enough without me,’ said the first confidentially, ‘and such a night as it is, too. Besides,’ tis the

回來的動機可以從他自己把從前他坐的地方旁邊架子上一塊切下的薄餅，那分明是他忘却帶走了，吃下去這一點看出。他又從剩下的蜜酒裏倒出半杯，站着一面鯨吞虎嚥地食着喝着。他還沒有完了，另一個人同樣安靜地進來——穿着灰色衣服他的朋友。

‘啊呀——你也在這兒？’這位朋友微笑地說道，‘我還以為你已去幫他們捕犯人了。’這個說話的人也露出他回來的目的，因為他焦慮地四顧尋找那迷人的老靈酒的酒杯。

‘我也以為你已去了，’那個人答道，有些費勁地繼續吃他的薄餅。

‘回頭一想，我覺得沒有我人也足夠了，’第一個說話的人祕密地說道，‘又是這麼一個晚上。而且，那是政府的事情，當心看守牠的囚犯

'business o' the Government to take care of its criminals—not mine.'

'True; so it is. And I felt as you did, that there were enough without me.'

'I don't want to break my limbs running over the humps'; and hollows of this wild country.'

'Nor I neither, between you and me'.

'These shepherd-people are used to³ it—simple-minded souls, you know, stirred up to anything in a moment. They'll have him ready for me before the morning, and no trouble to me at all.'

'They'll have him, and we shall have saved ourselves all labour in the matter.'

'True, true. Well, my way is to Casterbridge; and 'tis as much as

1. hump——protuberance 山處。

2. between you and me——in confidence*

——並不是我的。’

‘不錯；的確是。我跟你一樣地覺得，沒有我人也足夠了。’

‘我不願跑過這荒涼鄉下裏高高低低的地方，弄得跑斷我的腿子。’

‘我也不願，這話我只好私下告訴你。’

‘這班牧羊人是慣於跑這種路——你知道，他們都是老實的人們，一下子就可以激他們去幹任何種事情。他們會把他抓到，預備明早我來下手，一點都不要我麻煩。’

‘他們會把他抓到，我們關於這件事儘可以替自己省力氣。’

‘是的，是的。好罷，我是到喀斯忒布立治去的；我的腿力也只夠帶

私下的；秘密的。

3. used to——accustomed to慣於。

my legs will do to take me that far. Going the same way?’

‘No, I am sorry to say! I have to get home over there’ (he nodded indefinitely to the right), ‘and I feel as you do, that it is quite enough for my legs to do before bedtime.’

The other had by this time finished the mead in the mug, after which, shaking hands heartily at the door, and wishing each other well, they went their several ways.

In the meantime the company of pursuers had reached the end of the hog’s-back elevation which dominated this part of the down. They had decided on no particular plan of action; and, finding that the man of the baleful trade was no longer in their company, they seemed quite unable to form any such plan now. They descended in all directions down the hill, and straightway several of the party fell into the snare set by

我到那兒去。你也是走這條路嗎？’

‘不，對不住！我要回家到那兒去’（他渺茫地點頭指着右方），‘我跟你一樣覺得要我的腿力支持到上床的時候已經是不容易了。’

那個人這時已經把杯中的蜜酒飲罄了，喝完在門口誠懇地握手着，互相祝福，他們各走各的路了。

當時追趕的人們已走到高据沙洲之上的豬背形小山的盡頭了。他們沒有決定出一個一定的計劃；看到幹不祥生意的那個人不在他們裏面，他們現在好像不能弄出這麼一個計劃來。他們順着各方向分散走下山去，立刻裏面就有幾個人掉進‘自然’在這片白堊質構成的地面上所安下給午夜不

Nature for all misguided midnight ramblers over this part of the cretaceous formation. The 'lanchets,'¹ or flint slopes, which belted the escarpment at intervals of a dozen yards, took² the less cautious ones unawares, and losing their footing on the rubbly steep they slid sharply downwards, the lanterns rolling from their hands to the bottom, and there lying on their sides till the horn was scorched through.

When they had again gathered themselves together, the shepherd, as the man who knew the country best, took the lead, and guided them round these treacherous inclines. The lanterns, which seemed rather to dazzle their eyes and warn the fugitive than to assist them in the exploration, were extinguished, due silence was observed; and in this more rational order they

1. 'lanchet'—flint slope 燧石斜坡。

蹊路的游蕩者去掉交的陷阱裏去。繞着峻崖的懸石斜坡，那是隔十幾碼就有一個的，使不大小心的人們上當，他們在那陡坡站不住脚後，就一下子滑下去，燈籠從他們手上滾到崖底，躺在那兒，一直等到明角全燒焦了。

當他們又聚在一起時候，牧羊人算是最懂得那裏地勢的人，就當領袖，引他們緣着這陰險的斜坡走。燈籠好像反使他們目眩，而且給逃囚一個警告，并不能幫助他們進行訪查，他們于是把牠們滅了，保守個應有的靜默；在這個更合理的秩序之下他們

2. to take—to catch 辭着。

plunged into the vale. It was a grassy, briery, moist defile, affording some shelter to any person who had sought it; but the party perambulated it in vain, and ascended on the other side. Here they wandered apart, and after an interval closed together again to report progress. At the second time of closing in they found themselves near a lonely ash, the single tree on this part of the coomb, probably sown there by a passing bird some fifty years before. And here, standing a little to one side of the trunk, as motionless as the trunk itself, appeared the man they were in quest of, his outline being well defined against the sky beyond. The band noiselessly drew up and faced him.

'Your money or your life!' said the constable sternly to the still figure.

'No, no,' whispered John Pitcher. 'Tisnt our side ought to say that. That's the doctrine of vagabonds like

衝到下面的谷裏。那是一個多草多荊棘的潮溼狹路，想躲避在那裏面的人很有藏身的地方；但是這一隊人們自巡行了，又登上對面的山坡。到那裏時他們分開去找，過一會兒又聚一起來報告進行情形。第二次聚合時候，他們所站的地方鄰近有一棵寂寞的槐樹，那是這塊沙阜上惟一的樹，也許是五六十年以前一隻過鳥種下的。這兒，站在稍近樹的一旁，跟樹幹一樣的不動，現出他們所尋找的那個人，他的輪廓被遠天襯着顯出很分明。這一隊人無聲地走上前，面對着他。

‘拿你的錢出來，否則拿出你的命！’警吏嚴厲對這木立不動的人說道。

‘不，不，’約翰·匹捨爾低聲說。‘我們這面人不該說這種話。這

him, and we be on the side of the law.'

'Well, well,' replied the constable impatiently; 'I must say something, mustn't I? and if you had all the weight o' this undertaking upon your mind, perhaps you'd say the wrong thing too!—Prisoner at the bar, surrender in the name of the Father—the Crown, I mane!'¹

The man under the tree seemed now to notice them for the first time, and, giving them no opportunity whatever for exhibiting their courage, he strolled slowly towards them. He was, indeed, the little man, the third stranger; but his trepidation had in a great measure gone.

'Well, travellers,' he said, 'did I hear ye speak to me?'

'You did: you've got² to come

1. I mane — I mean 我的意思是。

2. to have got to — to be obliged to;

是像他這樣流氓們的主意，我們是站在法律這邊。

‘算了罷，算了罷，’警吏不耐煩地說道，‘我總得說些話，是不是？假使這件事全部都壓到身上，也許你也會講錯話！法庭裏的囚犯，我用上帝的名義——不，我說的是用皇帝的名義——叫你屈服！’

站在樹下的人好像現在纔見到他們，沒有給他們以表示他們勇敢的機會，他向他們從容地慢步走來。他的確是那個矮小的人，那個第三位生客；但是他的驚恐却大半已過去了。

‘哦罷，旅客們，’他說，‘我剛纔聽到的是你們向我說的話嗎？’

‘對的：你得立刻來做我們的囚

to have to; must 不得不。

and be our prisoner at once!" said the constable. "We arrest 'ee on the charge of not biding in Casterbridge jail in a decent proper manner to beh u- ng to-morrow morning. Neighbours, do your duty, and seize the culpet!"¹

On hearing the charge, the man seemed enlightened, and, saying not another word, resigned himself with preternatural civility to the search-party, who, with their staves in their hands, surrounded him on all sides, and marched him back towards the shepherd's cottage.

It was eleven o'clock by the time they arrived. The light shining from the open door, a sound of men's voices within, proclaimed to them as they approached the house that some new events had arisen in their absence. On entering they discovered the

1 culpet—culprit犯人。

人！’ 警吏說道。‘ 我們拘捕你，你的罪名是不肯規規矩矩地滯在喀斯忒布立治獄裏，讓人們明早把你絞死。鄰人們，盡你們的責任，來抓這個罪人！’

聽到這個罪名，那個人好像明白了，一句別的話也沒有吐，有禮得出奇地順從這個搜察隊的命令，他們手上拿着棍子，四面圍着他，押他回到牧羊人的茅屋裏。

他們到的時候是十一點鐘了。從打開的大門射出的燈光和裏面男人們說話的聲音指出給他們看，當他們走近那屋子時候，在他們出去之後有些新事情發生。走進去，他們看見牧羊

shepherd's living room to be invaded by two officers from Casterbridge jail, and a well-known magistrate who lived at the nearest country-seat, intelligence of the escape having become generally circulated.

'Gentlemen,' said the constable, 'I have brought back your man—not without risk and danger; but every one must do his duty! He is inside this circle of able-bodied persons who have lent me useful aid, considering their ignorance of Crown work. Men, bring forward your prisoner!' And the third stranger was led to the light.

'Who is this?' said one of the officials.

'The man,' said the constable.

'Certainly not,' said the turnkey¹; and the first corroborated his statement.

1. turnkey——one in charge of the key

人憩息的房子裏面有兩個從喀斯忒市
立治獄來的獄吏同一個住在離這兒最
近的別墅裏的官吏，逃犯這個消息已
傳到四處了。

‘先生們，’警吏說道，‘我把
你們的人帶回來了——并不是毫無危
險的；但是個個人總得盡他的責任！
他就在這班能幹的人們裏面，他們給
我以很有用的幫助，這真是難得的，
我們一想到他們是不懂皇家公事的。
好漢們，把你們的犯人帶出來！’第
三個生客就被引到光亮地方。

‘他是誰？’一個獄吏說道。

‘那個人，’警吏說。

‘絕不是，’管牢獄鎖鑰的人
說；那一個獄吏也證實他的話。

of a prison 獄裏管鑰匙的人。

'But how can it be otherwise?' asked the constable. 'Or why was he so terrified at sight o' the singing instrument of the law who sat there?' Here he related the strange behaviour of the third stranger on entering the house during the hangman's song.

'Can't understand it,' said the officer coolly. 'All I know is that it is not the condemned man. He's quite a different character from this one; a gauntish fellow, with dark hair and eyes, rather good-looking, and with a musical bass voice that if you heard it once you'd never mistake as long as you lived.'

'Why, souls—'twas the man in the chimney-corner!'

'Hey—what?' said the magistrate, coming forward after inquiring particulars from the shepherd in the background. 'Haven't you got the man after all?'

'Well, sir,' said the constable,

‘但是，怎麼會不是呢？’警吏問道。‘否則他看到坐在這兒那位法律的歌頌者時怎麼會嚇得那麼厲害呢？’他於是說出第三個生客當絞刑吏唱歌時走進屋子後的奇怪行爲。

‘我不知道，’獄吏冷淡地說。

‘我所曉得的是這個并不是那判定了死刑的人。他是跟這個很不相同的一個人；一個瘦削的漢子，頭髮同眼眼的顏色都是櫻黑色的，都還漂亮，有一種悅耳的低音聲調，假使你聽到了一回，那麼你一生也不會認錯。’

‘噫吓，人們——這就是坐在爐邊那個人！’

‘呀——什麼？’官吏在後面向牧羊人打聽詳細情形後走向前說道。

‘你們到底抓到那個人沒有？’

‘唉，先生，’警吏說，‘他是我們所要尋找的人，不錯；然而他不

'he's the man we were in search of, that's true; and yet he's not the man we were in search of. For the man we were in search of was not the man we wanted, sir, if you understand my every-day way; for 'twas the man in the chimney-corner!'

'A pretty kettle of fish altogether!'¹ said the magistrate. 'You had better start for the other man at once.'

The prisoner now spoke for the first time. The mention of the man in the chimney-corner seemed to have moved him as nothing else could do. 'Sir,' he said, stepping forward to the magistrate, 'take no more trouble about me. The time is come when I may as well speak. I have done nothing; my crime is that the condemned man is my brother. Early this afternoon I left home at Shotts-

1 a kettle of fish——a confused state

是我們所尋找的人。因為我們所尋找的人不是我們所要尋找的人，先生，也許你聽得懂我這種平常說話的口氣；因為他是坐在爐邊那個人！’

‘簡直是一大鍋雜魚攪在一起！’
官吏說。‘你們還是立刻去追趕那個人罷。’

囚人現在第一次說話了。人們提起坐在爐邊的人好像感動他強過任何其他東西。‘先生，’他走前對着官吏說道，‘不要再為我麻煩。我說話的時候也到了。我沒有犯什麼罪；我的罪是那個判定死刑的人是我的兄弟。今天下午很早時候我離開勃提斯爾特我的家，步行到喀斯忒布立治去

of affairs - 楊胡塗。

ford to tramp it all the way to Casterbridge jail to bid him farewell. I was benighted, and called here to rest and ask the way. When I opened the door I saw before me the^dvery man, my brother, that I thought to see in the condemned cell at Casterbridge. He was in this chimney-corner; and jammed close to him, so that he could not have got out if he had tried, was the executioner who'd come to take his life, singing a song about it and not knowing that it was his victim who was close by, joining in to save appearances.¹ My brother looked a glance of agony at me, and I knew he meant, "Don't reveal what you see; my life depends on it." I was so terror-struck that I could hardly stand, and, not knowing what I did, I turned and hurried away.'

The narrator's manner and tone

1 to save appearance——to keep up a

和他訣別。天已經黑了，我到這兒來休息一下和問路。由我打開門，我看見在我面前的就是那個人，我的兄弟，我起先以為將在喀斯忒布立治死囚牢裏會見的。他就坐在這個爐邊；緊緊地同他擠在一塊就是那個劊子手，所以假使他想走出也是辦不到的，這個劊子手是來要他的命，唱一首關於這件事的歌，却不知道他的受害者就在身旁，和唱他的歌，免露馬脚。我的兄弟向我沉痛地望一眼，我知道他的意思是，‘不要說出你看見的人是誰；我的生命是決於這一點。’我嚇得幾乎站不穩腳，不知道我幹的是什麼，我回身逃跑。

說話人的態度和聲音帶有真實的

fair outward show 保持個外觀。

had the stamp of truth, and his story made a great impression on all around. 'And do you know where your brother is at the present time?' asked the magistrate.

'I do not. I have never seen him since I closed this door.'

'I can testify to that, for we've been between ye ever since,' said the constable.

'Where does he think to fly to?—what is his occupation?'

'He's a watch-and-clock-maker, sir.'

'A said 'a' was a wheelwright—a wicked rogue,' said the constable.

'The wheels of clocks and watches he meant, no doubt, said Shepherd Fennel. 'I thought his hands were palish for's trade.'

'Well, it appears to me that nothing can be gained by retaining this

1 'a——he 他。

色彩，他的敘述給旁邊一切人們以一個很深的印象。‘你知道你兄弟此刻在什麼地方嗎？’官吏問道。

‘我不知道。我關門以後就沒有看到他了。’

‘我能夠證明這點，因為以後我們老居於你們中間，’警吏說。

‘他想跑到那兒去？——他的職業是什麼？’

‘他是個鐘表匠，先生。’

‘他說他是一個輪匠——一個壞流氓，’警吏說。

‘他一定是指鐘表的輪，’牧羊人樊納爾說。‘我起先想他的手色灰白，不像幹那職業的。’

‘據我看，把這個可憐的人拘禁起來是無補於事的，’官吏說，‘你

poor man in custody,' said the magistrate; 'your business lies with the other, unquestionably.'

And so the little man was released off-hand; but he looked nothing the less sad on that account, it being beyond the power of magistrates or constable to raze out the written troubles in his brain, for they concerned another whom he regarded with more solicitude than himself. When this was done, and the man had gone his way, the night was found to be so far advanced that it was deemed useless to renew the search before the next morning.

Next day, accordingly, the quest for the clever sheep-stealer became general and keen, to all appearance at least. But the intended punishment was cruelly disproportioned to the transgression, and the sympathy of a great many country-folk in that district was strongly on the side of

們的事情無疑地是關於那一個人。

於是這位矮小的人隨便釋放了；但是他并不因此而減輕他的愁容，那是在官吏同警吏的能力之外，把印在上面的煩惱從他腦子裏擦去，因為這些煩惱是為一個他覺得比他自己更關切的人。當人們把他釋放了，他也上路了，夜已經是這麼深，大家認為在天亮以前再出發去尋覓是無用的。

第二天，尋找這個伶俐的偷羊人于是變為普遍的，嚴厲的舉動了，最少表面上是如此的。但是起先定下的責罰太殘酷了，與他所犯的罪很不相稱，那地方裏面許多的鄉下人都同情

the fugitive. Moreover his marvellous coolness and daring in hob-and-nobbing¹ with the hangman, under the unprecedented circumstances of the shepherd's party, won their admiration. So that it may be questioned if all those who ostensibly made themselves so busy in exploring woods and fields and lanes were quite so thorough when it came to the private examination of their own lofts² and outhouses. Stories were afloat of a mysterious figure being occasionally seen in some old overgrown trackway or other, remote from turnpike roads; but when a search was instituted in any of these suspected quarters nobody was found. Thus the days and weeks passed without tidings.

In brief, the bass-voiced man of the chimney-corner was never recaptured. Some said that he went a-

1 hob-and-nob —— in close companionship 親暱。

於逃犯。而且，在牧羊人宴會裏那種空前的奇怪環境之下，他那驚人的冷靜和敢同絞刑吏弄得那麼親暱，這兩點得到鄉下人們的贊美。所以，那是個疑問，那班外表上這麼勤於搜索森林，田地同小巷的人們有沒有這麼澈底，當去檢查自己的倉廩頂樓同外屋時候。有些謠言，說人們間或在遠離有關柵的大路的一些野草蔓生的古路上看到一個神祕的人；但是當在這些任一個有嫌疑的路上舉行搜查時，並沒有找到什麼人。於是乎一天一天，一禮拜一禮拜沒有消息地過去了。

總之，坐在爐邊的低音的人永遠沒有再抓到。有人說他飄海馳去，有

2 loft——an attic of a barn 倉廩的頂樓。

cross the sea, others that he did not, but buried himself in the depths of a populous city. At any rate, the gentleman in cinder-gray never did his morning's work at Casterbridge, nor met anywhere at all, for business purposes, the genial comrade with whom he had passed an hour of relaxation in the lonely house on the coomb.

The grass has long been green on the graves of Shepherd Fennel and his frugal wife; the guests who made up the christening party have mainly followed their entertainers to the tomb; the baby in whose honour they all had met is a matron in the sere and yellow leaf.¹ But the arrival of the three strangers at the shepherd's that night, and the details connected therewith, is a story as well known as ever in the country about Higher Crowstairs.

¹ in the sere and yellow leaf——in old age老年。這裏是拿一年四季裏樹葉的榮枯來比

人說他沒有渡海，却自己隱在人烟稠密的城市裏的深處。無論如何，穿灰色衣服的人第二早在喀斯忒布立治沒有幹他的工作，也沒有爲生意起見在任何地方遇到這位同他在沙阜上寂寞屋裏休息一個鐘頭的良伴。

牧羊人樊納爾和他節儉的妻子墳上的草久已青了；受名式宴會上在場的許多客人多半都隨他們的主人到墳裏去了；他們那天聚會所慶祝的小孩子已是個走進黃色枯葉的時代裏的一個老太婆了。但是那天晚上牧羊人家裏三個生客的來臨同其他連帶的細節是亥兒，克洛斯騰爾思鄉裏還是跟從前一樣的誰也知道的一個故事。

人們的年紀。

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