



Some one act Plays

Translated By

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獨幕劇選

顧仲彝譯註

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自修英文叢刊之一

獨幕劇選

顧仲彝譯註



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序

獨幕劇是近幾十年纔發達的，所以作家都是最近的，有的還是年青人哩。不過小劇場運動，年來風起雲湧，促進獨幕劇開早時的花，鮮美的菓，現在已巋然大觀，有不可一世的氣概。

學校劇運動在中國已放射了曙光，新國劇團體已成爲學校生活必不可少的東西，所以介紹英美著名獨幕劇劇本，也成爲極需要而急不待緩的事。

這一本小小的冊子，只能包括四個劇本，在這錯綜複雜五光十色的燦爛的獨幕劇花叢中，只能代表牠一葉一瓣而已。不過在可能圍範中間，我仍然以最重要的選在這本冊子裏面，其餘只好期望以後再續續的補齊了。

我這四本劇本裏面代表四種不同的作風。米倫(A. A. Milne)是位年青的散文家，善以輕描淡寫的筆墨，流麗清逸的文字，寫上流社會的喜劇。瓊斯(Henry Arthur Jones)是位嚴重的作家，最善於描寫人物，深刻真實，當代的作家沒有人能超越他。他在終局裏所描寫的工程師是多麼剛強勇敢而又多麼真實的一個人物。哈爾朋(Theresa Helburn)是美國新進的作家，但她能描寫女子心理，

絲絲入扣，並且以詩情襯托出來；處處寫處女的悲哀，處處露人情的滑稽，確是別出心裁的佳構。高爾華是當今英國坐第一把交椅的文人，他的長劇已有好幾本介紹到中國來了，他的強處在結構在描寫。最先與最後是他最有名的短劇，在真實的描寫中寓着銳利的諷刺，真是現代悲劇的偉大作家。

因為這是學生自修叢書的一種，所以選的時候，流暢的英語也是我選的標準之一。劇中的語句都可以用作練習英語的範本，在課外用作自修本，或在課內用作選讀本，對於學生英語的進步是有莫大幫助的。

顧仲彝

十九，六，十，上海。

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Some one act Plays

THE BOY COMES HOME

A Comedy in One Act

BY A. A. Milne

孩子回家了

Characters

UNCLE JAMES

AUNT EMILY

PHILIP

MARY

MRS. HIGGINS

人：

詹姆叔

愛密嬸

菲列

瑪利

哈金媽

THE BOY COMES HOME

SCENE:

A room in UNCLE JAMES'S house in the Cromwell Road.

TIME:

The day after the War.

Any room in UNCLE JAMES'S house is furnished in heavy mid-Victorian style; this particular morning-room is perhaps solidier and more respectable even than the others, from the heavy table in the middle of it to the heavy engravings on the walls. There are two doors to it. The one at the back opens into the hall, the one at the side into the dining-room.

PHILIP comes in from the hall and goes into the dining-room. Apparently he finds nothing there, for he returns to the morning-room, looks about him for a moment and then rings the bell. It is ten o'clock and he wants his breakfast. He picks up the paper, and sits in a heavy armchair in front of the fire—a *pleasant-looking* well-built**

pleasant-looking — 奪目, 漂亮。

孩子回家了

地：

在克倫威爾街詹姆叔家裏的一間房。

時：

歐戰後的某一天。

詹姆叔家裏任何那一間房，都佈置着維多利亞中葉的舊式家具，這早上的坐起間比別間更舊式更莊嚴，中間一只厚重的桌子，壁上掛着厚重的畫架，有兩門：一在台後通大廳，一在台旁通餐室。

菲列從廳上進來，走入餐室。顯然他沒有找到早餐，重又回到坐起間，向四周看了一會，撒鈴。這時早上十點鐘，他要吃早飯。他隨手拿起報紙，坐在壁爐前的大靠手椅裏。他是一位漂亮健全的青年，年二十三，有堅

well-built ——構造很好，骨格肌肉均極勻稱，健全。

person of twenty-three, with an *air of decisiveness** about him.

MARY, the *parlour-maid** comes in.

MARY. Did you ring, *Master** Philip?

PHILIP (*absently**). Yes; I want some breakfast, please, Mary.

MARY (*coldly*). Breakfast has been *cleared away** an hour ago.

PHILIP. Exactly. That's why I rang. You can boil me a couple of eggs or something. And coffee, not tea.

MARY. I'm sure I don't know what Mrs. Higgins will say?

PHILIP (*getting up*). Who is Mrs. Higgins?

MARY. The cook. And she's *not used to** *being put about** like this.

PHILIP. Do you think she'll say something?

MARY. I don't know what she'll say.

PHILIP. You needn't tell me, you know, if you don't

air of decisiveness —— 堅決的神氣。

parlour-maid —— 打掃外室應客奔走的女使, 收拾客廳的女使。

Master —— 僕役向未成年男子之尊稱, 少爺。

absently —— 心不在焉的, 毫不關心。

毅肯定的神氣。

收拾客廳的女使瑪利上。

瑪利 菲列少爺，您撒鈴麼？

菲列 (毫不用心的)是；我要吃早飯，瑪利。

瑪利 (冷冷的)早飯一點鐘前就收拾掉了。

菲列 對拉。所以我撒鈴。你替我煮兩個蛋，或是別的也好。要咖啡不要茶。

瑪利 我敢說不知道哈金媽要怎麼說哩？

菲列 (起立)哈金媽是誰？

瑪利 飯頭。她可不慣這種麻煩。

菲列 你以為她要說話麼？

瑪利 我不知道她要怎麼說哩。

菲列 如果你不願意，你知道，不必對我說這些話。無

to clear away —— 撤去，掃去，收拾掉。

not used to —— 不慣。

being put about —— 困惱，麻煩。

want to. Anyway, I don't suppose it will shock me. One gets used to it in the Army. (*He smiles pleasantly at her.*)

MARY. Well, I'll do what I can, sir. But breakfast *at eight sharp** is the master's rule, just as it used to be before you went away to the war.

PHILIP. Before I went away to the war I did *a lot of silly things**. *Don't drag them up now**. (*More curtly*) Two eggs, and if there's a ham bring that along too. (*He turns away.*)

MARY (*doubtfully, as she prepares to go.*) Well, I'm sure I don't know what Mrs. Higgins will say.

(Exit Mary)

(*As she goes out she makes way* for AUNT EMILY to come in, a kind-hearted mid-Victorian lady who has never had any desire for the vote*.*)

EMILY. *There you are**, Philip! Good-morning, dear. Did you sleep well?

PHILIP. Rather; splendidly, thanks, Aunt Emily. How are you? (*He kisses her.*)

at eight sharp — 準八點鐘

a lot of silly things — 許多傻事。

Don't drag them up now — 現在不必提。

to make way — 讓在一邊。

論如何我不相信我會怕她的。我們在軍營裏怕慣了。

(他很和悅的向她笑)

瑪利 唔，少爺，我只能盡我所能。不過準八點吃早飯是老爺的規矩，跟你沒有去打仗以前一樣。

菲列 打仗之前我做過許多傻事。別再提了，(溫柔一點)

兩個蛋，如果有火腿，也拿些來。(他轉身別向)

瑪利 (遲疑不決的，一面準備着離開) 唔，我敢說不知道哈金媽要怎麼說哩。

(瑪利下)

(她跨出門，剛好愛密嬭進來，便讓過一邊。這位嬭嬭是位和善的維多利亞中葉的舊式女子，她從來不想什麼婦女選舉權。)

愛密嬭 呀，你在這裏，菲列！親愛的，早呀。睡得好麼？

菲列 還不壞；很好，謝謝，嬭娘。您好？(吻她)

who has never had any desire for the vote ——她從來不想什麼婦女選舉權，舊式女子。

there you are! ——驚喜詞，有時用作語助詞。

EMILY. And did you have a good breakfast? Naughty boy to be late for it. I always thought they had to get up so early in the Army.

PHILIP. They do. That's why they're so late when they get out of the Army.

EMILY. Dear me! I should have thought a habit of four years would have stayed with you.

PHILIP. Every morning for four years, as I've shot out of bed, I've said to myself, "Wait! A time will come." (*Smiling*) That doesn't really give a habit a chance.

EMILY. Well, I daresay you wanted your sleep out. I was so afraid that a really cosy bed would keep you awake after all those years in the *trenches**.

PHILIP. Well, one isn't in the trenches all the time. And one gets leave—if one's an officer.

EMILY (*reproachfully*). You didn't spend much of it with us, Philip.

PHILIP (*taking her hands*). I know; but you did understand, didn't you, dear?

EMILY. We're not very gay, and I know; you must

trenches — 壕溝。

愛密嬌 早飯吃得好麼？頑皮的孩子起身遲趕不及了。我

常常想軍營裏都起早身的。

菲列 起早的。所以他們一出軍營就起遲了。

愛密嬌 天呀！我想四年的習慣你總該保守得住。

菲列 四年來每天早晨跳出牀，我總對自己說：“等着。起遲的時候會來的。”（笑）這樣子使習慣一點沒有養成的機會。

愛密嬌 唔，我敢說你還是喜歡睡在野裏。只怕你睡了四年的濠溝，舒服的牀舖倒要使你統夜不眠的。

菲列 唔，並不見得老睡在濠溝裏的。如果是軍官，那就可以自由——

愛密嬌 （責備似的）你從前倒不是那樣的，菲列。

菲列 （執其手）我知道；但是你應該明白我，對不對，親愛的？

愛密嬌 我們素來是不嘻嘻哈哈尋開心的，當然我也知

have wanted gaiety for the little time you had. But I think your Uncle James felt it. *After all**, dear, you've lived with us for some years, and he is your *guardian**.

PHILIP. I know. You've been a darling to me always, Aunt Emily. But (*awkwardly*) Uncle James and I—

EMILY. Of course, he is *a little difficult to get on with**. I'm more used to him. But I'm sure he really is very fond of you, Philip.

PHILIP. H'm! I always used to be frightened of him.I suppose he's just the same. He seemed just the same last night—and he still has breakfast at eight o'clock. Been making pots of money, I suppose?

EMILY. He never tells me exactly, but he did speak once about the absurdity of the excess-profits tax. You see, jam is a thing the Army wants.

PHILIP. It certainly gets it.

EMILY. It was so nice for him, because it made him feel he was doing his bit, helping the poor men in the trenches.

after all ——畢竟，終究。

guardian ——保護人。

道你剛回來想盡量的開心一下。但是我想你叔叔會覺得到的。無論如何，親愛的，你跟我們住了有好幾年了，他終究是你的保護人。

菲列 我知道，你一向是我最親愛的，嬌娘。但是（做醜臉）叔叔跟我——

愛密嬌 當然，他有點怪脾氣，不很容易相處。我是比較的慣了。不過他實在很喜歡你的，菲列。

菲列 哼！我常常給他嚇得要命。……我想他還是跟從前一樣。昨晚上看他一點沒有改——還是八點鐘吃早飯。我想他錢賺了不少罷？

愛密嬌 他從沒有確實的告訴過我，不過他有一次提到餘利稅的可笑。你知道，果醬在軍營裏需用是很大的。

菲列 軍營裏果醬倒確實嘗到的。

愛密嬌 這是他的好處，因為他覺得這樣纔盡他的責任，幫助壕溝裏的可憐兵士。

a little difficult to get on with ——不很容易相處

(Enter Mary)

MARY. Mrs. Higgins wishes to speak to you, ma'am.
(*She looks at Philip as much as to say, "There you are!"*)

EMILY (*getting up*). Yes, I'll come. (*To Philip*) I think I'd better just see what she wants, Philip.

PHILIP (*firmly to Mary*). Tell Mrs. Higgins to come here. (*Mary hesitates and looks at her mistress.*) At once, please.

(Exit MARY)

EMILY (*upset*). Philip, dear, I don't know what Mr. Higgins will say—

PHILIP. No; nobody seems to. I thought we might really find out for once.

EMILY (*going towards door*). Perhaps I'd better go—

PHILIP (*putting his arm round her waist*). Oh no, you mustn't. You see, she really wants to see me.

EMILY. You?

PHILIP. Yes; I ordered breakfast five minutes ago.

EMILY. Philip! My poor boy! Why didn't you tell me? and I daresay I could have got it for you. Though

(瑪利上)

瑪利 太太，哈金媽要跟您說話。(她看着菲列，好像說，“那您可糟了!”)

愛密孀 (起立)是，我來了。(向菲列)我想去看看她要什麼，菲列。

菲列 (堅決的向瑪利)叫哈金媽到這邊來。(瑪利遲疑不決，眼望愛密孀)請她立刻就來。

(瑪利下)

愛密孀 (不知所措)菲列，親愛的，我不知道哈金媽要說什麼——

菲列 不知道；沒有人知道。所以我叫她來弄明白。

愛密孀 (向門走去)還是讓我去的好——

菲列 (用臂圈住她的腰)不要去，你不准去。她真要見的是——我。

愛密孀 你？

菲列 是我；五分鐘前我吩咐備早餐。

愛密孀 菲列！我親愛的孩子！爲什麼你不告訴我？我敢說我一定會替你弄來的，雖然我不知道哈金媽要說什

I don't know what Mrs. Higgins —

(*An extremely angry voice is heard outside, and Mrs. Higgins, stout and aggressive, comes in.*)

Mrs. HIGGINS (*truculently**). You sent for me, Ma'am?

EMILY (*nervously*). Yes—er—I think if you—perhaps.—

PHILIP (*calmly*). I sent for you, Mrs. HIGGINS. I want some breakfast. Didn't Mary tell you?

Mrs. HIGGINS. Breakfast is at eight o'clock. It always has been as long as I've been in this house, and always will be until I get further orders.

PHILIP. Well, you've just got further orders. Two eggs, and if there's a ham—

Mrs. HIGGINS. Orders. We're talking about orders. From whom in this house do I take orders, may I ask?

PHILIP. In this case from me.

Mrs. HIGGINS (*playing her trump-card**). In that case, ma'am, I wish to give a *month's notice** from to-day. Inclusive.

truculently ——兇恨的。

playing her trump-card ——玩她的老把戲。(trump-card——種牌戲)

麼話——

(門外聽得見有盛怒的聲音，哈金媽又胖又兇的走上場)

哈金媽 (兇狠的) 太太，您叫我麼？

愛密嬌 (慌亂) 是一嗑——我想如果你一嗑——也許——

菲列 (鎮靜的) 我叫你來的，哈金媽。我要早飯。瑪利沒有關照你麼？

哈金媽 早飯是早上八點鐘，我在這裏一向是如此的，以後也是這樣辦，除非上面另有吩咐。

菲列 好，你剛才就得了另有的吩咐。兩個蛋，如果有火腿——

哈金媽 吩咐。我們講起吩咐來了。我倒要問，在這屋子裏我聽誰的吩咐？

菲列 這一次是我。

哈金媽 (玩老把戲) 這一次，太太，我頂先一個月通知你，今天也在內。

a month's notice ——一月前之通知。(西人習慣，停歇僕人，須一月前通知)

PHILIP (*quickly, before his aunt can say anything.*) Certainly. In fact, you'd probably prefer it if my aunt gave you notice, and then you could go at once. We can easily arrange that. (*To Aunt Emily as he takes out a fountain-pen and cheque-book.*) What do you pay her?

EMILY (*faintly*). Forty-five pounds.

PHILIP (*writing on his knee*). Twelves into forty-five... (*Pleasantly to Mrs. Higgins, but without looking up*) I hope you don't mind a Cox's cheque. Some people do; but this is quite a good one. (*Tearing it out*) Here you are.

Mrs. HIGGINS (*taken aback**). What's this?

PHILIP Your wages instead of notice. Now you can go at once.

Mrs. HIGGINS. Who said anything about going?

PHILIP (*surprised*). I'm sorry; I thought you did.

Mrs. HIGGINS. If it's only a bit of breakfast, I don't say but what I mightn't get it, if I'm asked decent.

PHILIP (*putting back the cheque*). Then let me say again, "Two eggs, ham and coffee." And MARY can

taken aback —— 失望, 吃驚。

菲列 (迅速的,搶着愛密嬌說話)當然可以。事實上,你也許喜歡太太早給過了你通知,這樣你立刻就可以走。這事容易辦(向愛密嬌,一手拿出一枝自來水筆一本支票簿)工資多少?

愛密嬌 (微弱的)四十五磅。

菲列 (在膝上寫支票)十二除四十五……(和悅的向哈金媽但並不抬起頭來)我希望你不計較一張考克斯的支票。有的人不要,但實在是很好的。(撕下來)請收了。

哈金媽 (嚇得後退)這是什麼?

菲列 你的工資,不再通知你了,你現在立刻可以走。

哈金媽 誰說要走?

菲列 (驚訝)對不起;我想你說過的吧。

哈金媽 如果只是爲點早飯,我沒有說不弄給你呀,假使你好好的問我要的話。

菲列 (藏起支票)那末讓我再說一遍,“兩個蛋,火腿,

bring the ham up at once, and I'll get going on that.
(*Turning away*) Thanks very much.

Mrs. HIGGINS. Well, I—well—well! (*Exit speechless.*)

PHILIP (*surprised*). Is that all she ever says? It isn't much to worry about.

EMILY. PHILIP, how could you! I should have been terrified.

PHILIP. Well, you see, I've done your job for two years out there.

EMILY. What job?

PHILIP. *Mess President**... I think I'll go and see about that ham.

(*He smiles at her and goes out into the dining-room. Aunt Emily wanders round the room, putting a few things tidy as is her habit, when she is interrupted by the entrance of Uncle James. James is not a big man, nor an impressive one in his black morning-coat; and his thin straggly beard, now going grey, does not hide a chin of any great power; but he has a severity which passes for strength with the weak.*)

Mess President ——一桌上之飯食首領，得與廚房辦交涉者。

咖啡。”瑪利立刻把火腿先拿來，我要緊吃了。(轉開去)
多謝你。

哈金媽 唔，我——唔——唔！(無語下)

菲列 (驚訝)她說的老是這些話麼？那一點不用愁。

愛密嬌 菲列，你怎麼可以這樣！我幾乎給你嚇壞了。

菲列 唔，你瞧，我在外面當了兩年你的職務。

愛密嬌 什麼職務？

菲列 吃飯總長……我想去看看火腿預備好了沒有。

(他向她微笑着走進餐室。愛密嬌在屋子四周轉着，
隨手整理着東西——這是她的習慣。詹姆叔進來了。他
身材並不高大，穿着黑色外套也並不怎樣威嚴；疏
疏的幾根鬚，已漸變灰色，蓋不住似莊嚴的頭頸；但
是他有一種嚴厲的神氣，在柔弱的人看來是很有威
力的。)

JAMES. Philip down yet?

EMILY. He's just having his breakfast.

JAMES (*looking at his watch*). Ten o'clock. (*Snapping it shut and putting it back*). Ten o'clock. I say ten o'clock, Emily.

EMILY. Yes, dear, I heard you.

JAMES. You don't say anything?

EMILY (*vaguely*). I expect he's tired after that long war.

JAMES. That's no excuse for not being *punctual**. I suppose he learnt *punctuality** in the Army?

EMILY. I expect he learnt it, James, but I understood him to say that he'd forgotten it.

JAMES. Then the sooner he learns it again the better. I particularly stayed away from the office to-day in order to *talk things over** with him, and (*looking at his watch*) here's ten o'clock—past ten—and no sign of him. I'm practically throwing away a day.

EMILY. What are you going to talk to him about?

JAMES. His future, naturally. I have decided that the

punctual —— 準守時刻。

詹姆叔 菲列下樓了沒有？

愛密婦 他正在吃早飯。

詹姆叔 (看表)十點鐘了。(闔上表蓋放入衣袋內)十點鐘了。我說十點鐘了，愛密。

愛密婦 是，親愛的，我聽見的。

詹姆叔 你不說什麼？

愛密婦 (泛泛的)我想他打仗久了疲倦了。

詹姆叔 這不能作不準守時刻的推托。我想他在軍營裏應該學會了準守時刻？

愛密婦 我想他學會的，詹姆，不過我聽他說忘掉了。

詹姆叔 那末趕快再學，愈快愈好。我今天特意停止辦公，來跟他商量幾件事，(看表)現在十點——過十分了——而他還是影蹤全無。一天的光陰就這麼浪費了。

愛密婦 你預備跟他商量些什麼？

詹姆叔 自然是他的將來。我已經決定最好他立刻來學

to talk over —— 評論，討論。

best thing he can do is to come into the business at once.

EMILY. Are you really going to talk it over with him, James, or are you just going to tell him that he must come?

JAMES (*surprised*). What do you mean? What's the difference? Naturally we shall talk it over first, and —er—naturally he'll *fall in with** my wishes.

EMILY. I suppose he can hardly help himself, poor boy

JAMES. Not until he's twenty-five, anyhow. When he's twenty-five he can have his own money and do what he likes with it.

EMILY (*timidly*). But I think you ought to consult him a little, dear. After all, he has been fighting for us.

JAMES (*with his back to the fire*). Now that's *the sort of silly sentiment** that there's been much too much of I object to it strongly. I don't want to boast, but I think I may claim to have done my share. I gave up my nephew to my country, and I—er—suffered from the shortage of potatoes to an extent that you probably didn't realize. Indeed, if it hadn't been for your for-

to fall in with — 屈服, 讓步, 服從。

我的行業。

愛密嬸 詹姆，你真的還是跟他商量呢，還是對他講應該做什麼事？

詹姆叔（驚）你什麼意思？有什麼分別？當然我們先商量，隨後一嗑——他當然服從我的指揮。

愛密嬸 可憐的孩子，我想他也沒有法子想。

詹姆叔 無論如何，他現在還不到二十五歲。到了二十五歲，他就可以有他自己的錢，做他自己所喜歡做的事。

愛密嬸（膽怯的）但是我想你應該跟他商量一下，親愛的。無論如何，他爲我們去前敵打過仗。

詹姆叔（背向壁火）這種愚蠢的感情一向太多了。我堅決的反對牠。我不喜歡吹牛，不過我想我也盡了我一部分的責任。我把親姪子捐給國家，並且我——嗑——沒有山芋吃，你真不會體貼那種苦處哩。真的，幸而你後

the sort of silly sentiment ——這種愚蠢的感情。

fortunate discovery about that time that you didn't really like potatoes, I don't know how we should have carried on. And, as I think I've told you before, the *excess-profits tax** seemed to me a singularly stupid piece of *legislation** — but I paid it. And I don't go boasting about how much I paid.

EMILY (*unconvinced*). Well, I think that Philip's four years out there have made him more of a man; he doesn't seem somehow like a boy who can be told what to do. I'm sure they've taught him something.

JAMES. I've no doubt that they've taught him something about—er—*bombs** and—er—which end a *revolver** goes off, and how *to form four.** But I don't see that sort of thing helps him to decide upon the most suitable career for a young man in after-war conditions.

EMILY. Well, I can only say you'll find him different

JAMES. I didn't notice any particular difference last night.

EMILY. I think you'll find him rather more—I can't quite think of the word, but Mrs. Higgins could tell you what I mean.

excess profits tax — 餘利稅。

legislation — 立法。

bombs — 炸彈。

來發現不喜歡吃山芋了，否則那種日子不知要怎麼樣苦哩。還有，我從前也向你提起過，那餘利稅簡直是混賬的制度——但是我付的呀。我也不必驕傲我究竟付了多少。

愛密孀（不服）唔，我想菲列四年在外，已差不多是個成人了；他不再是可以叫他做什麼就做什麼的小孩子了。我敢說他學了不少了。

詹姆叔 當然學了不少，什麼炸彈咧，嗑——手鎗那一頭放的，怎樣排四人一行哩。但是我想不出這種智識會幫助一個年青的人在戰後的情形之下，找尋最適當的職業。

愛密孀 唔，我只能說他是與前不同了。

詹姆叔 昨晚上我看不出他有什麼特別不同的地方。

愛密孀 你一定會找到很多不同的地方——我說不出怎麼樣不同，不過哈金媽會告訴你我的意思。

revolver ——手鎗。

to form four ——一行四人之排列。

JAMES. Of course, if he likes to earn his living any other way, he may: but I don't see how he proposes to do it so long as I *hold the purse-strings**. (*Looking at his watch*). Perhaps you'd better tell him that I cannot wait any longer.

(EMILY *opens the door leading into the dining-room and talks through it to Philip.*

EMILY. PHILIP, your uncle is waiting to see you before he goes to the office. Will you be long, dear?

PHILIP (*from the dining-room*). Is he *in a hurry*?*

JAMES (*shortly*). Yes.

EMILY. He says he is rather, dear.

PHILIP. Couldn't he come and talk in here? It wouldn't *interfere** with my breakfast.

JAMES. No.

EMILY. He says he'd rather you come to him, darling.

PHILIP (*resigned*). Oh, well.

EMILY (*to James*). He'll be here directly, dear. Just sit down in front of the fire and make yourself com-

to hold the purse strings —— 執住錢袋的繩子，金錢拿在他手裏，操經濟之權。

詹姆叔 如果他要講別的職業，他當然可以：不過我一天扣住他的錢袋子，我想不出他有什麼方法來反抗我（看表）你最好告訴他我不能再等了。

（愛密婦開啓餐室的門，向菲列說話。）

愛密婦 菲列，你叔叔等着見了你要到公司裏去的。親愛的，還要多久？

菲列 （由餐室中傳出聲音）他急於要走麼？

詹姆叔 （簡短的）是的。

愛密婦 他說是的，親愛的。

菲列 請他進來這裏談不好麼？一點也不妨礙我的早飯。

詹姆叔 不能。

愛密婦 他說還是你來的好。

菲列 （退讓）也好。

愛密婦 （向詹姆叔）他一會兒就來了，親愛的。坐在火爐

in a hurry ——匆忙中。

to interfere ——妨礙。

comfortable with the paper. He won't keep you long.
(*She arranges him.*)

JAMES (*taking the paper.*) The morning is not the time to make oneself comfortable. It's a most dangerous habit. I nearly found myself dropping off in front of the fire just now. I don't like this *hanging about*,* wasting the day. (*He opens the paper.*)

EMILY. You should have had a nice sleep, dear, while you could. We were up so late last night listening to Philip's stories.

JAMES. Yes, yes, (*He begins a yawn and stifles it hurriedly.*) You mustn't neglect your duties, Emily. I've no doubt you have plenty to do.

EMILY. All right, James, then I'll leave you. But *don't be hard on the boy*.*

JAMES (*sleepily.*) I shall be just, Emily; you can rely upon that.

EMILY (*going to the door.*) I don't think that's quite what meant. (*She goes out.*)

(JAMES, *who is now quite comfortable, begins to*

to hang about or around — 徒費時間

前面，舒舒服服看報罷。他不會使你等久的。(她替他佈置好。)

詹姆叔 (取報) 早上不是應該舒服的時候。這是最危險的習慣。我在火爐面前差不多要打瞌睡了。我最不喜歡這種流蕩，荒廢時間。(他展開報紙)

愛密嬸 如果你能夠的話，應該睡一會兒。昨晚上我們聽菲列的故事，睡得很遲。

詹姆叔 是的，是的。(他打呵欠，但立刻挺住)愛密，你不要忘了你的職務。我相信你有很多的事要做咧。

愛密嬸 是，詹姆，那末我走了。但是不要太難爲那孩子。

詹姆叔 (睡意朦朧)愛密，我一定公平的；你放心罷。

愛密嬸 (走向門去)我並不是這個意思。 (下)

(詹姆叔現在太舒服了，開始顛頭瞌睡了。他跳着驚

don't be hard on the boy —— 不要跟那孩子太認真了，不要太難爲那孩子。

nod. He wakes up with a start, turns over the paper, and nods again. Soon he is breathing deeply with closed eyes.

.....

PHILIP (*coming in.*) Sorry to have kept you waiting, but I was a bit late for breakfast. (*He takes out his pipe.*) Are we going to talk business or what?

JAMES (*taking out his watch.*) A bit* late! I make it just two hours.

PHILIP (*pleasantly.*) All right, Uncle James. Call it two hours late. Or twenty-two hours early for tomorrow's breakfast, if you like. (*He sits down in a chair on the opposite side of the table from his uncle, and lights his pipe.*)

JAMES. You smoke now?

PHILIP (*staggered*) I what?

JAMES (*nodding at his pipe.*) You smoke?

PHILIP. Good heavens! what do you think we did in France?

JAMES. Before you start smoking all over the house, I should have thought you would have asked your

a bit — 一點兒。

醒轉來，翻過報紙，又瞌睡了。不一會他合上眼呼呼的入黑甜鄉去了。

.....

菲列（上）對不起害你等了，我早飯吃遲了一點。（取出煙斗）我們討論竊業還是別的事情？

詹姆叔（取表）遲了一點！照我算有兩點鐘。

菲列（和悅的）也好，叔叔。說遲了兩點鐘罷。或者說去明天的早飯，早了二十二點鐘，如果你喜歡這樣說的話。（他坐在詹姆叔對面隔桌的椅子上，劃火吸煙）

詹姆叔 你現在抽煙了麼？

菲列（沒聽清）我什麼？

詹姆叔（向他煙斗顛頭）你抽煙？

菲列 好天呀！你想我們在法國做什麼？

詹姆叔 在你滿屋子亂抽煙之前，我想你應得嬌娘的允

aunt's permission.

(PHILIP looks at him in amazement, and then goes to the door.)

PHILIP (*calling*). Aunt Emily!..... Aunt Emily!.....

Do you mind my smoking in here?

AUNT EMILY (*from upstairs*). Of course not, darling.

PHILIP (*to James, as he returns to his chair*). Of course not, darling. (*He puts back his pipe in his mouth*.)

JAMES. Now, understand *once and for all*,* Philip, while you remain in my house I expect not only punctuality, but also civility and respect. I will *not* have impertinence.

PHILIP (*unimpressed*). Well, that's what I want to talk to you about, Uncle James. About staying in your house, I mean.

JAMES. I don't know what you do mean.

PHILIP. Well, we don't get on too well together, and I thought perhaps I'd better *take rooms** somewhere. You could give me an *allowance** until I came into my money. Or I suppose you could give me the money

once and for all —— 只一不再,只此一次,不再提了。

to take rooms —— 租幾間房。

許。

(菲列驚訝似的望他看,接着跑到門口)

菲列 (喊叫) 嬌娘!…… 嬌娘!…… 我在這裏抽煙你見怪麼?

愛密嬌 (由樓上) 當然不見怪,親愛的。

菲列 (向詹姆叔,一面回到座上) 當然不見怪。親愛的。
(他把煙斗又送到嘴裏)

詹姆叔 現在,菲列,我正式通知你,只此不再,你一天在我家裏,我不但希望你準時刻,並且希望你有禮貌,懂尊卑。無禮的舉動我不喜歡的。

菲列 (毫不受感動) 唔,這正是我要和你討論的事,叔叔。我意思就是要不要住在你家裏。

詹姆叔 我不明白你什麼意思。

菲列 唔,我們同住不見得怎樣合得來,所以我想到外邊去租幾間房。在我未成年之前,你可以每年給我一定的津貼。或者你如果喜歡的話,把產業現在交給我也好。

allowance — 津貼。

now if you really liked. I don't quite know how father left it to me.

JAMES (*coldly*). You come into your money when you are twenty-five. Your father very wisely felt that to trust a large sum to a mere boy of twenty-one was simply *putting temptation in his way** Whether I have the power or not to alter his *dispositions*, I certainly don't propose to do so.

PHILIP. If it comes to that, I am twenty-five.

JAMES. Indeed? I had an impression that that event took place in about two years' time. When did you become twenty-five, may I ask?

PHILIP (*quietly*.) It was on the Somme. We were attacking the next day and my company was in support. We were in a so-called trench on the edge of a wood—a damned rotten place to be, and we got hell. The company commander sent back to ask if we could move. The *C. O.** said, "Certainly not; hang on." We hung on; doing nothing, you know—just hanging on and waiting for the next day. Of course, *the Boche** knew all about that. He had it on us nicely.....

putting temptation in his way —— 把引誘放在他的前程上。
dispositions —— 佈置,辦法。

我不很清楚爸爸究竟怎樣替我安排的。

詹姆叔（冷冷的）你到了二十五歲纔能把錢交給你。你
爸很聰明知道把這麼一筆大款子給年輕人，簡直是放
引誘在他前程上。雖然我不知有沒有改變他的辦法的
權力，但我一定不願意提議變更辦法的。

菲列 如果是這樣的話，我已經二十五了。

詹姆叔 真的麼？我覺得好像還有兩年吧？我倒要請教你
什麼時候變二十五歲的？

菲列（安靜的）這是在索謨河上。我們第二天預備進攻，
我的一隊人也在裏面。我們躲在一條所謂濠溝裏，在樹
林的邊上——真是糟透的地方，好像到了地獄裏一樣。
隊長到後面去問能不能移動。司令說，“當然不動，死守
着。”我們就死守，不做什麼事，你知道——只是死守等
明天。當然敵人知道得很清楚。他們毫不費力的把我們

C. O. —— 即 commanding officer 之簡寫。

the Boche —— 德兵之渾名。

(*Sadly*) Poor old Billy! He was one of the best...our company commander, you know. They got him, poor devil! That left me in command of the company. I sent a runner back to ask if I could move. Well, I'd had a bit of a *scout** on my own and found a sort of trench five hundred yards to the right. Now what *you'd* call a trench, of course, but compared to that wood—well, it was absolutely *Hyde Park*.* I described the position and asked if I could go there. My man never came back. I waited an hour and sent another man. He went west too. Well, I wasn't going to send a third. It was murder. So I had to decide. We'd lost about half the company by this time, you see. Well, there were three things I could do—hang on, move to this other trench, against orders, or go back myself and explain the situation.....I moved..... And then I went back to the C. O. and told him I'd moved.....And then I went back to the company again.....(*Quietly*). That was when I became twenty-five.....or thirty-five.....or forty-five.

JAMES (*recovering himself with an effort.*) Ah yes, yes, (*He coughs awkwardly*). No doubt points like that

scout — 偵察。

圍困了……（很悲傷的）可憐的老別立！他是隊中最好的一個——我們的隊長，你知道的。竟喪在他們手裏，可憐的東西！於是我當了隊長。我差一個人去問能不能移動。好，我又四出偵察，找到右首五百碼外有一條溝。比之現在的溝真是天差地遠了，這纔是你們所謂的濠溝，牠簡直是亥德公園。我把地勢說了，問他們能不能搬。我差去的人老不回來。我等了一點鐘又差一個去。他也不回來。好，我不能差第三個了。這一定是暗殺。所以我不得不自己決定。你瞧，再差下去一半人要沒有了。好，現在有三件事可以做——死守，違命搬濠溝，自己回去解釋……我終究搬了……於是我回去向司令報告我已經搬了……於是我又回到隊裏……（安靜的）那個時候我成了二十五歲……或是三十五歲……或是四十五歲，

詹姆叔（用力的使他恢復）呀是的，是的，（他很不自然

Hyde Park —— 亥德公園，英國著名公園，極好的地方。

frequently *crop up** in the trenches. I am glad that you did well out there, and I'm sure your Colonel would speak kindly of you; but when it comes to choosing a career for you now that you have left the Army, my advice is not altogether to be despised. Your father evidently thought so, or he would not have entrusted you to my care.

PHILIP. My father didn't foresee this war.

JAMES. Yes, yes, but you make too much of this war. All you young boys seem to think you've come back from France to teach us our business. You'll find that it is you who'll have to learn, not we.

PHILIP. I'm quite prepared to learn; in fact, I want to.

JAMES. Excellent. Then we can consider that *settled*.*

PHILIP. Well, we haven't settled yet what business I'm going to learn.

JAMES. I don't think that's very difficult. I propose to take you into my business. You'll *start at the bottom*,* of course, but it will be a *splendid opening** for you.

to crop up — 忽現, 偶然出來。

settled — 解決了。

的咳嗽)當然這種好意思在壕溝裏常常會想出來的。你在前敵有好成績我非常喜歡，你的上司一定替你說好話，不過出了軍營之後要選一個職業，我的話不見得都可以輕視的罷，你父親顯然也是這麼想的，否則他不會把你信託的交給我。

菲列 我父親沒預料到這次的戰爭。

詹姆叔 是的，是的，不過你開口戰爭，閉口戰爭，看得戰爭太重了。你們這些年輕的孩子們從法國回來都想教訓起我們來了。你該知道要學習的不是我們，是你們。

菲列 我十二分預備着要學；真的，我要學。

詹姆叔 好極了。那末我們承認這件事已經解決了。

菲列 唔，我們還沒有解決究竟我學什麼行業好。

詹姆叔 我想是不難解決的。我意思想把你學我的行業。

當然你得從底上學起，但這是你很好的機會。

to start at the bottom —— 從底上做起，由低微位子逐次昇級。
splendid opening —— 極好的機會。

PHILIP (*thoughtfully.*) I see. So you've decided it for me? The jam business.

JAMES (*sharply.*) Is there anything to be ashamed of in that?

PHILIP. Oh, no, nothing at all. Only it doesn't happen to appeal to me.

JAMES. *If you knew which side your bread was buttered,** it would appeal to you very considerably.

PHILIP. I'm afraid I can't see the butter for the jam.

JAMES. I don't want any silly jokes of that sort. You were glad enough to get it out there, I've no doubt.

PHILIP. Oh yes. Perhaps that's why I'm so sick of it now...No, it's no good, Uncle James; you must think of something else.

JAMES (*with a sneer.*) Perhaps *you've* thought of something else?

PHILIP. Well, I had some idea of being an *architect.**

JAMES. You propose to start learning to be an architect at twenty-three?

If you knew which side your bread is was buttered.....

—— 如果你知道你的興趣所在.....

菲列（深思着）是的。所以你替我決定了？那果醬行業。

詹姆叔（銳利的）難道是羞恥的行業麼？

菲列 喔，不，一點也不。只是我不大喜歡。

詹姆叔 如果你知道你的興趣在那裏，這個行業一定會大大的使你喜歡的。

菲列 我怕不能當果醬為興趣吧。

詹姆叔 我不喜歡這類愚蠢的笑話，你在外面一定得到果醬的罷。

菲列 喔得到的。也許因為這個緣故，我現在覺得牠討厭……叔叔，這個行業不好；你一定替我想想別的事做。

詹姆叔（鄙夷的神氣）也許你自己想出了什麼別的事？

菲列 唔，我有意思想做建築師。

詹姆叔 你想在二十三歲開始學建築麼？

architects —— 建築師。

PHILIP (*smiling.*) Well, I couldn't start before, could I?

JAMES. Exactly. And now you'll find it's too late.

PHILIP. Is it? Aren't there going to be any more architects, or doctors, or *solicitors*,* or *barristers*?* Because we've all lost four years of our lives, are all professions going to die out?

JAMES. And how old do you suppose you'll be before you're earning money as an architect?

PHILIP. The usual time, whatever that may be. If I'm four years behind, so is everybody else.

JAMES. Well, I think it's *high time** you began to earn a living at once.

PHILIP. Look here, Uncle James, do you really think that you can treat me like a boy who's just left school? Do you think four years *at the front** have made no difference at all?

JAMES. If there had been any difference, I should have expected it to take the form of an increased readiness *to obey orders and recognize authority*.*

solicitors; barristers —— 律師。(solicitors 之職務爲庭外之準備，在高級法庭不能出席辯護，barristers 則能在高級法庭出席辯論。)

high time —— 時機已至。

菲列 (笑) 唔, 沒有法子再早些呀, 是不是?

詹姆叔 對啦。現在你會覺得太遲了。

菲列 太遲麼? 難道以後沒有建築師, 醫生, 律師, 拳師
麼? 因為我們都損失了四年的光陰, 一切的職業都會消滅麼?

詹姆叔 那末你幾歲能做工程師賺錢?

菲列 普通的年數, 不論牠是幾年。如果我遲四年, 人人都是一樣呀。

詹姆叔 唔, 我想你應該現在立刻就去賺錢。

菲列 叔叔, 小心點, 你不要以為我是剛出學校的孩子, 隨便可以對付的? 你以為四年在前敵還像從前一樣沒有分別麼?

詹姆叔 如果有分別, 應該是更加願意服從命令, 承認威權。

at the front —— 在前敵。

to obey orders and recognize authority —— 服從命令, 承認威權。

PHILIP (*regretfully.*) You are evidently determined to have a *row*.* Perhaps I had better tell you, once and for all that I refuse to go into the turnip and vegetable marrow business.

JAMES (*thumping the table angrily.*) And perhaps I'd better tell you, sir, once and for all, that I don't propose to allow rudeness from an *impertinent young puppy*.*

PHILIP (*reminiscently.*)* I remember annoying our *Brigadier** once. He was covered with red, had a very red face, about twenty medals, and a cold blue eye. He told me how angry he was for about five minutes while I stood to attention. I'm afraid you aren't nearly so impressive, Uncle James.

JAMES (*rather upset.*) Oh! (*recovering himself.*) Fortunately I have other means of impressing you. The power of the purse *goes a long way** in this world. I propose to use it.

PHILIP. I see.....Yes...that's rather awkward, isn't it?

JAMES (*pleasantly.*) I think you'll find it very awkward.

PHILIP (*thoughtfully.*) Yes.

row — 吵架。

impertinent young puppy — 無禮的年青的驕傲的傻子。

reminiscently — 回憶似的。

菲列（不悅的）你顯然有意要跟我吵架。我乾脆的對你說罷，只此不再，我拒絕進這蘿蔔蔬菜的果醬行業。

詹姆叔（拍桌大怒）我也乾脆的對你說，只此不再，你這毫無禮貌的小傻瓜不准在這兒撒野！

菲列（回憶似的）我記得有一次觸犯了團長。他滿臉漲得統紅的，面上的肌肉像二十面銀牌一般的一個個突出來，還有一雙冷青的眼睛。我立正站着，他告訴我怒到什麼似的，差不多有五分鐘光景。叔叔，只怕你還沒有他那麼可怕哩。

詹姆叔（有點窘了）喔！（恢復自己）幸而我還有別的方法使你怕我。錢的力量在這個世界上倒不弱呢，我預備用牠一下。

菲列 唔……是的…這倒難堪了，可不是！

詹姆叔（很得意的）我想在你確是太難堪了。

菲列（深思的）是的。

Brigadier —— 師長，團長。

to go a long way —— 有大效，倒見效，不弱。

(With an amused laugh James settles down to his paper as if the interview were over.)

PHILIP (to himself.) I suppose I shall have to think of another argument. (He takes out a revolver from his pocket and fondles it affectionately.)

JAMES (looking up suddenly as he is doing this—amazed.)
What on earth* are you doing?

PHILIP. Souvenir* from France. Do you know, Uncle James, that this revolver has killed about twenty Germans?

JAMES (shortly.) Oh? Well, don't go playing about with it here, or you'll be killing Englishmen before you know where you are.

PHILIP. Well, you never know. (He raises it leisurely and points it at his uncle.) It's a nice little weapon.

JAMES (angrily.) Put it down, sir. You ought to have grown out of monkey tricks like that in the Army. You ought to know better than to point an unloaded revolver at anybody. That's the way accidents always happen.

PHILIP. Not when you've been on a revolver course and

on earth --- 語助詞以加重語氣而已。

(詹姆叔得意洋洋的笑了一聲，拿好報，坐舒服，好像談話已經完了)

菲列 (自語) 我得找個別的法子。(他從袋裏取出手鎗，很愛好似的玩着)

詹姆叔 (探起頭來，看見他弄鎗，吃了一驚) 你在幹什麼？

菲列 法國帶來的紀念品。叔叔，你知道麼，這管手鎗打死過二十個德國人？

詹姆叔 (簡短的) 喔！別在這裏玩，不然你要打死英國人了。

菲列 唔，那你可不知道了。(他很閒閑的舉起鎗來，準對着他叔叔) 這是件很精緻的小軍器。

詹姆叔 (怒) 放下來。你在軍營裏一定是學會了許多猴子的惡作劇哩。你應該明白些，不要拿了不上子彈的手鎗向人。那常常會發生危險的。

菲列 就是你練習過，知道得很清楚也不相干。并且，這

Souvenir — 紀念品。

know all about it. Besides, it is loaded.

JAMES (*Very angry because he is frightened suddenly.*)

Put it down at once, sir. (*Philip turns it away from him and examines it carelessly.*) What's the matter with you? Have you gone mad suddenly?

PHILIP (*Mildly*). I thought you'd be interested in it.

It's shot such a lot of Germans.

JAMES. Well, it won't want to shoot any more, and the sooner you get rid of it the better.

PHILIP. I wonder. Does it ever occur to you, Uncle James, that there are about a hundred thousand people in England who own revolvers, who are quite accustomed to them and—who have nobody to practise on now?

JAMES. No, sir, it certainly doesn't.

PHILIP (*thoughtfully*.) I wonder if it will make any difference. You know, one gets so used to potting at people. It's rather difficult to realize suddenly that one oughtn't to.

JAMES (*getting up*.) I don't know what the object of all this *tomfoolery** is, if it has one. But you under-

tomfoolery —— 愚蠢的舉動，傻話。

管手鎗是有子彈的。

詹姆叔（猝然吃驚，因此更形憤怒）立刻替我放下來。

（菲列把鎗頭移開，很隨便的玩着）你究竟怎麼啦？你忽然發狂了麼？

菲列（很溫和的）我以為你有興趣的。它打過多少的德國人。

詹姆叔 現在不用再打了，你早點打發牠走路最好。

菲列 說不定。叔叔，你有沒有想到在英國有十萬人有這手鎗，他們打人慣了，現在竟沒人作試驗品了？

詹姆叔 不，我沒想到。

菲列（思索着）這倒沒有關係。你知道，一個人慣常把鎗指人。驟然間要他知道不應該指人，倒是件難事。

詹姆叔（起立）我不懂你講這些傻話有什麼意思。不過

stand that I expect you to come to the office with me to-morrow at nine o'clock. Kindly see that you're punctual. (*He turns to go away.*)

PHILIP (*Softly*). Uncle James.

JAMES (*over his shoulder*.) I have no more—

PHILIP (*in his parade voice*). Damn it, sir! stand to attention when you talk to an officer! (James *instinctively turns round and stiffens himself*.) That's better; you can sit down if you like. (*He motions James to his chair with the revolver.*)

JAMES (*going nervously to his chair*.) What does this bluff* mean?

PHILIP. It isn't bluff, it's quite serious. (*Pointing the revolver at his uncle*). Do sit down.

JAMES (*sitting down*). Threats, eh?

PHILIP. *Persuasion*.*

JAMES. At the point of the revolver? You settle your arguments by force? Good heavens, sir! this is just the very thing that we were fighting *to put down*.*

bluff —— 恐嚇, 恫嚇人的玩意兒。

persuasion —— 以言語說服人。

記住明天九點鐘，我跟你一塊兒到公司去。請你千萬準守時刻。(他轉身預備出去)

菲列 (溫和的)叔叔。

詹姆叔 (別過頭來)我沒有別的——

菲列 (用喊口令的聲音)混賬!跟軍官講話應該立正(詹姆自然而然的轉過身來，硬挺挺的站着)這纔對啦，你喜歡坐就坐。(他以手鎗指領詹姆叔坐)

詹姆叔 (慌亂的回到座上)這恫嚇人的頑意兒什麼意思?

菲列 這不是頑意兒，是十二分嚴重的事。(鎗指他叔叔)坐下。

詹姆叔 (坐下)恐嚇，呀?

菲列 說服你。

詹姆叔 用手鎗來說服人?用武力來解決問題?好天呀!這就是我們前幾年所要打倒的。

to put down —— 打倒。

PHILIP. We were fighting! We! We! Uncle, you're a humorist.

JAMES. Well, "you," if you prefer it. Although those of us who stayed at home—

PHILIP. Yes, never mind about the excess profits now. I can tell you quite well what we fought for. We used force to put down force. That's what I'm doing now. You were going to use force—the force of money—to make me do what you wanted. Now I'm using force to stop it. (*He levels the revolver again.*)

JAMES. You're going to shoot your old uncle?

PHILIP. Why not? I've shot lots of old uncle—*Landsturm*ers.*

JAMES. But those were Germans! It's different shooting Germans. You're in England now. You couldn't have a crime on your conscience like that.

PHILIP. Ah, but you mustn't think that after four years of war one has quite the same ideas about the *sanctity** of human life. How could one?

JAMES. You'll find that juries have kept pretty much the same ideas, I fancy.

Landsturm_{ers} —— 德國國民軍。

菲列 我們所要打倒的！我們！我們！叔叔，你倒是大笑話家。

詹姆叔 好，“你們，”你願意這麼說就這麼說。雖然我們
在家的——

菲列 是拉，現在不必提起餘利稅。我來告訴你們爲什麼
打仗。我們以武力打倒武力。現在我做的完全是一件事。
你用武力——金錢的武力——來壓迫我做你要我做的
事。現在我用武力阻止你的武力。（他把鎗又舉起來）

詹姆叔 你要打你的老叔麼？

菲列 爲什麼不打？德國的叔叔們不知給我打死了多少。

詹姆叔 不過他們是德國人呀！打德國人是不同的。你現
在在英國。你不能有這樣一個罪惡在你良心上罷。

菲列 呀，經了四年的戰爭，對於人生的莊嚴意思，你不
要以爲沒有變更的呀。誰能够不變？

詹姆叔 你要曉得審判官的頭腦却不會有什麼變更罷。

sanctity —— 尊嚴，神聖。

PHILIP. Yes, but revolvers often go off accidentally. You said so yourself. This is going to be the purest accident. Can't you see it in the papers? "The deceased's nephew, who was obviously upse:—"

JAMES. I suppose you think it's brave to come back from the front and threaten a defenceless man with a revolver? Is that the sort of fair play they teach you in the Army?

PHILIP. Good heavens! of course it is. You don't think that you wait until the other side has got just as many guns as you before you attack? You're really rather lucky. Strictly speaking, I ought to have thrown half a dozen bombs at you first. (*Taking one out of his pocket*). As it happens, I've only got one.

JAMES (*Thoroughly alarmed*). Put that back at once.

PHILIP (*putting down the revolver and taking it in his hands*). You hold it in the right hand—so—taking care to keep the lever down. Then you take the pin in the finger—so, and—but perhaps this doesn't interest you?

JAMES (*edging his chair away*). Put it down at once, sir. Good heavens! Anything might happen.

PHILIP (*putting it down and taking up the revolver again.*)

菲列 是的，不過手鎗往往會無意間跳出子彈來的。你剛纔自己也說過。這一次完全是偶然失檢的事。你不見報上登着麼！“死者之親姪，因一時神經錯亂——”

詹姆叔 你從前敵回來，恐嚇一個手無寸鐵的叔叔，以為是勇敢麼？軍營裏教你們這種公平的打仗麼？

菲列 好天呀！當然是的。你以為應該守着等到對方敵人有一樣多的鎗械時再攻擊麼？實在講起來，你還是運氣的。嚴格的說，我應該早向你擲過一打的炸彈了。（由袋中取出一個）湊巧我止有一個。

詹姆叔 （完全嚇壞了）快放好。

菲列 （把手鎗放在桌上，拿着炸彈玩弄）你拿在右手裏——這樣——把柄向下。於是你把針頭隔在指縫裏——這樣——於是——也許你沒有興趣吧？

詹姆叔 （把凳移開）立刻放下來。好天呀！說不定會鬧事的。

菲列 （把炸彈放下，又把手鎗拿起）叔叔，你有沒有想

Does it ever occur to you, Uncle James, that there are about three million people in England who know all about bombs, and how to throw them, and—

JAMES. It certainly does not occur to me. I should never dream of letting these things occur to me.

PHILIP (*looking at the bomb regretfully.*) It's rather against my principles as a soldier, but just to make things a bit more fair—(*generously*) you shall have it. (*He holds it out to him suddenly*)

JAMES (*shrinking back again*). Certainly not, sir. It might go off at any moment.

PHILIP (*putting it back in his pocket*). Oh no; it's quite useless; there's no *detonator**—(*Sternly*). Now, then, let's talk business.

JAMES. What do you want me to do?

PHILIP. Strictly speaking, you should be holding your hands over your head and saying "*Kamerad!*"* However, I'll let you off that. All I ask from you is that you should be reasonable.

JAMES. And if I refuse, you'll shoot me?

PHILIP. Well, I don't quite know, Uncle James. I

detonator —— 爆裂物, 雷管。

到，英國有三百萬人知道怎樣運用炸彈，怎樣擲炸彈，還有——

詹姆叔 當然沒有想到。我做夢也不會想起這種事。

菲列（看着炸彈很悔似的）這與我當兵的原理略有不合，不過要使事情公平（很慷慨的）請了你罷。（突然拿了炸彈伸出手去）

詹姆叔（又驚縮）當然不要。說不定會鬧事的。

菲列（放入口袋中）喔不錯；這是沒用的；炸藥沒有了…
…（很嚴重的）現在，來，商量正事罷。

詹姆叔 你要我怎麼樣？

菲列 嚴格的說，你應該把雙手伸在頭上叫“救命！”但是，我可以原諒你。我只要你以後講理些。

詹姆叔 如果我拒絕，你就開鎗？

菲列 唔，叔叔，我不很確得定。我們明天不妨再演一次。

Kamerad ——（德文）救命。

expect we should go through this little scene again to-morrow. You haven't enjoyed it, have you? Well, there's lots more of it to come. We'll rehearse it every day. One day, if you go on being unreasonable, the thing will go off. Of course, you think that I shouldn't have the pluck to fire. But you can't be quite certain. It's a hundred to one that I shan't—only I might. Fear—it's a horrible thing. Elderly men die of it sometimes.

JAMES. *Pooh!** I'm not to be bluffed like that.

PHILIP (*Suddenly*). You're quite right; you're not that sort. I made a mistake. (*Aiming carefully*) I shall have to do it straight off, after all. One-two—

JAMES (*on his knees, with uplifted hands, in an agony of terror*). Philip! Mercy! What are your terms?

PHILIP (*picking him up by the scruff,* and helping him into the chair*). Good man, that's the way to talk. I'll get them for you. Make yourself comfortable in front of the fire till I come back. Here's the paper. (*He gives his uncle the paper, and goes out into the hall.*)

.....
(James opens his eyes with a start and looks round him in a bewildered way. He rubs his head, takes out

pooh! — 輕蔑辭。

你還欣賞得不够罷，呀？好，以後多多的演幾次。每天練習一次。有一天你不講理，鎗子就會溜出來。當然，你以為我沒有這種膽量開鎗。但是你不能這樣確得定呀。百分之九十九靠不住的。害怕——也是樁可怕的東西。許多年紀大的人就這樣死的。

詹姆叔 哼！我不是這樣容易受騙，

菲列（驟然）你對的；你不是那種人。我錯了。（瞄準）我還是立刻了事罷。—— 二 ——

詹姆叔（跪下，手上舉，怕得魂魄出竅）菲列！可憐我！
你有什麼條件？

菲列（一把拉住他的後頸，放他坐在椅裏）好孩子，這纔說得不錯。條件我來給你。你舒舒服服坐在火爐前面，等我回來。這是報紙。（他把報紙放到叔叔手裏，由廳門下）

詹姆叔驚跳着張大眼向四周望望，神經有點昏亂似

scruff —— 頸背。

his watch and looks at it, and then stares round the room again. The door from the dining-room opens, and Philip comes in with a piece of toast in his hand.

PHILIP (*his mouth full*). You wanted to see me, Uncle James?

JAMES (*Still bewildered*). That's all right, my boy, that's all right. What have you been doing?

PHILIP (*surprised*). Breakfast. (*Putting the last piece in his mouth*) Rather late, I'm afraid.

JAMES That's all right. (*He laughs awkwardly*).

PHILIP. Anything the matter? *You don't look your usual bright self.**

JAMES. I—er— seem to have dropped asleep in front of the fire. Most unusual thing for me to have done. Most unusual.

PHILIP. Let that be a lesson to you not to get up so early. Of course, if you're in the Army you can't help yourself. Thank heaven I'm out of it, and my own master again.

JAMES. Ah, that's what I wanted to talk to you about.

you don't look your usual bright self —— 你不像平時有光

的。他搔搔頭，取出錶，看錶，又向屋子四周望望。餐室的門開了，菲列手裏拿了一塊烘麵包進來。）

菲列（滿嘴是東西）叔叔，你要看我麼？

詹姆叔（還是昏頭昏腦的）那沒有什麼，菲列，那沒有什麼。你在做什麼？

菲列（驚）吃早飯。（把最後一塊放入嘴內）我怕遲拉。

詹姆叔 那沒有什麼。（他很難堪的強笑）

菲列 怎麼拉？你面色不很好呀。

詹姆叔 我——嗑——好像在火爐前睡熟過來。這在我是難得的。最難得的。

菲列 讓你學點聰明，不要起來那末早。如果你在軍營裏，當然你也沒法。謝謝天，我已出了軍營了，可以自己做主張了。

詹姆叔 呀，這正是我要和你商量的。菲列，您坐。（他指

彩；你面色不及平時好呀。

Sit down, Philip. (*He indicates the chair by the fire.*)

PHILIP (*taking a chair by the table*). You have that, uncle; I shall be all right here.

JAMES (*hastily*). No, no, you come here. (*He gives Philip the armchair and sits by the table himself.*) I should be dropping off again. (*He laughs awkwardly.*)

PHILIP. Righto. (*He puts his hand to his pocket. Uncle James shivers and looks at him in horror. Philip brings out his pipe, and a sickly grin of relief comes into James's face.*)

JAMES. I suppose you smoked a lot in France?

PHILIP. Rather! Nothing else to do. It's allowed in here?

JAMES (*hastily*). Yes, yes, of course. (*Philip lights his pipe*). Well now, Philip, what are you going to do, now you've left the Army?

PHILIP (*promptly*). Burn my uniform and sell my revolver.

JAMES (*Starting at the word "revolver"*). Sell your revolver, eh?

PHILIP (*surprised*). Well, I don't want it now, do I?

火爐前的靠臂椅。)

菲列 (坐在桌旁的椅上) 叔叔，你坐那個椅；我這裏很好。

詹姆叔 (急速的) 不，不；你到這邊來。(他請菲列坐靠臂椅，自己坐在桌旁) 我怕又要打瞌睡。(很不自然的笑)

菲列 好拉。(他伸手入口袋。詹姆叔渾身顫慄，害怕似的瞅着他。菲列取出煙斗，詹姆叔纔透過氣來，面上露病容的笑。)

詹姆叔 恐怕你在法國煙抽得很多？

菲列 很多。沒有別的事做。這裏允許麼？

詹姆叔 (急速的) 當然允許，當然允許。(菲列燃煙) 現在，菲列，你已經離開了軍隊，預備做些什麼？

菲列 (毫不加思索的) 焚去軍服，賣掉手鎗。

詹姆叔 (聽得“手鎗”兩字直跳起來) 賣掉你的手鎗，啊？

菲列 (驚) 唔，現在我不要了，對不對？

JAMES. No...Oh no...Oh, most certainly not, I should say. Oh, I can't see why you should want it at all. (*With an uneasy laugh*). You're in England now. No need for revolvers here-eh?

PHILIP (*Staring at him*). Well, no I hope not.

JAMES (*hastily*). Quite so. Well now, Philip, what next? We must find a profession for you.

PHILIP (*yawning*). I suppose so. I haven't really thought about it much.

JAMES. You never wanted to be an architect?

PHILIP (*surprised*). Architect? (*James rubs his head and wonders what made him think of architect.*)

JAMES. Or anything like that.

PHILIP. It's a bit late, isn't it?

JAMES. Well, if you're four years behind, so is everybody else. (*He feels vaguely that he has heard this argument before.*)

PHILIP (*Smiling*). To tell the truth, I don't feel I mind much anyway. Anything you like—except a *commissionaire*.* I absolutely refuse to wear uniform again.

commissionaire —— 小使; 掮客。

詹姆叔 不…… 喔不…… 喔當然不賣，我說，喔，我也
想不出爲什麼你一定要牠。（很不自然的笑）你現在在
英國了。這裏用不到手鎗罷，阿？

菲列 （望着他）唔，用不到，我希望用不到。

詹姆叔 （急速的）對的。唔，現在，菲列，第二步怎麼樣？
我們應該替你找個職業。

菲列 （打呵欠）我想要的。我實在還沒有十分想到這個。

詹姆叔 你不願意做建築師麼？

菲列 （驚）建築師？（詹姆叔搔搔頭，奇怪何以使他想到
建築師。）

詹姆叔 或是別的差不多的事情。

菲列 遲了一點罷，對不對？

詹姆叔 唔，如果你遲四年，人人都得遲四年。（他覺得含
含糊糊的不曉得在什麼地方聽見過這個議論。）

菲列 （微笑）老實說罷，我並沒有什麼成見一定要怎樣。
隨便你喜歡，只要不做學徒。我極端的拒絕再穿制服。

JAMES. How would you like to come into the business?

PHILIP. The jam business? Well, I don't know. You wouldn't want me to salute you in the mornings?

JAMES. My dear boy, no!

PHILIP. All right, I'll try it if you like. I don't know if I shall be any good— what do you do?

JAMES. It's your experience in managing and—er— handling men which I hope will be of value.

PHILIP. Oh, I can do that all right. (*Stretching himself luxuriously*) Uncle James, do you realize that I'm never going to salute again, or wear a uniform, or get wet—really wet, I mean—or examine men's feet or stand to Attention when I'm spoken to, or—oh, lots more things? And best of all, I'm never going to be frightened again. Have you ever known what it is to be afraid—really afraid?

JAMES (*embarrassed*). I—er—well— (*He coughs.*)

PHILIP. No, you couldn't—not really afraid of death, I mean. Well, that's over now. Good lord! I could spend the rest of my life in the British Museum and be happy.....

JAMES (*getting up*). All right, we'll try you in the

詹姆叔 你喜歡進我們的行業來麼？

菲列 果醬事業麼？唔，我不知道。早上你不一定要我向
你招呼罷？

詹姆叔 我的好孩子，不必。

菲列 好，如果你喜歡，我試試也好。不知道我成不成——
你要我做什麼？

詹姆叔 你管理處置人的經驗我相信於我們一定很有價
值。

菲列 喔，這件事我能做。（很舒服的伸長腿）叔叔，你
要明白我不情願跟人打招呼，穿制服，汗流浹背的低
頭站着，說話時立正，跟許多別的麻煩。最要緊的，你
再不要來嚇我。你知道害怕——真正害怕——是多麼
難堪呀？

詹姆叔 （窘）我——嗑——唔——（咳嗽。）

菲列 不，我的意思，你不是真正的怕死。好，現在都
過去了。好天呀！以後我可以成天的在博物院裏尋快
樂了……

詹姆叔 （起立）算數，我們先試用試用你看。我想你先要

office. I expect you want a holiday first, though.

PHILIP (*getting up*). My dear uncle, this is holiday. Being in London is holiday. Buying an evening paper—wearing a waistcoat again—running after a bus—anything—it's all holiday.

JAMES. All right, then, come along with me now, and I'll introduce you to Mr. Bamford.

PHILIP. Right. Who's he?

JAMES. Our manager. A little stiff, but a very good fellow. He'll be delighted to hear that you are coming into the firm.

PHILIP (*smiling*). Perhaps I'd better bring my revolver, *in case** he isn't.

JAMES (*laughing with forced heartiness as they go together to the door*). Ha, ha! A good joke that! Ha, ha, ha! A good joke—but only a joke, of course. Ha, ha! He, he, he!

(*Philip goes out. James, following him, turns at the door, and looks round the room in a bewildered way. Was it a dream, or wasn't it? He will never be quite certain.*)

Curtain

in case — 設有……則…。

一天假罷。

菲列（起立）我親愛的叔叔，這就是放假。在倫敦就是放假。買晚報——穿晚禮服——追共公汽車——這就是放假。

詹姆叔 是，那末，此刻就同我一起去，我將把你介紹給彭福特先生呢。

菲列 好。他是誰呢？

詹姆叔 我們的經理，略板一點，但人是極好。他知道你要到公司來，一定非常喜歡的。

菲列（微笑）我還是帶了手鎗去，也許他不好的話。

詹姆叔（勉強的哈哈大笑，一面和菲列並肩走出門去。）
哈，哈！這是好笑話！哈，哈，哈！真是好笑話——不過當然只是一個笑話。哈，哈！嘻，嘻，嘻！

（菲列下場。詹姆叔跟着他，在門口轉過身來，莫明其所以然似的向屋子四周望望。是夢麼，還是醒着？他永久不會十分肯定。）

——幕——

此
页
空
白

THE GOAL
A DRAMATIC FRAGMENT

BY HENRY ARTHUR JONES

終 局

Characters

SIR STEPHEN FAMARISS, *the great Engineer*

DANIEL FAMARISS, *his son, Engineer*

SIR LYDDEN CRANE, M.D.

ADAMS, *Sir Stephen's Butler*

PEGGIE LOVEL

NURSE CLANDON

SCENE: SIR STEPHEN'S bedroom in Belgravia.

TIME: 1897.

終 局

人：

發馬列斯·施梯芬爵士，大工程師。

發馬列斯·台尼爾，其子，工程師。

卡倫·呂籐爵士，醫學博士。

亞丹，施梯芬爵士的管家。

克萊台看護。

拉味爾·拍奇。

地： 在柏格累維亞施梯芬爵士的臥室。

時： 一千八百九十七年。

THE GOAL

SCENE. *The dressing room of Sir Stephen Famariss, Belgrave Square. A very richly furnished apartment, with every evidence of wealth and luxury. Up stage right an archway, set diagonally, shows a bedroom beyond with foot of brass bedstead placed sideways to audience. The bedroom is dimly lighted. A large bow-window, rather deeply recessed, runs along the left at back, and looks across a courtyard to another house, whose windows are brilliantly lighted. Figures dancing are seen moving across the windows in accordance with indications given through the play. Between archway and window a large handsome bureau. A door left down stage. Down stage right, fireplace with fire burning. A mirror over fireplace. A large comfortable sofa down stage right. A table left of sofa near centre of stage, with bottle of champagne and glasses on it. Another table up stage left above door. Upon it medicine bottles, spirit lamp, and other paraphernalia* of a sick room. A large pier looking-glas.* up stage above sofa. Other furniture as required,*

paraphernalia —— 病室中之必需品。

終 局

佈景 施梯芬·發馬列斯爵士的穿衣室（臥室的外間），在柏格累維亞。這是一間極其奢華考究的臥房，處處表示着奢侈富有。台前右首有拱門一（與前台成直角），在台下能看見裏面斜置的銅床的脚。臥室裏的光很暗。台後左首有一扇深框的大的半圓形窗，望出去穿過一片天井又是一所房子，那房子的窗內都照着雪亮的燈光。窗內還看得見跳舞者的幢影（詳細指導見劇中的按語）。拱門和窗的中間有華美的大梳裝檯一。左首台後有一門。右首台後一壁爐，火熒熒的燒着。壁爐上有鏡一。右首台後大沙發一。沙發左首——近台中間了——桌一，桌上一瓶香賓酒，幾隻酒杯。前台左首門邊又有一桌，桌上有藥瓶火酒燈和別種病房中必需的附屬品。沙發上面的牆上掛大着衣鏡一。其餘必需的家具，無不精緻考究異常。時間，大約是四月某晚上十點鐘左右。幕啓時施梯芬·發馬列斯爵

pier looking-glass —— 掛在壁上之着衣鏡。

all indicating great wealth and comfort. Time, about ten on an April evening. Discover on sofa, asleep, Sir Stephen Famariss. A rug is thrown over him, and his head is buried in a pillow, so that nothing is seen of him but a figure under the rug. Nurse Clandon, in nurse's costume, about thirty, is seated in chair at table, reading. The door, left, is very softly opened, and Sir Lydden Crane enters, a little, dry, shrewd, wizened old man about seventy, with manners of a London physician. Nurse rises and puts down her book.

CRANE. Well? How has he been all the afternoon?

NURSE. Just as usual. He won't keep quiet. About an hour ago he fell asleep. [*Pointing to Sir Stephen.*

CRANE. Mr. Daniel Famariss has not arrived?

NURSE. No. He sent another telegram for him this evening. And he keeps on asking for the evening papers.

CRANE. Well?

NURSE. I've kept them from him. They all have long accounts of his illness. (*Taking an evening paper from under the table cover, giving it to Crane*) Look!

CRANE (*taking paper, reading*). "Sir Stephen Famariss, the great engineer, is dying—" Hum!

士睡熟在沙發上。身上蓋着絨氈，頭埋在一個軟枕裏，所以台下看不出是誰，只見絨氈下睡着——個人罷了。克萊台看護，穿着看護的衣服，三十歲左右光景，坐在桌邊椅子上看書。左首的門輕輕的開啓了，卡倫·呂籐爵士上；他是位瘦小，玲瓏，乾枯的老人，年約七十歲，舉動完全是一個倫敦醫生。看護起立，放下書。

卡倫 好一點麼？今天下午怎麼樣？

看護 還是老樣。他不肯安靜。一點鐘前他睡熟了。（手指施梯芬爵士。）

卡倫 發馬列斯·台尼爾先生還沒有到麼？

看護 沒有。今晚上他又打了一個電報去。他老是要晚報看。

卡倫 唔？

看護 我不給他。報上詳詳細細載着他的病情。（把報從檯布下抽出來，給卡倫）你瞧！

卡倫（取報，讀）“大工程師發馬列斯·施梯芬爵士，將死——”哼！

[A very gentle knock is heard at door left. Nurse goes to it, opens it. Adams comes in a step.]

ADAMS. I beg pardon. Mrs. Lovel has sent in to ask how Sir Stephen is; and to say that she's very sorry the ballroom is so near his bedroom; and if the noise of the ball will upset Sir Stephen, she'll be very pleased to put it off, and send her guests away?

NURSE. What do you think, Sir Lydden?

CRANE. All excitement is very dangerous for Sir Stephen. The next attack may be fatal. Will you give my compliments to Mrs. Lovel, and say that since she is so kind I will beg her to postpone to bail?

[Sir Stephen stirs, throws off the quilt. He is in a rich dressing-gown. A wiry, handsome, very intellectual-looking* man about seventy-five; well-seasoned,* vigorous frame; pale, sharp, strong features, showing signs of great recent pain.]

SIR STEPHEN. Will you give my compliments to Mrs. Lovel, and say that since she is so kind I will beg her to do nothing of the kind. What *rubbish*,* Crane! Because I happen to be dying, to stop the innocent

intellectual-looking —— 聰明樣式的。

well-seasoned —— 成熟。

(左首門上有很輕的敲門聲。看護過去開門。亞丹走進門一步。)

亞丹 對不起。拉味爾太太差人來問施梯芬爵士好點沒有；她說很抱歉 那跳舞廳很近他的臥室；如果跳舞的聲音，要吵鬧施梯芬爵士的，她情願把跳舞改期，送客人回家去？

看護 呂籐爵士。你看怎樣？

卡倫 一切興奮都於施梯芬爵士有危險的。再發起來就沒救的了。請你替我問拉味爾太太好，說她既竟這樣要好，就請她改期罷。

(施梯芬爵士在沙發上轉動身體。他穿了一件很華麗的家常便衣。他是一位瘦長，清秀，聰明樣式的七十五歲的老人；骨格壯健；容貌清癯，不過有忍受過痛苦的表記。)

施梯芬 請你替我問拉味爾太太好，說他既竟這樣要好，千萬不要爲我改期。卡倫，太傻了！因爲我要死了，去打

rubbish —— 廢物。

pleasure of a couple of hundred young people! Thank Mrs Lovel very much, Adams, for sending in, and say that I'm not at all sure that I shall die to-night; but that if I do, her dancing won't in the least interfere with my dying, and I hope she won't allow my dying to interfere with her dancing. I very much wish the ball *to take place*.* (*Very imperiously*) It's not to be put off! You understand?

ADAMS. Yes, Sir Stephen. [*Going.*]

SIR STEPHEN. And, Adams, give my compliments to Mrs. Lovel, and say that if she doesn't mind, I should like to see Miss Lovel in her ball dress for a moment before the ball. Say that I'm quite presentable, and I won't frighten Miss Lovel. [*Exit Adams.*]

SIR STEPHEN. Well, Crane, am I going off this time?

CRANE. This last attack coming so quickly after the other is very alarming and—very dangerous.

SIR STEPHEN. Yes, but am I going to pull through again, or must I *put up the shutters*?*

CRANE. Well—well—

SIR STEPHEN (*seeing paper on table where Crane has put*

to take place — 舉行

斷一二百個年青人的快樂！多謝拉味爾太太差人來問，亞丹，並且對她說我也不很確得定今天晚上會死；即使要死，她的跳舞決不妨礙我的死，我希望她不以我的死有礙她的跳舞就好了。我很喜歡有跳舞。（傲慢似的）千萬不要改期！你明白麼？

亞丹 明白的，施梯芬爵士。

施梯芬 並且，亞丹，替我問拉味爾太太好，說如果她不介意的話，我很喜歡看一看拉味爾小姐穿了跳舞衣裳的玉貌，請她沒有跳舞前來一分鐘。對她說我的樣子見得來人，不會嚇拉味爾小姐的。（亞丹下）

施梯芬 唔，卡倫，我馬上就會死麼？

卡倫 你最近接連很快的發了幾次，很嚇人並且——很危險。

施梯芬 是的，不過我還可以一樣的忍熬過去罷，還是不得不要關門閉戶了？

卡倫 唔——唔——

施梯芬 （看見桌上卡倫剛放下的報紙）這是今天的晚報

to put up the shutters —— 關上百葉窗；死。

it). Is that to-night's paper? (*No reply*) Give it to me.

CRANE (*deprecatingly*). Famariss—

SIR STEPHEN. Give it to me.

[*Crane gives it to him reluctantly.*]

SIR STEPHEN (*reading from paper*). "Alarming illness of Sir Stephen Famariss. *Angina Pectoris*.* Fatal symptoms. Sir Stephen Famariss, the great engineer, is dying—" There's nothing like making sure of your facts.

CRANE. Too sure!

SIR STEPHEN (*drily*). So I think. What do you say? How long am I going to live?

CRANE. Well—

SIR STEPHEN. Come out with it, old friend. I'm not afraid to hear.

CRANE. With the greatest care, I see no reason why you shouldn't live some weeks—or months.

SIR STEPHEN. Shall I live long enough to carry out my M lford Haven scheme? Tell me the truth.

Angina Pectoris — 胸喉炎。

麼？沒有回覆)給我。

卡倫 (懇求他不要看)發馬列斯——

施梯芬 給我。

(卡倫遲疑的給了他。)

施梯芬 (讀報)“發馬列斯施梯芬爵士驚人重診。胸喉炎。

危在旦夕。大工程師發馬列斯施梯芬爵士將死——”那

麼他們的話完全不照你的證明說的。

卡倫 一點也不照!

施梯芬 (乾脆的)我也這麼想。你怎麼說?我還能活多久?

卡倫 唔——

施梯芬 說出來,老朋友。我不怕的。

卡倫 只要十二分小心,你一定再可以活幾星期——幾個月。

施梯芬 我能够活到完成我彌爾福得的計劃麼?告訴我老實話。

CRANE. No. You certainly won't.

SIR STEPHEN (*shows intense disappointment*). You're sure?

CRANE. I'm sure.

SIR STEPHEN. But I shall live long enough to start it, to put it into other hands, into my son's hands—if the rebellious fool will only learn wisdom and make it up with me before I die. I shall live long enough for that?

CRANE. No. I fear not.

SIR STEPHEN (*going to bureau*). But I've got a third of it on paper. (*Taking out plans*) I've kept it here. I've worked at it when I couldn't sleep. If I can last out another six months, I can do it. Come, Crane, don't be stingy. Give me another six months! Eh?

CRANE. Famariss, you won't last six months even with the greatest care. You may not last six weeks—

SIR STEPHEN. Nor six days?

CRANE. Nor six days.

SIR STEPHEN. Nor six hours?

CRANE. Oh—!

卡倫 不能。你一定不能。

施梯芬 (表示大大的失望)你確得定麼?

卡倫 我確得定。

施梯芬 但是我應該可以活到開過計劃的頭。交到別人手裏,我兒子的手裏——如果這悻逆我的蠢驢,學到了聰明,在我死之前,回來跟我討饒。這一點時間我該活得到罷?

卡倫 不能。我怕不能。

施梯芬 (走向梳裝檯)不過三分之一已經寫在紙上了。(取出計劃)我藏在這裏。我睡不熟的時候就寫。如果我再活六個月,就能夠完成牠了。來, 卡倫,不要那樣小氣。再給我六個月罷!啊?

卡倫 發馬列斯,隨你怎樣小心,也活不了六個月。恐怕六個星期都難——

施梯芬 六天都不能麼?

卡倫 不能。

施梯芬 六點鐘都不能麼?

卡倫 喔——!

SIR STEPHEN. Nor six hours. Thank you. I'm prepared.

CRANE. Your son hasn't come yet?

SIR STEPHEN. No. I've telegraphed him twice—and my terms.

CRANE. Is it worth while—of course, you know best—
is it worth while to stick out for terms when—?

SIR STEPHEN. When one is in face of death. Yes—on a matter of principle. If Dan comes here, he comes on my terms. I'll keep my word; I won't set eyes on him—he shan't pass that door until he owns he was wrong.

CRANE. But—

SIR STEPHEN (*getting excited*). But he was wrong. He was wrong, and no power on earth shall make me—

CRANE (*soothing him*). Hush! If he does come, you must avoid all excitement in meeting him. Your only chance of prolonging your life is to keep absolutely quiet. You must *lay up** all day—

SIR STEPHEN. Lay up all day! Don't talk nonsense!

to lay up — 躺着。

施梯芬 六點鐘都不能。謝謝你。我準備好了。

卡倫 你兒子沒有回來麼？

施梯芬 沒有。我打了兩次電報——還有我的條件。

卡倫 不知有沒有必要——當然你知道得最清楚——不知有沒有必要講條件，到這種——？

施梯芬 到這種決死的時候。要的——這是個人信條的事；如果台尼爾回來，他是接受了我的條件來的。我不失信；如果他不認錯，我決不願見他的面，他也不許走過我這扇門。

卡倫 不過——

施梯芬 （興奮起來）不過他是錯的。他是錯的。世界上沒有一種權力能使我——

卡倫 （安慰他）靜一靜！如果他來了，你必得免除一切的興奮見他。你要生命延長，只有絕對的安靜。你一定要整天的躺在床上——

施梯芬 整天的躺在床上！別瞎說了！

CRANE. If you don't—

SIR STEPHEN. If I don't—

CRANE. You may die at any moment.

SIR STEPHEN. But if I do, I'm dead already. No, Crane, I'll live to my last moment, whenever it comes. When I do take to my bed, I'll take to it once for all, in the churchyard, beside my Peggie! (*Very softly, very tenderly, half to himself*) My Peggie! My Peggie! If I do go off, I shall see her again, I suppose—if it isn't all *moonshine!** Open the window, Nurse! It's getting hot here! (*The Nurse opens window*) Open that champagne, Crane, and pour yourself out a glass, and pour me out a glass. My Peggie! My Peggie! I wonder if it is all moonshine!

[*The musicians in the ballroom opposite begin to tune up their fiddles. Nurse comes down.*]

SIR STEPHEN. That's right! Tune up! Tune up! And Peggie Lovel promised me the first dance! Tune up!

NURSE You must keep quiet—

SIR STEPHEN (*pettishly*). Run away! Run away!

moonshine — 虛妄。

卡倫 如果你不躺——

施梯芬 如果我不躺，怎麼樣？

卡倫 你什麼時候都可以死。

施梯芬 如果是真的，我早該死了。不能，卡倫，我要生活到最後的一分鐘，不管牠是什麼時候。我要是躺下來，就準備不起來了，躺在教堂的墓地上，我的拍奇的旁邊！（很溫柔，很富情感的，半向自己說）我的拍奇呀！我的拍奇呀！我死了，又可以看見她了；我想可以罷——如果陰司不是空虛的話！看護，把窗打開！這兒熱起來了！（看護開窗）卡倫，開瓶香賓，倒一杯你自己，倒一杯給我。我的拍奇呀！我的拍奇呀！我不知道陰司是真的還是空虛的！

（跳舞廳上的樂師已在調胡琴上的弦線了！看護走下來。）

施梯芬 這纔對呀！奏起來！奏起來！拍奇拉味爾答應我跳最先的一場舞！奏起來！

看護 你一定要靜靜心——

施梯芬 （怒）滾開去！滾開去！

[Crane makes Nurse a sign, and she goes off into bedroom. Crane has opened the champagne and poured out two glasses. He brings one to Sir Stephen.]

SIR STEPHEN. It's the eighty-four Saint Marceaux. I've left you half what's left of this, Crane, and I've left my mule of a boy the other half. He's my heir. I won't see him; no, not if I——

CRANE. Hush! Hush!

SIR STEPHEN. I won't see him unless he submits. But I've left him every penny, except what goes to charities and churches. It's very puzzling to know what to do with one's money, Crane. I've left a heap to charities, and I've squared all the churches. I hope it won't do much harm. (*A little chuckle*) There's one thing I regret in dying, Crane: I shan't be able to hear my funeral sermons. But you will——

CRANE. Don't make too sure. I may go off first; but if I am doomed, I hope the oratory will be of as good a *vintage** as this.

SIR STEPHEN. It ought to be, considering what I've left them all. Give them a hint, Crane, not to white-wash my sepulchre with any lying cant. Don't let

vintage —— 葡萄酒。

(卡倫給她一個暗號，看護走入臥室。卡倫打開一瓶香賓，倒出兩杯酒來，送一杯給施梯芬爵士。)

施梯芬 這是八十四個聖馬索。卡倫，我送你一半，其餘一半留給我那個小畜生。他是我的後代。我不願見他；不，如果我不——

卡倫 靜！靜！

施梯芬 他不服從我，我不見他的面。但是我的產業除了捐給慈善機關和教堂外，每個辨士都傳給他。卡倫要知道怎樣支配錢最適當，實在是件麻煩的事。我送給慈善機關一大堆錢，各個教堂都有津貼。我希望這沒有害處的。(略作笑聲)卡倫，只有一件事我死了不甘心：我不能聽見我自己喪葬時的教士訓話。不過你可以——

卡倫 不要這樣肯定。說不定我會先死的；但如果我死了，我希望教士訓話跟這酒一樣的甘美。

施梯芬 照我所送給他們的錢，應該是這樣罷。卡倫，給他們一個暗示，叫他們不要把我的坟墓，滿塗着謊。也

them make a *plaster-of-Paris** saint of me! I won't have it! I won't have it! I've been a man, and never less than a man. I've never refused to do the work that came in my way, and, thank God, I've never refused to taste a pleasure. And I've had a rare good time in this rare good world. I wish I'd got to live it all over again!

CRANE. You do?

SIR STEPHEN. Yes; every moment of it, good and evil, pleasure and pain, love and work, success and failure, youth and age, I'd fill the cup again, and I'd drain it to the *dregs** if I could. You wouldn't?

CRANE. No. Once is enough for me.

SIR STEPHEN. You see, Crane, before starting in life, I took the one great step to secure success and happiness.

CRANE. What's that?

SIR STEPHEN. I made an excellent choice of my father and mother. Not rich. Not aristocratic. But a good, sound, healthy stock on both sides. What's the cause of all the weak, *snivelling** pessimism we hear?

plaster-of-Paris —— 石膏粉像。(因發明於巴黎附近,故名)。
dregs —— 渣滓,廢物。

不要當我是粉飾的菩薩！我不情願的！我不情願的！我一向是個人，從不曾失掉一個人應有的膽量，做不如人的事。什麼工作到我面前來的，我都做。並且，謝謝上帝，我也沒有拒絕過享受快樂。所以在這難得的好世界上，我享受過難得的好光陰。我願意從新再活一遍！

卡倫 真的麼？

施梯芬 真的；每一分鐘，好的壞的，快樂的，痛苦的，愛情和工作，成功和失敗，青年和老年，我願意再倒得滿滿的，喝得痛痛快快的，只要我能夠。你不喜歡麼？

卡倫 不。一次已經够了。

施梯芬 你瞧，卡倫，我在未有生命之前，先做了一件必能得成功和快樂的事。

卡倫 什麼事？

施梯芬 我的父母選得非常好。不富。不是貴族。可是兩方面都很慈祥，心身都很健全的。一切我們所聽到的柔弱啜泣的悲嘆是什麼緣故？我們四周十分之九的悲

snivelling pessimism —— 啜泣的悲觀。

What's the cause of nine-tenths of the misery around us—ruined lives; shattered health; physical, moral, intellectual beggary? What's the cause of doctors' bills?

CRANE. Well, what is?

SIR STEPHEN. Men and women exercise no care in choosing their fathers and mothers. You doctors know it! You doctors know it! Once choose your father and mother wisely, and you can play all sorts of tricks with your constitution. You can drink your half bottle of champagne at seventy-five and enjoy it! Another glass!

CRANE. No, I must be going! (*Rising*) And (*tapping bottle*) you mustn't take any more.

SIR STEPHEN. Don't talk nonsense! Sit down! Sit down! Another glass! *Hobnob*,* man; hobnob! Life's but a *span*!* Why, this may be the last time, eh?

CRANE. Any time may be the last time. Any moment may be the last moment.

SIR STEPHEN. Well, then, let's enjoy the last moment!

Hobnob —— 隨便喝。

衰——失敗的生命，羸弱的身體，體育上，道德上，智識上的破產——都爲什麼緣故？醫生的賬單又是爲什麼來的？

卡倫 唔，爲什麼？

施梯芬 男女沒有小心去選適當的父母。你們醫生是知道的！你們醫生是知道的！只要父母選得好，你身體上什麼玩意兒都可以享受。你在七十五歲還可以吃半瓶香賓，享受酒的快樂！再來一杯！

卡倫 不，我要走了！（起立）還有（擊瓶）你不能再喝了。

施梯芬 別胡鬧！坐下來！坐下來！再喝一杯！老朋友，隨便喝也好，隨便喝罷！人生一忽兒就過去了！這說不定是最後一次。啊？

卡倫 隨便什麼時候都說不定是最後的。隨便那一分鐘都可說是最後一分鐘。

施梯芬 好，那末讓我們享受那最後一分鐘罷。我告訴

span —— 瞬息間耳。

I tell you, Crane, I'm ready. All my affairs are in perfect order. I should have liked to finish that Milford Haven scheme; but if it isn't to be—(*deep sigh*)
—Hobnob, man; hobnob!

CRANE. What a lovely wine!

SIR STEPHEN. Isn't it? I remember *Goethe** says that the man who drinks wine is damned, but the man who drinks bad wine is doubly damned. Pray God you and I may be only damned once, Crane.

CRANE. Oh, that's past praying for—in my case!

SIR STEPHEN. Eighty-four! I was boring a hole through the Rockies that summer—ah, Crane, what glorious summers I've had!—seventy-five glorious golden summers—and now—Hobnob, man; hobnob! You've had a good *innings*,* too, Crane.

CRANE. *Hum!** Pretty fair. I eat well, drink well, sleep well, get my early morning jog in the Park and enjoy it, get my two months on the moors, and enjoy them. I *feel as fit** to-day as I did thirty years ago. There's only one pleasure that fails me—(*with a grimace at Sir Stephen*)—Gone! Gone! Gone!

Goethe — 德國大詩人 (1749-1832)

innings — 入款。

你，卡倫，我預備好了，我的事情大小都弄妥貼了。我當然很喜歡完成我密爾福得的計劃；但是不能夠了——（深深的歎一口氣）——隨便喝；老朋友，隨便喝！

卡倫 這酒真好！

施梯芬 可不是麼？我記得歌德說過，喝酒的人是要受罰的，喝壞酒的人應該兩倍的受罰。謝謝上帝你我只要受罰一次好了，卡倫。

卡倫 喔，不過照我的情形——謝上帝的已經過去了！

施梯芬 八十四！我有一次夏天在落機山掘山洞！呀，卡倫，那個夏天真光榮燦爛呀！七十五個金黃燦爛的夏天呀——而現在——隨便喝，老朋友，隨便喝！卡倫，你的收入也不壞罷。

卡倫 唔！很公道。吃得好，喝得好，睡得好，每天早上到公園散步一會，很享點快樂，兩個月在鄉間曠野裏，也很樂意。我現在跟三十年前一樣的健康。只有一樣快樂我享不到了——（向施梯芬作醜臉）——完了！完了！完了！

Hum! —— 滿足的驚嘆詞。

to feel fit —— 健康。

SIR STEPHEN. Don't fret about that! We thought it a pleasure, old crony, while it lasted. Now it's gone, let's call it a plague and a sin, and thank God for giving us a little peace in our old age. Ah, dear, dear, what a *havoc** women have made of the best half of my life; but—(*brightening*)—I've left some good work behind me, in spite of the *hussies!** And, thank Heaven, my *throat* has held out to the last. [*Drinking.*

CRANE (*drinking*). And mine!

SIR STEPHEN. Crane, what was that joke that came up at poor Farley's funeral?

CRANE. Joke?

SIR STEPHEN. Don't you remember while we were waiting for them to bring dear old Farley downstairs, Maidment began telling that story about the geese and the Scotch-boy—

CRANE. Yes, yes; to be sure! [*Beginning to laugh.*

SIR STEPHEN. And just as we were enjoying the joke, we suddenly remembered where we were, and you pulled us up, and spoilt the joke!

CRANE. Yes, yes, I remember.

havoc —— 敗壞。

施梯芬 不要煩惱這種事！能享受的時候，我的老知己，當牠一件樂事。現在已經喪失了，就稱牠是瘟疫，稱牠是罪惡，並且謝謝上帝，給我們老年時一點安靜。呀，呀，我一生最好的一半全為女人弄糟了；不過——（又快樂起來）——雖則有這班騷東西跟我搗亂，我還留一點成績給後世！謝謝天，我的喉嚨一直沒有壞。（喝酒）

卡倫（喝酒）我也是！

施梯芬 卡倫，你記得可憐的法婁下葬的時候是怎樣的一樁笑話？

卡倫 笑話？

施梯芬 你記得麼，我們正在等法婁的屍身搬下樓來時，美德門剛在開頭講鵝與蘇格蘭孩子的故事——

卡倫 是的，是的；不錯的！（開始笑了）

施梯芬 我們正在聽笑話好笑，忽然記得我們所在的地方，你就喊住我們，把笑話弄糟了！

卡倫 是的，是的，我記得。

hussies —— 淫婦。

SIR STEPHEN. Crane, if Maidment tells that story at my funeral, don't *pull him up** —

CRANE. Eh?

SIR STEPHEN. It's a good joke, man! Don't waste it! Have your laugh out, and say from me that, other conditions being favourable, I'm enjoying it as heartily as any of you! You will, eh? You will?

CRANE. Yes, I will! I will!

[They both laugh a little. Adams opens door left, and comes in a step.]

ADAMS. Miss Lovel has come, Sir Stephen.

SIR STEPHEN. Show her in, Adams. *[Exit Adams.]*

CRANE. I must be going.

[Reënter Adams, showing in Peggie Lovel, a débutante of eighteen, in her first ball dress; radiant, excited, beautifully dressed, a vision of girlish loveliness.* She is frivolous and self-conscious, and full of little airs and graces, constantly glancing at herself in the two mirrors.]*

to pull up — 叱止。

débutante — 含苞初放的處女。

施梯芬 卡倫，如果美德門在我下葬時講笑話，你們不要
喊住他——

卡倫 啊？

施梯芬 老朋友，這是個很好的笑話！別浪費了！笑個痛快，說我如果其他的情形都很滿意，我跟你們一樣的會欣賞這笑話。你要說的，啊？你要說的？

卡倫 好，我說！我說！

（他們都笑起來。亞丹開左門，走上一步。）

丹亞 施梯芬爵士，拉味爾小姐來了。

施梯芬 請她進來，亞丹。（亞丹下）

卡倫 我要走了。

（亞丹又上，領進拍奇拉味爾小姐，她是位含苞初放的十八歲姑娘，第一次穿跳舞衣：，喜氣盈盈，興奮得什麼似的，穿着極美麗的衣服，顯然是處女美的幻象的具體化。她性情浮躁，對於自己有點神經過敏：一舉一動很有些小架子小風情，不時在兩鏡中瞭望自己的影子。）

· vision of girlish loveliness — 處女美的幻像。

ADAMS (*announcing*). Miss Lovel. [Exit Adams.

SIR STEPHEN. Come in, Peggie. I mustn't call you Peggie any more. Come in, Miss Lovel.

PEGGIE. Mamma said you would like to see me for a minute before the ball!

SIR STEPHEN. If you don't mind.

PEGGIE. How d'ye do, Sir Lydden? [*Shaking hands.*

CRANE. How d'ye do, Miss Lovel? Good night, Sir Stephen. [*Holding out hand.*

SIR STEPHEN. Don't go, *old chum*.*

[*Taking his hand, retaining it, keeping Crane.*

CRANE. I must. (*Taking out watch*) I have a *consultation** at eleven.

SIR STEPHEN (*piteously*). Don't go, old chum.

CRANE. It's really pressing. It's Lord Albert Swale. He won't last till the morning.

SIR STEPHEN. Don't go. I may be meeting him soon, and I'll make your apologies. (*Very piteously*) Don't go, old chum!

old chum —— 知己朋友的親密稱呼。

亞丹 (報名道)拉味爾小姐。(亞丹下)

施梯芬 請進，拍奇。我不能再稱你拍奇了，請進，拉味爾小姐。

拍奇 媽說您要我在跳舞前見我一面！

施梯芬 如果你不見怪的話。

拍奇 呂籐爵士，您好？(拉手)

卡倫 您好，拉味爾小姐？再見，施梯芬爵士。(伸出手)

施梯芬 不要走，老朋友。

(他執住卡倫的手不放他走。)

卡倫 我一定要走的。(取出表來)我十一點鐘還有次出診。

施梯芬 (可憐似的求他)別走，老朋友。

卡倫 真有要緊事。這是亞爾伯特·綏爾公爵。他不到天亮就要死了。

施梯芬 別走。說不定我不久就會遇見他，我替你致歉就是了。(很可憐似的)別走，老朋友！

consultation —— 醫生的診治。

CRANE. I must. (*Nurse enters from bedroom*) Nurse, I want a word with you downstairs. (*Nurse crosses to left, and exit. To Sir Stephen*) I'll look in, the first thing in the morning.

SIR STEPHEN. Do. You'll find me—at home.

CRANE. Good night. Good night, Miss Lovel.

PEGGIE. Good night, Sir Lydden.

CRANE (*in a low tone to Peggie*). You mustn't stay long, and you mustn't let Sir Stephen excite himself. (*To Sir Stephen*) I'd rather see you in bed—

SIR STEPHEN (*very impatiently*). Tut!* Tut! Tut! I won't be buried before I'm dead. (*Rather curtly*) Good night. (*Crane waits. Imperiously*) Good night! (*Crane is going*) And, Crane, remember—no whitewash on my sepulchre! [*Exit Crane, left. Peggie meantime has taken off her cloak. All through she is eager and excited, glances at herself in the glasses very often.*]

PEGGIE. I'm so sorry you're ill, Sir Stephen.

SIR STEPHEN. I'm not ill, my dear. The old machine seems just as strong and tough as ever, only—it's gone

Tut! —— 反抗的驚嘆詞。

卡倫 我不能不走。(看護由臥室上)看護，我要跟你在樓下說一句話。(看護穿台至左首，下。)我明天早上，最先來看你。

施梯芬 好。你一定找到我——在家的。

卡倫 再見。再見，拉味爾小姐。

拍奇 再見，呂藤爵士。

卡倫 (低聲向拍奇道)你不要耽擱太久，也不要使施梯芬爵士興奮。(向施梯芬)我看你睡在床上再走——

施梯芬 (很不耐煩)咄!咄!咄!我沒有死，不願意先埋葬。(簡短的)再見。(卡倫等着。施梯芬就很專橫的說道)再見!(卡倫向門走去)還有，卡倫，別忘記——不要粉飾我的坟墓!(卡倫由左門下。拍奇此時已把外褂脫去。她直到下場老是很熱切很興奮，時時很敏速的看她鏡中的影子。)

拍奇 我很難過你病了，施梯芬爵士。

施梯芬 我親愛的，我沒有病。這老機器還跟從前一樣的

“crack” in a weak place. Well, I’ve knocked it about all *over the world**for seventy-five years, and if it hadn’t gone crack in one place, I suppose it would in another. Never mind me. Let’s talk about you. Go and stand there, and let me look at you.

PEGGIE (*displaying her dress*). Do you like me? Do you like my dress?

SIR STEPHEN. It’s a triumph!

PEGGIE (*chattering on*). You can’t imagine what trouble mamma and I have taken over it. Long sleeves are coming in for evening wear. So I had long sleeves at first. I was all sleeves. So I had them taken out and short sleeves put in. The dressmaker made a horrible muddle of them. So we tried long sleeves again. I looked a perfect fright!

SIR STEPHEN. I won’t believe it.

PEGGIE. Yes, I did, I assure you. So at the last moment I had the long sleeves taken out and the short sleeves dodged up with lace. Which do you like best? Long sleeves or short sleeves?

SIR STEPHEN. Long sleeves for ugly arms—short sleeves for beautiful arms!

康強堅韌，只不過——在一處軟弱的地方起了一條裂縫。我在世界上東衝西敲有七十五年了，如果這個地方不破裂，別的地方也要破裂的。別管我。談你罷。你站在那兒，讓我細細的瞧你。

拍奇（誇耀她的服裝）你喜歡我麼？喜歡我的衣服麼？

施梯芬 這簡直是勝利！

拍奇（喋喋的說下去）你猜不出媽跟我爲了這件衣服，不知有多大的麻煩。晚上穿長袖管漸漸的時起來了。所以我先做長袖的，可是整件衣服都給長袖佔去了。所以把長袖去掉，換短袖。可是給裁縫弄得一團糟。所以又試長袖。可是我簡直像個鬼！

施梯芬 我不相信。

拍奇 真的，實在的。所以最後又把長袖去掉，用花邊把短袖鑲上去。你看那一種好？長袖好還是短袖好？

施梯芬 長袖是給難看的臂穿的——短袖是給好看的臂穿的！

PEGGIE (*frowning at him and shaking her head*). Ah!

What do you think of the bodice?

SIR STEPHEN. Enchanting!

PEGGIE. It is rather neat, isn't it?

SIR STEPHEN. Neat? I should call it gorgeous!

PEGGIE. Oh, you must see the one I've got for the Lardner's dance next Monday. Would you like to see it?

SIR STEPHEN. Very much—on Monday.

PEGGIE. I'll run in for a moment before I go.

SIR STEPHEN. Do.

PEGGIE. That's a square-cut bodice. This is a round-cut bodice. Which do you like best? Round-cut bodice or square-cut bodice?

SIR STEPHEN. To-night I like round-cut bodice. On Monday I think I shall prefer a square-cut bodice.

PEGGIE. I think I prefer a square-cut bodice. I had a square-cut bodice to this at first. I looked a perfect monster, so I had it taken out and this round-cut bodice put in. I'm not sure that it's quite right now, and I've tried it on fifty times—I'm worrying you to

拍奇 (向施梯芬聳額搖頭)呀:你看這胸衣怎麼樣?

施梯芬 可愛極了!

拍奇 很素淡,可不是?

施梯芬 素淡!我說華麗極了!

拍奇 喔,你得瞧瞧我預備赴下星期一賴納跳舞會的那個胸衣。你喜歡看麼?

施梯芬 很喜歡看——下星期一。

拍奇 我打扮好了,再跑進來給你瞧瞧。

施梯芬 好。

拍奇 那是個方角的胸衣。這是個圓角的。你喜歡那一種?圓角的,還是方角的?

施梯芬 今天晚上我喜歡圓角的胸衣。到星期一我想我會喜歡方角的。

拍奇 我倒喜歡方角的,起先我帶一個方角的。照照鏡子,簡直像個魔鬼,所以我換了這個圓的。我不知道這個究竟稱不稱,我試了至少有五十次——恐怕把您煩

death.

SIR STEPHEN. No! no!

PEGGIE. Yes, I am, and I can't stay five minutes. Are you sure you wouldn't rather have the ball put off? We will put it off even now, if you wish.

SIR STEPHEN. Not for the world! not *for the world!**

PEGGIE. That's so good of you! But I really think you'll be better to-morrow. I'm sure you will. You aren't really very ill, are you? Do you like this embroidery? [*Pointing to trimming on her skirt.*]

SIR STEPHEN. It's beautiful! Isn't it Indian work?

PEGGIE. Yes; handmade. It took a man twelve or fifteen years to make this one strip.

SIR STEPHEN. A quarter of a lifetime to decorate you for a few hours. It was time well spent. Ah, Peggie, that's the sum and meaning of all our toil and *money-grubbing!**

PEGGIE. What is?

SIR STEPHEN. To make our women-folk beautiful. It all comes to that in the end. Let Nature and Art

for the world — 無論如何。

money-grubbing — 掘錢; 賺錢。

死了。

施梯芬 不！不！

拍奇 我想是的，並且我也不能耽擱五分鐘之久。你真的不要把跳舞改期麼？如果你要，就在這個時候也可以做得到的。

施梯芬 無論如何不要！無論如何不要！

拍奇 這是你的好意！不過我想你明天會好一點的，我確定你會好一點的。你病得不很利害罷，可不是？這種繡花你喜歡麼？（指着裙緣上的花邊）

施梯芬 好看。印度貨麼？

拍奇 是；手工做的。這一條要做十二或十五年纔完工哩。

施梯芬 人家化了四分之一的生命，來給你做幾點鐘的裝飾。這種時間可稱化得合算了。呀，拍奇，我們一切苦工賺錢的結局和意義都是這樣！

拍奇 什麼？

施梯芬 使家裏的女人打扮好看。什麼事情的最後目的

knock their heads together till *doomsday*,* they'll never teach one another any finer trick than to show a beautiful maiden to a handsome young fellow, or a handsome young fellow to a beautiful maiden.

[Peggie has got behind him and is admiring herself in the glass.]

PEGGIE. Really! Really! Yes, I suppose you're right. You're sure I'm not worrying you—

SIR STEPHEN. No, no. Don't go. I'm quite at leisure now to the end of my life.

PEGGIE. Oh, you mustn't talk like that! So I may tell mamma that you like my dress? What do you think of the skirt?

SIR STEPHEN. Isn't there too much trimming on it?

PEGGIE. Oh, no! Oh, no!

SIR STEPHEN. Yes, there's too much trimming.

PEGGIE. Oh, no! Oh, no! The dressmaker said there wasn't enough.

SIR STEPHEN. Stupid hussies, dressmakers! They're like other folks! They're always the last to know anything about their own business. Tell your dress

doomsday —— 世界之末日。

都是這個。自然跟藝術相互把頭衝擊着直到世界的末日。牠們也不會教訓出比這個更好的玩意兒：就是打扮美麗的姑娘給漂亮年青的男子看，或是打扮漂亮的男子給美麗的姑娘看。

(拍奇已走至他背後，在鏡中羨慕着自己。)

拍奇 實在的！實在的！我想你的話對的。我真的不麻煩
你要死麼？

施梯芬 不，不。不要走。我現在直到死空暇得一點事也沒有。

拍奇 喔，你不要這麼說；我可以告訴媽你喜歡我的衣服
麼？你看我的裙好不好！

施梯芬 花飾不太多麼？

拍奇 喔，不多！喔，不多！

施梯芬 我看，花飾太多了。

拍奇 喔，不多！喔，不多！裁縫說還太少哩。

施梯芬 裁縫都是笨驢兒！他們跟別種手藝人一樣，常常

maker that simplicity is the keynote of a great style in dressmaking, and engineering—subtle simplicity. The next time she is going to make you a dress, tell her to take a walk through our National Gallery—

PEGGIE. Oh, Sir Stephen, you surely wouldn't dress me like those old guys in the National Gallery! What would my partners say?

SIR STEPHEN. Your partners! Ah, you pretty tyrant, you'll turn a great many heads, and set a great many hearts beating to-night!

PEGGIE. Shall I? Shall I?

SIR STEPHEN. Why, you've set my old worn-out heart fluttering, and, goodness knows, it ought to have done beating for pretty girls at seventy-five—it ought to know better at seventy-five! But it doesn't and—
(*rising with great determination*)—I've a great mind—

PEGGIE (*a little alarmed*). Sir Stephen, what are you going to do?

SIR STEPHEN. Don't you remember your promise?

PEGGIE. My promise?

SIR STEPHEN. Your birthday party six years ago! You

是最不懂自己的行業的。你告訴我縫說，縫衣跟工程一樣，最偉大的式樣總是樸素的——精緻的樸素。下次她替你做衣服的時候，叫她到皇家美術館裏走一轉——

拍奇 喔，施梯芬爵士，你總不會要我穿得像美術館裏的老古董一樣罷！跟我跳舞的人又要怎麼說呢？

施梯芬 跟你跳舞的人！呀，你這美麗的皇后，今晚上不曉得要使多少頭轉過來，使多少心別別的跳！

拍奇 真的麼？真的麼？

施梯芬 你使我這老朽的心都動起來了，天知道，七十五歲的人見了好看的姑娘不該再心跳——七十五歲應該明白一點。但是不成——並且——（很大的決心，起立）我很想——

拍奇 （稍驚）施梯芬爵士，你要什麼？

施梯芬 你記得從前答應我的話麼？

拍奇 我答應你？

施梯芬 六年前你生日那一天的宴會！你跟我跳舞，並且

danced with me, and you promised that I should be your first partner at your first ball after you came out!

PEGGIE. Of course—I'd forgotten!

SIR STEPHEN. But I hadn't! Will you keep your promise, Peggie? Will you keep your promise?

PEGGIE. Wouldn't it be dangerous, and—you don't really wish it?

SIR STEPHEN (*sinking down*). You're right, my dear; I'm foolish with old age. Forgive me!

PEGGIE. I'm sorry to disappoint you. But you'll be able to see us dancing across the garden. You can stand at that window and *look on*.*

SIR STEPHEN. Look on! That's all I'm fit for now—to look on at life!

[*Turning away his head.*]

PEGGIE. Sir Stephen, what's the matter?

SIR STEPHEN. I've always been *in the thick of the fight*,* Peggie. And I feel to-night as strong as ever I did, and they tell me I must lay up and look on—(*rising*

to look on — 旁觀。

答應我你到社會上來，開第一次跳舞會時，我是你第一個舞伴！

拍奇 當然——我忘了！

施梯芬 但是我沒有忘！你願意履行前約麼，拍奇？你願意履行前約麼？

拍奇 只怕很危險——你不是真的要吧？

施梯芬 （失望的坐了下來）你說得對，親愛的。我年紀老了，還這麼傻。原諒我罷！

拍奇 我很抱歉使你失望。不過你可以隔花園瞧我們。你站在窗邊旁觀罷。

施梯芬 旁觀！現在我只配作——生命的旁觀者了！（轉開頭去）

拍奇 施梯芬爵士，什麼事？

施梯芬 我常常在競爭最烈的地方混着，拍奇。今天晚上我跟從前一樣的強健，但是他們都叫我躺着，旁觀——

in the thick of the fight —— 爭鬥最密處，競爭最烈處。

with great energy and determination)—I won't! I won't!

PEGGIE. Sir Stephen.

SIR STEPHEN. I can't bear it, Peggie. I've enjoyed my life, and I don't want to leave it. I want to live, and live, and live—and I will! Ah, what a selfish old coward I am! I'm like a man who has sat down to a good *table d'hôte*,* and eaten and drunk his fill, and now the host tells me my place is wanted for another guest, I cry out and want to have my dinner over again! Don't take any notice of me, dear. Tell me about your partners. Who's going to dance with you to-night?

PEGGIE. Oh, I suppose Mr. Lascelles, Freddie Lister, Lord Doverbury, Johnny Butler, Sir Egerton Wendover, Dick French—amongst others.

SIR STEPHEN Peggie—

PEGGIE. Yes—

SIR STEPHEN. You won't misunderstand me, dear. I'm old enough to be your grandfather. (*Takes her hand very tenderly*) You won't misunderstand me. (*Very seriously*) Take care how you choose your

table d'hôte —— 規定的公司菜。

(用很大的力量很大的決心起立)—— 我不情願! 我不情願!

拍奇 施梯芬爵士。

施梯芬 拍奇，我耐不住。我享受生命的快樂，我不情願離開牠。我要活，活，活——我要活下去! 呀，我真是一個自私自利的膽怯的老人! 我好像是吃公司菜的人，吃飽喝夠，現在主人要我起來讓別人，我嚷着還要吃一頓! 別管我，親愛的。告訴我你的舞伴是誰。今晚上你跟誰跳舞?

拍奇 喔，我想是賴賽爾先生，法蘭提·立斯脫先生，陶戶伴列公爵，約翰·般德勒先生，愛格頓·溫鄺佛爵士，笛克·法蘭娶先生——還有許多別的人。

施梯芬 拍奇——

拍奇 是——

施梯芬 親愛的，你不要誤會我的意思，照我的年紀，可以做你的祖父。(很溫柔的執住她的手) 你不要誤會我。

partner for life. You'll have a wide choice, and all your future happiness, and the happiness of many generations to come, will depend on the one moment when you say "Yes" to one of the scores of young fellows who'll ask you to be his wife. Take care, dear! Take care! Look him thoroughly up and down! Be sure that he has a good full open eye that can look you straight in the face; and be sure that the whites of his eyes are clear. Take care he hasn't got a queer-shaped head, or a low forehead. A good round head, and a good full high forehead, do you hear? Notice the grip of his hand when he shakes hands with you! Take care it's strong and firm, and not cold and dry. No young man should have a cold, dry hand. Don't say "Yes" till you've seen him out of trousers, in riding dress, or court dress. Look at the shape of his legs—a good, well-shaped leg, eh, Peggie? And take care it is his leg! See that he's well-knit and a little lean, not flabby; doesn't squint; dosen't stammer; hasn't got any nervous tricks or twitchings. Don't marry a bald man! They say we shall all be bald in ten generations. Wait ten generations, Peggie, and then don't marry a bald man! Can you remember all this, dear? Watch his walk! See that he has a good springy step, and

(很嚴重的)你選擇終身的伴侶時，應該小心呀。你將來一生的快樂，後代子孫的快樂，都在你說“肯”的一秒鐘裏決定的；當許多男子向你求婚的時候。小心呀，親愛的！小心呀！從頭到脚要細細的察看！留心他有沒有正直的眼光，能不能坦直的瞧在你臉上；並且留心他的眼白清不清。留心他有沒有奇形怪狀的頭，或是額角很低的。頭部須圓，前額須開寬；你聽見麼？跟你拉手的時候，注意他的握緊，有沒有堅定的力，不應該冷而乾。年青人不應該有冰冷乾枯的手。你沒有看見他不穿長褲的時候——譬如穿騎馬小裝或參見禮服時——千萬不要急於回答“肯”細心瞧他的腿——是不是肌肉勻稱的好腿，啊，拍奇？最要小心的是他的腿！精神要飽滿，身體要瘦而不弱，目不斜視，口不結舌；沒有神經衰弱性情怪僻的毛病。不要嫁禿頂的人！人家說十代子孫都要變禿頂的——親愛的，你記得這許多麼？留心他的走，

feet made of elastic—can do his four or five miles an hour without turning a hair. Don't have him if he has a cough in the winter or the spring. Young men ought never to have a cough. And be sure he can laugh well and heartily—not a *snigger*,* or a *wheeze*,* or a *cackle*,* but a good, deep, hearty laugh right down from the bottom of his chest. And if he has a little money, or ever a good bit, so much the better! There now! You choose a man like that, Peggie; and I won't promise you that you'll be happy, but if you're not, it won't be your fault, and it won't be his, and it won't be mine!

PEGGIE. Very well, Sir Stephen, I'll try and remember.

SIR STEPHEN. Do, my dear, do! It's a good legacy, my dear. I've left you another. You won't be disappointed when my will's read—

PEGGIE. Oh, Sir Stephen!

SIR STEPHEN. No, you won't; but remember my advice to-night. That's the best wedding present for any girl.

snigger — 悶笑。

wheeze — 喘笑。

路！步履輕鬆如有彈簧，腳部移動要很靈活——能走四五英里，而不亂一根頭髮。冬春兩季會咳嗽的也不要他。年青人不應該咳嗽。還要留心他笑的時候，應該痛暢輕快，不勉強——不悶笑，不喘笑，不竊笑，應該從心底裏作深達舒暢的哈哈大笑。如果他有點錢，或有很多的錢，那更好了。話說完了！拍奇，你選這樣一個人做丈夫，雖我不敢斷定你一定會快活，但是萬一不快活，這不是你的錯，他的錯，也不是我的錯！

拍奇 很好，施梯芬爵士，我記好你這些話，

施梯芬 記住，我親愛的，記住！這是很好的遺產。我還留給你一點別的遺產。你一定不會失望的，當我的遺囑念出來的時候。

拍奇 喔，施梯芬爵士！

施梯芬 不，你不要這樣，只要記住我今晚上一片的話。這是送姑娘們最好的婚禮。

cackle — 竊笑。

legacy — 遺產。

PEGGIE. Very well, Sir Stephen! I must be going.
Good-bye. [*Giving her hand.*]

SIR STEPHEN. Yes, I suppose you mustn't stay. (*Taking her hand, keeping it as he had kept Craen's, as if he couldn't bear to let her go*) Good-bye.

[*Looking longingly at her with a mute entreaty to stay. Peggie draws her hand away, puts on cloak, and goes to door, left. He watches her all the while,*

PEGGIE. (*at door, runs back to him.*) Sir Stephen, I'll keep my promise. You shall be my first partner. (*Offering her card.*) Write your name down for my first dance.

SIR STEPHEN. But I shan't be there.

PEGGIE. I'll sit out, and keep it for you.

SIR STEPHEN. No, no,—

PEGGIE. Yes, yes! I insist. Put your name down!

[*He writes on her card. Enter Nurse, left.*]

PEGGIE. Good-bye, Sir Stephen.

SIR STEPHEN. Good-bye, Peggie! (*Softly*) Peggie! Her name was Peggie! My wife's name was Peggie!
[*She bends and kisses his forehead; then goes to door, turns and looks at him.*]

拍奇 很好，施梯芬爵士！我要走了。再見。（送手過去）

施梯芬 是，我想你不能再耽擱了。（執她手，好像剛纔執卡倫的手一樣。戀戀不捨放掉）再見。

（眼光裏有求她再留一刻的神情。拍奇抽去手，披上外套，走向左門去。他瞧着她的動作。）

拍奇 （在門口轉身向他）施梯芬爵士，我不願失信。你做我第一個舞伴罷。（遞卡片給他）寫你的名字在上面。做我第一場舞的舞伴罷。

施梯芬 不過我不能到場。

拍奇 第一場舞，我坐在旁邊，爲你。

施梯芬 不要，不要——

拍奇 要，要！我一定要。把名字寫下來罷！

（他把名字寫在卡片上。看護由左上。）

拍奇 再見，施梯芬爵士。

施梯芬 再見，拍奇！（溫柔的）拍奇！她的名字叫拍奇！我妻子的名字也叫拍奇！

（她彎下身，吻他的前額；於是走到門首，轉過身來。）

PEGGIE. *Au'voir.**

[*Blows him a kiss and exit. Sir Stephen looks longingly after her, walks a little up and down the room.*]

NURSE. (*anxiously.*) Sir Stephen, don't you think you might lie down now?

SIR STEPHEN. Run away! Run away!

NURSE. Won't you rest a little on the sofa?

SIR STEPHEN. Run away! Run away!

NURSE. Can I get you anything?

SIR STEPHEN. Run away! Run away! (*Pacing up and down*) Mr. Daniel Famariss hasn't come yet?

NURSE. No. You know they said that he was away surveying in an *out-of-the-way country** where no message could reach him.

SIR STEPHEN. If he should come too late, tell him—tell him—I've gone surveying in an out-of-the-way country,—where no message can reach me! (*Changing tone*) Dear me, Nurse, I'm afraid this dying is going to be a very tiresome business for both of us!

au'voir — (法文)再見。

拍奇 再見。

(她吹了一吻給他，下。施梯芬戀戀不捨的望着她，在室中踱了幾步。)

看護 (熱切的)施梯芬爵士，你可不想睡麼？

施梯芬 滾開！滾開！

看護 你在沙發上休息一會罷？

施梯芬 滾開！滾開！

看護 我能替你做什麼事麼？

施梯芬 滾開！滾開！(踱來踱去)台尼爾發馬列斯先生還沒來麼？

看護 沒有。你知道他們說他正在一處很遠很偏僻的地方測量，郵政電報都不通的。

施梯芬 如果他來得太遲，告訴他——告訴他——我到一處很遠很偏僻的地方測量去了，郵政電報都不通的！(換語調) 倒霉的，看護，這次的死竟使你我都感到萬分的討厭麻煩！

out-of-the-way country —— 偏僻的鄉間。

NURSE. Oh, Sir Stephen, I'm sure I don't mind!

SIR STEPHEN. You don't mind? That's very good of you. You're in no hurry! Well, neither am I.

NURSE. Sir Stephen, don't you think—

SIR STEPHEN. What?

NURSE. Last night you said you'd send for a clergyman.

SIR STEPHEN. Did I? That was at two o'clock in the morning. How horribly demoralized a man gets at two o'clock in the morning!

NURSE. But, Sir Stephen—

SIR STEPHEN. Well?

NURSE. Don't you think you ought to begin to think of better things?

SIR STEPHEN. Well. I'm seventy-five. Perhaps it is nearly time. What better things?

NURSE. Death and judgment.

SIR STEPHEN. Don't talk nonsense. I don't call death and judgment better things.

NURSE. But, Sir Stephen—you will be judged.

SIR STEPHEN. Judged? Yes. But I shan't be judged

看護 喔，施梯芬爵士，我不這麼想！

施梯芬 你不這麼想？這是你的好處。你不忙罷？唔，我也不忙。

看護 施梯芬爵士，你以為——

施梯芬 什麼？

看護 昨晚上你說要請一個牧師。

施梯芬 我說的麼？在昨天早上兩點鐘。一個人在早上兩點鐘一定是可怕的腐敗！

看護 不過，施梯芬爵士——

施梯芬 什麼？

看護 你看你應該想想要緊的事麼？

施梯芬 唔。我七十五歲了。時候也許是到了。什麼要緊的事？

看護 死與——審判。

施梯芬 別胡說。死與審判我不當牠是要緊的事。

看護 不過，施梯芬爵士——你將受上帝的審判了。

施梯芬 受審判？不過上帝決不以我所念的禱告，所唱的

by the prayers I've said, and the psalms I've sung. I shan't be judged by the lies I've told, and the deceits I've practised, and the passions I've given way to. I shan't be judged by the evil and rottenness in me. No; I shall be judged by the railways I've made, and the canals I've scooped, and the bridges I've built—and let me tell you, my dear creature, my accounts are in good order, and ready for inspection at any moment, and I believe there's a good balance on my side. (*Guests have been assembling in the ballroom. Dance music bursts out. Dancing begins*) Ah! What tune is that?

[*Goes up to window, begins dancing a few steps, swaying with the music.*]

NURSE. (*frightened.*) Sir Stephen! Sir Stephen!

SIR STEPHEN. Run away! Run away!

NURSE. Sir Stephen, you wouldn't be found dancing *at the end?**

SIR STEPHEN. Why not? I've done my work! Why shouldn't I play for a little while? (*A bell is heard*) Hark! The front door bell—

NURSE. Yes. [*Goes to door, left.*]

at the end — 最後。

讚美詩來審判我的。也決不以我所講的謊，所做的欺騙的事，所浪費的熱情來審判我的。也決不以我的罪惡壞意來審判我。上帝要拿我所築的鐵道，所掘的運河，所造的橋樑來判斷我的優劣——並且我要告訴你，我的賬一筆一筆都很清楚，隨時可以給人查的，我相信只有盈餘沒有虧欠。（此時舞廳上已聚滿了人。樂聲頓時起奏，跳舞也開始了。）呀？這是什麼調兒？（走至窗邊，跟着樂聲跳舞幾步。）

看護 （驚）施梯芬爵士！施梯芬爵士！

施梯芬 滾開！滾開！

看護 施梯芬爵士，你臨終還要跳舞麼？

施梯芬 爲什麼不跳？我已經做完了工作！爲什麼不能玩一會兒呢？（門鈴響）聽！外面的門鈴——

看護 是。（走至左首門邊）

SIR STEPHEN. Go downstairs and see if that's my son.

If it is, tell him—

[*Gentle knock at door, left. Adams enters a step.*

The dancing and music are continued in the ballroom.

ADAMS. I beg pardon, Sir Stephen. Mr. Daniel Faugriss has arrived—

SIR STEPHEN. Ah! [*Getting excited.*

ADAMS. And would like to see you.

SIR STEPHEN. Tell him he knows the conditions.

NURSE. But, Sir Stephen—

SIR STEPHEN. Run away, my good soul! Run away.

(*To Adams*) He knows the conditions. If he accepts them, I shall be pleased to see him.

DAN (*voice outside door.*) Father!

SIR STEPHEN. Shut that door!

[*Adams nearly closes door, which is kept open a few inches from the other side.*

DAN (*outside.*) Father! You won't shut the door in my face?

SIR STEPHEN. Keep on that side of it, then. Adams, you can go. Leave the door ajar.

施梯芬 你下樓去瞧，是不是我兒子來了。如果是的，告訴他——

(左門上有輕打門聲。亞丹走進一步。跳舞廳的舞和樂依然很熱鬧的繼續着)

亞丹 對不起，施梯芬爵士。台尼爾發馬列斯先生已經到了——

施梯芬 呀!(漸漸興奮)

亞丹 要見你。

施梯芬 告訴他知道了條件沒有。

看護 不過，施梯芬爵士——

施梯芬 滾開，我的好靈魂，滾開。(向亞丹) 他知道那條件的。假使他接受的，我很喜歡見他。

台尼爾 (在門外) 爸!

施梯芬 把門關起來!

(亞丹把門關上，只留幾寸寬一條縫。)

台尼爾 爸! 你不願關我在門外罷?

施梯芬 那末，站在門的那邊，亞丹，你可以走了。把門開一條縫兒。

[*Exit Adams, left. Sir Stephen, with an imperious gesture, points Nurse to archway right. Exit Nurse, into bedroom, with an appealing gesture to Sir Stephen.*]

SIR STEPHEN. (*goes to door, left; it is still open a few inches.*) Are you there, Dan?

DAN (*outside.*) Yes, father.

SIR STEPHEN. I vowed I'd never set eyes on you again, till you owned you were wrong about those *girders*.* You were wrong? (*No reply*) You were wrong? (*No reply*) Do you hear? Confound you, you know you were wrong! (*No reply*) Do you hear, Dan? Why won't you say you were wrong? You won't! (*Slams door, goes right, has an outburst of anger, recovers, listens, goes back to door, opens it a little*) Are you there, Dan?

DAN (*outside.*) Yes, father.

SIR STEPHEN. You were wrong, Dan. (*No reply*) I haven't got long to live, Dan. It's angina pectoris, and the next attack will kill me. It may come at any moment. (*Very piteously*) Dan, you were wrong?

girders — 橫梁。

(亞丹由左門下。施梯芬爵士用指揮的手勢向看護指着右首內室的門。看護走入臥室，向施梯芬作懇求的手勢。)

施梯芬 (走向左門；門開着幾寸的縫兒)台尼，你在外面麼？

台尼爾 (在外面)在，爸。

施梯芬 我罰過你呢！如果不承認那橫梁的事你錯的，我永不見你的面。你錯拉不是？(沒有回答)你錯拉不是？(沒有回答)你聽見沒有？該死，你知道你是錯的！(沒有回答)你聽見麼，台尼？爲什麼你不說你是錯的？你不說！(闐的一聲關上門，走至右首，怒得什麼似的，漸漸恢復轉來，聽着，回至門口，開一點兒。)你在外面麼，台尼？

台尼爾 (在外面)在，爸。

施梯芬 你是錯的，台尼。(沒有回答)我活不久了，台尼。我害的是胸喉炎，再發就沒命了。隨便什麼時候都能發。(很可憐似的)台尼，你不是錯拉麼？爲什麼不說

Why won't you say so? Even if you tell a lie about it?

DAN (*outside.*) I was wrong.

SIR STEPHEN. Ah! (*Flings open the door, Dan runs in. Sir Stephen meets him, embraces him affectionately, with a half sob*) Why didn't you say it before? You knew how much I loved you. Why did you keep apart from me all these years?

DAN. I'm sorry, sir. But perhaps it was for the best. I've done very well.

SIR STEPHEN. Of course you have. you're my son. But how much better you'd have done if you had stuck to me! How much better we both should have done! I'm sorry, too, Dan. I was wrong, too—not about the girders. You *were* wrong about them, Dan. But I was wrong to be angry and to swear I wouldn't see you. Ah, what could I have done with you at my side! I could have carried out my Milford Haven scheme. Perhaps it isn't too late! (*Going to bureau, getting more and more excited*) I've got all the plans here—

[*Taking out a heap of plans.*]

DAN. Not now, father; not now!

呢？就算你說了一次謊？

台尼爾（在外面）我錯拉。

施梯芬 呀！（他拉開門，台尼爾衝了進來。施梯芬接着他，很溺愛的抱住他，略帶哭聲）爲什麼你不早說呢？你知道我多麼的愛你。爲什麼你要離開我這麼許多年？

台尼爾 爸，我真對不起你。但是也叫沒法。我這幾年很順利。

施梯芬 你當然很好。你是我的兒子。你如果跟着我一定還要好得多！我們兩個人合作起來，該多麼的好呀！我也很對不起你，台尼。我也錯的——不過那橫梁的事，是你錯的，台尼。我的錯是不該向你發怒，賭呢不見你面，呀，你在我身邊，我們做事應該怎樣的順手呀！我一定能夠實現我密爾福得計劃。也許現在還來得及，不遲！（走至梳裝檯前，逐漸的愈形興奮了）我一切的計劃都在這裏——

（取出一堆計劃書來）

台尼爾 現在不要，爸；現在不要！

SIR STEPHEN. Yes, now, my boy! To-morrow may be too late! (*Going to table*) Come here, my lad! Oh, Dan, what years we've wasted! Come here! I want you to carry this out. You'll have immense opposition. Beat it down! You'll have to buy Shadwell and his lot. They're a dirty gang. But you'll have to do it. I hate bribery, Dan; but when you've got to do it, do it thoroughly! Then there's Mincham. Buy him over, if you can, at a small figure—say a thousand pounds—he's a mean little cur; but offer him that, and if he won't take it, snap your fingers at him, and *swamp** him! Remember the trick, the scoundrel's trick, he served me over the granite for the *viaduct.** Remember it, Dan, and don't spare him! Swamp him! Swamp him!

[*With great energy of hate.*]

DAN. Father——

SIR STEPHEN. Bring you chair up. I must go on now——while it's all before me! I want you to carry this Milford Haven scheme out! I want it to be said that what old Stephen Famariss couldn't do, young Dan Famariss could! The father was a great man, the son

to swamp —— 毀滅;打倒。

施梯芬 現在要的，我的孩子！明天也許太遲了！（走至桌邊）到這裏來，我的孩子！喔，台尼，我們耗費了多少年！到這裡來！我要你實行這個計劃。你一定會碰到極大的阻礙。打倒牠！你把沙德衛爾的地皮買過來。他們是班齷齪東西。但是你不得不買。我最恨賄賂，台尼；但你應該做的事體，做牠一個澈底。還有民昌。買他過來，如果你能夠的話，不必出多少錢——說一千磅——他是個卑鄙的小人；給他這點錢，如果他不拿，讓他去，再想法打倒他！記住這個祕訣，下流的祕訣，我那次造橋用大理石，就上他畜牲的當。台尼，記住，別放過他！打倒他！打倒他！

（表着大力量的毒恨）

台尼爾 爸——

施梯芬 把你的椅子拖上來。我一定要現在就進行！我要你實行密爾福得計劃！我要人家說老施梯芬發馬列斯做不到的，年青的但尼爾發馬列斯做得到！那父親是

viaduct —— 棧道，橋。

shall be a greater, eh? Look here, you must start on this side. I've had all the *soundings** made——

DAN. To-morrow, father; to-morrow!

SIR STEPHEN. No, now! There's no such thing as to-morrow! We'll go through it now—in case——there's a great *world-tussle** coming, Dan—I shan't live to see it—but it's coming, and the engineer that ties England and America will do a good turn to both countries. England to America in four days! I want that crown to rest on your head! Look! You must begin here! Look! Just there! You must throw a bridge over——

[*Stops suddenly, puts his hand to his heart; his face indicates intense agony. Nurse enters from bedroom.*]

DAN. Father——

SIR STEPHEN. (*persisting, with a wild aimless gesture.*)
Throw a bridge from here—to the other side, and then——

DAN. Father, what is it?

SIR STEPHEN. The end, Dan. (*His face shows that he is suffering great pain. A great burst of dance music.*)

soundings —— 水深淺之測量。

偉人，那兒子是更大的偉人，啊？你瞧，我們從這一邊起頭。水的深淺我都測量過了——

台尼爾 明天，爸，明天！

施梯芬 不，現在！做事沒有明天的！現在把牠先說一遍——萬一——台尼，世界將有空前的大奮鬥，台尼——我活着是看不到了——不過會有的，把英國美國聯在一起的工程師，是英美兩國的福星。從英國到美國只要四天！我要這個皇冕加在你的頭上！你瞧！這裏開頭！你瞧！正是這裏！你應該造一頂橋——

（驟然停止，放手在他心上，他的面上表着萬分的痛楚。看護由臥室上。）

台尼爾 爸——

施梯芬 （勉強着，作無目的的狂妄手勢）從這一邊築一頂橋到——那一邊，然後——

台尼爾 爸，什麼？

施梯芬 完了，台尼。（他的面上表着很大的痛苦。跳舞

world-tussle —— 世界大爭鬥。

They offer to support him. He waves them off) No, thank you. I'll die standing. England to America in four days. (Long pause. He stands bolt upright with great determination) You were wrong about those girders, Dan—My Peggie—I wonder if it's all moonshine—Peggie—My Peggie—

[Dies, tumbles over table. Music and dancing in ballroom louder than ever.

CURTAIN.

的音樂驟然大響起來。他們上去支持他。他搖手)不,謝謝你。我要站着死。從英國到美國只要四天。(頓住很久。他堅決的直挺挺的站着) 台尼, 那橫梁的事你錯了——我的拍奇——我不知陰司是空虛的不是——拍奇——我的拍奇——

(死去, 翻倒在桌上。舞廳裏的音樂和跳舞比前更響了,)

—— 幕 ——

此
页
空
白

ENTER THE HERO.

A COMEDY

BY THERESA HELBURN

進 來 的 主 角

Characters

RUTH CAREY

ANNE CAREY

HAROLD LAWSON

MRS. CAREY

劇中人物

卡婁羅施

卡婁安妮

郎遜漢洛

卡婁太太

ENTER THE HERO

(THE SCENE presents an upstairs sitting room in a comfortable house in a small city. The wall on the spectator's left is broken by a fireplace, and beyond that a door leading into the hall. At the back of the stage is a deep bay window from which one may have a view up and down the street. A door in the right wall leads to Anne Carey's bedroom. The sitting room, being Anne's particular property, is femininely furnished in chintz.* A table desk* with several drawers occupies an important place in the room, which is conspicuously rich in flowers.

The curtain rises on an empty stage. Ruth Carey, a pretty girl of eighteen years, enters hurriedly, carrying a large box; she wears a hat and coat.)

RUTH. Ob, Anne, here's another box of flowers! Anne, where are you?

Voice From Anne's Bedroom. In here. I thought you had gone out.

chintz —— 花色洋布。

進 來 的 主 角

小城中一家講究的房屋裏的樓上坐起間。看客左首是一堵牆，牆中嵌一壁爐，壁爐後有一門通外廳。台後一大半圓窗，可以望見下面的街道。左牆一門通卡婁安妮的臥室。這間坐起間是安妮特有的財產，所以滿佈置着女性的彩色花布。一書桌佔據着房中最重要的地位，桌上滿是鮮花。

幕啓時，台上空無一人。卡婁羅施，一個十八歲的美麗姑娘，匆匆的跑進來手捧一大匣；她戴着帽子，穿着外套。

羅施 喔，安妮，這裏又是一匣子鮮花；安妮，你在那兒？
安妮臥室裏出來的聲音 在這裏。我以為你已經出去了。

table desk —— 兩用桌(可當書桌,可當平常櫃子用)

RUTH (*opening door left.*) I was just going when the expressmen left these—and I wanted to see them. (*Looking into the bedroom.*) Oh, how pretty your dress is. Turn round. Just adorable! May I open these?

The Voice. Yes, but hurry. It's late.

RUTH (*throwing her sister a kiss.*) You dear! It's almost like having a fiancé of my own. Three boxes in two days! He's adorably extravagant. Oh, Anne, exquisite white roses! Come, look!

(*Anne Carey appears in the bedroom door. She is a girl of twenty-two. Her manner in this scene shows nervousness* and suppressed excitement*.*)

ANNE. Yes, lovely. Get a bowl, Ruth. Quickly.

RUTH. I will. Here's a card. (*She hands Anne an envelope, goes to the door, then stops.*) What does he say, Anne? May I see?

(*Anne, who has read the card quickly with a curious little smile, hands it back to her without turning.*)

RUTH (*reading*):

“ The red rose whispers of passion

nervousness — 神經過敏。

蘿施（啓左門）我剛纔正要出去，郵差送這些花來……

我想要看看。（望入臥室）喔，你的衣服好看極了。轉過身來。真可愛呀！我可以開那匣子麼？

那聲音 可以，不過快些，已經不早了。

蘿施（丟一吻給她姊姊）喔天呀！差不多好像我自己有情人一樣。兩天送了三匣子！他太浪費了。喔，安妮，很好看的白玫瑰花！來，看哪！

（卡婁安妮在臥室門口出現。她是個二十二歲的姑娘。她在這戲裏一直表示着神經過敏與抑制着的緊張狀態。）

安妮 是，很可愛。蘿施，去拿個瓶來。快一點。

蘿施 我去拿。這裏一張片子。（她遞給安妮，跑向門去，忽然停步在門口）安妮，他怎麼說？我可以看麼？

（安妮面上露着奇異的笑，很快的把卡片看了一遍，身也不轉的遞給她妹妹。）

蘿施（念）：

“紅玫瑰低喚着熱情

suppressed excitement —— 抑制着的緊張狀態。

And the white rose breathes of love;
Oh, the red rose is a falcon,
And the white rose is a dove.

“But I send you a cream-white rosebud
With a flush on its petal tips,
For the love that is purest and sweetest
Has a kiss of desire on the lips.”

Oh, how beautiful! Did he make that up, do you suppose? I didn't know he was a real poet.

ANNE (*who has been pinning some of the roses on her dress*) Any one in love is a poet.

RUTH. It's perfectly beautiful! (*She takes a pencil and little notebook out of her pocket.*) May I copy it in my “Harold notebook”?

ANNE. Your what?

RUTH. I call it my “Harold Notebook.” I have put down bits of his letters that you read me, the lovely bits that are too beautiful to forget. Do you mind?

ANNE. You silly child!

RUTH. Here, you may see it... That is from the second letter he wrote you from *Rio Janeiro*.* I just could

Rio Janeiro — 南美洲地名。

白玫瑰呼息着情愛；
喔，紅玫瑰是鸞鷹，
白玫瑰是白鴿。”

“但我送你的是乳白色的玫瑰
瓣尖上有一絲兒般紅，
因為最純潔最甜密的愛情
常在唇邊留願望的吻痕。”

喔，多美呀！你以為他自己做的麼？我以前不知道他真是一個詩人。

安妮（她選幾朵玫瑰釘在身上）不論誰發生了愛情都是詩人。

蘿施 這真是美極了！（從袋裏取出鉛筆和小簿子）你允許我抄在我的“漢洛册”上麼？

安妮 你的什麼？

蘿施 我稱牠為我的“漢洛册。”你常把他的信念給我聽，有幾段實在太好了，捨不得忘掉牠，我就抄錄下來。你見怪麼？

安妮 你這個傻孩子！

蘿施 這裏，你瞧……這是他在里奧祥尼羅寫給你的第二封信。你記得我要你讀了三遍。這真——真美呀。我

not get over that letter. You know I made you read it to me three times. It was so—so delicate. I remembered this passage—see. “A young girl seems to me as exquisite and frail as a flower, and I feel myself a *vandal** in desiring to pluck and possess one. Yet, Anne, your face is always before me, and I know now what I was too stupid to realize before, that it was you and you only, who made life bearable for me last winter when I was a stranger and alone.” Oh, Anne—(*Sighing rapturously*) that is the sort of love letters I’ve dreamed of getting. I don’t suppose I ever shall.

ANNE (*still looking over the notebook with her odd smile.*)

Have you shown this to any one?

RUTH. Only to Caroline—in confidence. (*Pauses to see how Anne will take it.*) But really, Anne, every one knows about Harold. You have told Madge and Eleanor, and I’m sure they’ve told the others. They don’t say anything to us, but they do to Caroline and she tells me. (*Watching Anne’s face.*) You’re not angry, are you, Anne?

ANNE. Yes, rather. (*Then eagerly*) What do they say?

vandal — 破壞文化者。

記得是這麼一段——你瞧。“一個年青的姑娘好像一朵鮮豔嬌弱的花，存了心要採牠據有牠，只覺得自己是個野蠻的破壞者。可是，安妮，你的玉貌常在我的眼前，我現在纔知道從前太笨了，竟不知道去冬剛到這裏的時候，孤伶伶作異鄉之客，那種生活如果沒有了你——只有你——我無論如何容忍不下去的。”喔，安妮——（快樂的嘆氣）這一種的情書就是我天天夢想所要得到的。只怕永遠不會得到罷。

安妮（依然望着小冊作癡笑）你有沒有給別人看過？

羅施 只給加洛林看過——嚴守祕密的。（頓然看安妮的面色）不過真的，安妮，誰都知道漢洛。你自己告訴過美琪和愛利諾，我相信她們一定轉告了別人。她們沒有對我們說，告訴過誰，不過確實告訴過加洛林。加洛林告訴過我。（看安妮的面色）你不發怒罷，安妮？

安妮 發怒的。（於是很熱切的）他們怎麼說？

RUTH. Oh, all sorts of things. Some of them horrid, of course! You can't blame them for being jealous. Here you are having just the sort of experience that any one of them would *give their eye teeth to have*.* I'd be jealous if you weren't my sister. As it is, I seem to get some of the glory myself.

ANNE (*pleads, but disparaging*) But every girl has this experience sooner or later.

RUTH. Oh, not in this way. Everything that Harold does is beautiful, ideal. Jane Fenwick showed me some of Bob's letters. They were so dull, so prosaic! All about his salary and the corn crop. I was disgusted with them. So was she, I think, when she saw Harold's letters.

ANNE. Oh, you showed them to Jane, too?

RUTH (*a bit frightened*). No, really I didn't. Caroline did. I lent her my notebook once overnight, and she gave Jane a peek — *in the strictest confidence*.* Jane really needed it. She was getting so *cocky** about Bob. Girls are funny things, aren't they?

to give eye teeth to have —— 願犧牲眼睛牙齒去得到；願犧牲一切去得到。

蘿施 喔，各種各樣的話。當然，有的很可怕，你不能怪她們嫉妒你。你這種經驗，隨便他們那一個都情願犧牲一切去得到。如果你不是我姊姊，我也要嫉妒的。現在我是你妹妹，我也覺得與有光榮。

安妮（辯護着但表示輕蔑）不過每個姑娘遲早都會有這種經驗的。

蘿施 喔，不會一個樣子。漢洛寫的都是美的，理想的。錢芳韋給我看幾封鮑勃的信。牠們多蠢，多俗，多乏味！總是講他的薪水和田間收穫。我看了也討厭。我想她也是這樣，當她看到了漢洛的情書。

安妮 喔，你也給錢芳韋看的麼？

蘿施（略吃一驚）不，我真的沒有。加洛林給她看的。我有一次把我的小冊子借她一晚，她就給錢芳韋翻了翻——絕對的守祕密。錢芳韋也需要看這種信。她近來對鮑勃太粗鹵了。女孩子真是有趣，可不是麼？

in the strictest confidence —— 嚴守祕密。

cocky —— 粗鹵。

ANNE (*who has been keenly interested in all of Ruth's gossip.*) What do you mean?

RUTH. It isn't so much the man, as the idea of a man, some one to dream about, and to talk about. When I think of getting engaged—I suppose I shall get engaged some day—I never think of being really, really, kissed by a man—

ANNE. What do you think of?

RUTH. I always think of telling Caroline about it, showing my ring to her and to Madge. Oh, Madge is *green with envy*.* I believe she thought Harold sort of liked her. (*Anne turns away.*) She was so excited when she saw him in New York. She said she would have got off the bus and chased him, but he went into a house...Anne, why did not you tell us—me, at least—that Harold was back from South America, before we heard it from Madge?

ANNE. Just because...I wanted to avoid all this...It was hard enough to have him within a few hours' distance and know he could not get to me. But it was easier when no one else knew. Don't you understand?

RUTH. Yes, dear, of course I do—but still—

green with envy — 大起妬心(綠爲嫉妒之代表色)。

安妮 (她一直很有興趣的聽羅施談話) 你什麼意思?

羅施 不是真的要愛什麼男人，只要有一個男人的觀念——你可以夢想他，談論他。我想有一天訂了婚——我猜總有一天訂婚罷——我竟想不出真的，真的會給男人親嘴的?

安妮 那末你想什麼?

羅施 我常常想告訴加洛林這件事，把訂婚戒指給她和美琪看。喔，美琪會妒嫉得眼都氣紅了。我相信她以為漢洛是愛她的。(安妮別過頭去)那一天她在紐約看見漢洛，她興奮到什麼似的。她說她預備跳下公共汽車去追他，但是他走進一所屋子裏去了。……安妮，為什麼你不告訴我們——至少告訴我——漢洛從南美洲回來了，在美琪告訴我們之前?

安妮 因為……我要免除種種……知道他只離我幾點鐘的路程，而他又不能立刻就來看我，這叫人多難受。不過沒有人知道就好一點。你明白我的意思麼?

羅施 明白，親愛的，當然我明白——不過還有——

ANNE (*impatently*). Now, Ruth, it's quarter past four.

You promised——

RUTH. I'm going... right straight off... unless—Oh, Anne, mayn't I stay and have just one peek, I won't let him see me, and then I'll run straight away?

ANNE Oh, for heaven's sake, don't be naughty and silly! Clear out now, quickly, or—(*Changing her tone suddenly.*) Ruth, dear, *put yourself in my place.** Think how you would feel if you were going to see the man you loved for the first time. That is what it really is. Think of it! Two years ago when he went away we were just the merest friends—and now——

RUTH. And now you're engaged to be married! Oh, isn't it the most romantic thing! Of course you want to be alone. Forgive me. Oh, Anne, how excited you must be!

ANNE (*with rather histrionic intensity.**) No, I'm strangely calm. And yet, Ruth, I'm afraid, terribly afraid.

RUTH. Why, what of?

ANNE. (*acting*). I don't know...of everything...of the unknown. All this has been so wonderful, if anything

to put your-self in my place —— 你如果處在我的地位。

安妮（不耐煩的）現在，蘿施，已經四點一刻了。你答應——

蘿施 我就走……立刻就走……除非——喔，安妮，允許我留着看他一面。我不讓他看見我，偷瞞他一眼就跑？

安妮 喔，千萬別那麼頑皮那麼傻了！快出去罷，不然——（驟改語調）蘿施，親愛的，你設身處地替我想想。如果你第一次見你的情人，你會感覺到怎樣。這就是現在的情形。想想看！兩年前他剛離開這兒，只不過是相識的朋友——現在——

蘿施 現在訂好婚快結婚了！喔，這真是天下最漫浪最有趣的事！當然你喜歡一個人在家。請原諒我，喔，安妮，你該多麼興奮呀！

安妮（演戲一般的緊張）不，我奇怪的鎮定。不過，蘿施，我害怕，我非常的害怕。

蘿施 爲什麼，怕什麼？

安妮（演戲一般的做作）我不知道……什麼也不知道……一點半點都不知道。這件事一向好奇怪，好神祕，如

histrionic intensity —— 演戲一般的緊張。

should happen I don't think I could bear it. I think I should die.

RUTH. Nonsense, dear, what can happen? *You're just on edge.** Well, I'll be off. I'll join Mother at Aunt Nellie's. Give my love to Harold. You know I've never called him anything but Mr. LAWSON *to his face.** Isn't that funny? Good-by, dear, (*Throwing Anne a kiss.*) You look so sweet.

ANNE (*her hands on Ruth's shoulders for an impressive moment*). Good-by, Ruth Good-by.

(They kiss. Ruth goes. Left alone, a complete change comes over Anne. She drops the romantic attitude. She is nervously determined. She quickly arranges the flowers, takes out the box, etc., straightens the room, and surveys herself rapidly in the mirror. There is a sound of wheels outside. Anne goes to the bay window and looks out. Then she stands erect in the grip of an emotion that is more like terror than anticipation.* Hearing the sound of footsteps on the stair she is panic-stricken* and about to bolt, but at the sound of voices she pulls herself together and stands motionless.)*

You're just on edge——你已在邊緣上;快告成功了。

to his face——當他的面。

to straighten the room——整理房間。

果有什麼事發生，我想我耐不下去的。我想我一定會死沒有疑問的。

蘿施 瞎說，親愛的，有什麼事會發生呢？你已經快成功了。好，我去了，我到納列嬸娘家去，跟媽一塊兒。替我候候漢洛。你知道我當他面一向稱他郎遜先生。這不是很有趣麼？再見，親愛的。（丟吻給安妮）你好看極了。

安妮（她手搭在蘿施的肩上，很動人的有一會兒）再見，蘿施。再見。

（她們接吻。蘿施下。她一個人了，整個兒起了變化。她浪漫的態度消失了。她堅決的下了決心。很敏速的佈置花，拿去花匣等。略略的佈置房間，在大鏡裏整理裝束。街上有車輪聲。她走到半圓窗前，向外望。於是她起了一陣不是熱望而反是害怕的情緒，直挺挺的站着。聽見樓梯上有腳步聲，更驚惶失措，幾乎要衝出去了，但一聽到說話的聲音，她強自鎮定，一動也不動的站着。）

anticipation——熱望。

panic-stricken——受驚惶之打擊。

Man's Voice (*outside*). In here? All right!

(*Harold Lawson enter, a well set up, bronzed, rather commonplace young man of about twenty-eight. He sees no one on his entry, but as he advances into the room, Anne comes down from the bay window.*)

HAROLD. Hello. Miss Carey, how are you? Splendid to see you again, after all this time. (*Anne looks at him without speaking, which slightly embarrasses him.*) You're looking fine. How's your mother—and little Ruth?

ANNE (*slowly*) Welcome home.

HAROLD. Oh, thanks. It's rather nice to be back in *God's country*.* But it is not for long this time.

ANNE. Are you going away again?

HAROLD. Yes. I've another *appointment*.* This one in India, some big salt mines. Not bad, eh? I made pretty good in *Brazil*,* they tell me.

ANNE. (*nervously.*) Sit down.

HAROLD. Thanks. Hot for September, is not it? Though I ought to be used to heat by this time.

God's country——祖國。

appointment——委任。

男子的聲音（在外面）這裏？是拉！

（漢洛郎遜上；他是一位健康，銅色，極平常的二十八歲青年。他踏進門沒有看見人，進房幾步後，安妮由半圓窗邊走上前來。）

漢洛 喂，卡婁小姐，您好麼？分別了這麼久，又看見你真是多喜歡。（安妮望着他不說話，因此他有點窘）你氣色很好呀。令堂健麼？令妹蘿施好麼？

安妮 （慢慢的）歡迎你回家了。

漢洛 喔，多謝。好喜歡又回到自己本國來。但是這次不久就要走的。

安妮 你又要去麼？

漢洛 是的，我另外有件事。這一次在印度，幾個大鹽礦。不壞罷，呀？他們告訴我，在巴西我的成績很好。

安妮 （堅決的）請坐。

漢洛 謝謝。九月天氣這樣熱，可不是？雖然，現在熱的天

Brazil——南美地名。

Sometimes the thermometer would run a hundred and eight for a week *on end*.* Not much fun, that.

ANNE. No, indeed.

HAROLD. (*settling back comfortably to talk about himself.*)

You know I loathed it down there at first. What with all the foreigners and the rotten weather and the bugs—thought *I'd never get into the swing*.* Wanted to chuck engineering for any old job that was cool, but after a while—

ANNE. How long have you been home?

HAROLD. About three weeks. I'd really been meaning to come out here and have a look round my old haunts, but there was business in New York, and I had to go South and see my family—you know how time flies. Then your note came. It was *mighty jolly of you** to ask me out here. By the way, how did you know I was back?

ANNE (*after a pause*). Madge Kennedy caught sight of you in New York.

On end——接續；連續。

I'd never get into the swing——以爲永不能習慣這種生活；不合水土。

氣我應該習慣了。有時候整個禮拜溫度連續的高至一百另八度。真不是頑笑的事。

安妮 唔，真的。

漢洛 (坐舒服了預備談自己) 你知道我起先很不慣，很討厭那地方。全是外國人，糟糕的天氣，還有蟲子——我以為無論如何不合水土；想不做工程師，找些輕鬆的事做做，但是過了幾時——

安妮 你回國多久了？

漢洛 差不多三個禮拜。我早想到這邊來看看以前常到的地方，但是紐約有事，又得到南部去看看我的家——你知道時間過得真快呀。於是接到你的信。這是你對我好地方請我到這邊來玩玩。不過我要問，你怎麼知道我回來了？

安妮 (停頓半晌) 美琪開內笛在紐約看見你。

mighty jolly of you——(英俚)這是你非常要好的地方。

HAROLD. Did she really? How is little Madge? And that odd brother of hers. Is he just as much of a fool as ever? I remember once he said to me—

ANNE. Oh, I did not ask you here to talk about Madge Kennedy's family.

HAROLD (*taken aback.*) No...no, of course, not. I—I've been wondering just why you did ask me. You said you wanted to talk to me about something.

ANNE (*gently.*) Weren't you glad to come?

HAROLD. Why, of course I was. Of course. And then your note fired my curiosity—your asking me to come straight to you before seeing anyone else.

ANNE. Aren't you glad to be here with me?

HAROLD. Why surely, of course, but—(*Pause.*)

ANNE. You see, people seemed to expect you would come to see me first of all.. I rather expected it myself. Don't you understand?

HAROLD (*very uncomfortably.*) No...I'm afraid I don't...

ANNE. From the way you acted before you went away I thought you, yourself, would want to see me first of all.

漢洛 她真的麼？小美琪好麼？還有她那個怪僻的兄弟。

他還是跟從前一樣的傻麼？我記得有一次他對我說——

安妮 喔，我不是請你來談美琪開內笛的家庭的。

漢洛 （驚）不……不，當然不是。我……我也正在奇怪你
爲什麼請我來。你說你有事跟我商量。

安妮 （溫和的）你喜歡來麼？

漢洛 怎麼，當然喜歡的。當然喜歡的。還有，你的信引起
我的好奇心——你叫我不要見別人，一直到你這兒來。

安妮 你現在跟我一起高興麼？

漢洛 爲什麼，一定的，當然的，不過——（頓）

安妮 你知道，人人都預料你先要來看我。我自己也這樣
預料。你明白麼？

漢洛 （很不舒服）不，……我不很明白……

安妮 從你離開這兒之前的行動裏，看起來，我想你也會
先來看我的。

HAROLD. Before I went away? What do you mean?

ANNE. You know well enough what I mean. The parties those last weeks—the theater we went to—the beautiful flowers you sent Mother—the letter—

HAROLD. But—but—why, I was going away. You and your people had been awfully nice to me, a perfect stranger in town. I was simply trying to do the decent thing. Good Lord! You don't mean to say you thought—

ANNE (*watching him very closely*). Yes, it's true, I thought—and every one else thought—I've been waiting these two years for you to come back.

(She drops her face into her hands. Her shoulders shake.)

HAROLD (*jumping up*). Great Heavens! I never imagined—Why, Miss Carey, I—oh, I'm terribly sorry! (*She continues to sob.*) Please don't do that—please! I'd better go away—I'll clear out—I'll go straight off to India.—I'll never bother you again.

(He seized his hat, and is making, in a bewildered way, for the door, when she intercepts him.)

ANNE. No, You mustn't go away!

漢洛 在離開這兒之前？你什麼意思？

安妮 我的意思你知道得很清楚。宴會咧……看戲咧……你送我母親的花……信……

漢洛 但是……但是……怎麼，我剛要離開這兒的時候，想起我在這城裏，完全是作客他鄉，你跟你家裏的人待我這樣好，我不過做我應當的報謝而已。好天呀！你不要以為我有——

安妮 （很仔細的瞧着他）是的，這沒有錯的，我以為——人人以為——我刻刻等着你回來有兩年了。

（她把頭伏在手裏。肩聳動。）

漢洛 （跳起來）好天呀！我從來沒有這樣想過！怎麼，卡婁小姐，我……喔，我真是萬分的抱歉！（她繼續的哭）請你別哭了——請你別哭了！我還是走罷——我還是快離開這兒——一直到印度去。——我再也不來擾你了。

（他取了帽，神志昏亂的向門口跑；忽然她跳起來阻擋他）

安妮 不。你不能走！

HAROLD. But what can I do?

ANNE (*Striking a tragic attitude.**) You mean to say you don't care at all—that you have never cared?

HAROLD. Really, Miss Carey, I—

ANNE. For heaven's sake, don't call me Miss Carey. Call me Anne.

HAROLD. Miss Carey...Anne...I...Oh, you'd better let me go—let me get away before any one knows I'm here—before they think—

ANNE. It's too late. They think already.

HAROLD. Think what? What do you mean?

ANNE. Oh, this is terrible! Sit down. Harold, and listen to me. (*She pushes him into a chair and begins to talk very rapidly, watching intently the effect of her words upon him.*) You see, when you went away, people began to say things about us—you and me—about your caring. I let them go on. In fact I believed them. I suppose it was because I wanted so much to believe them. Oh, what a fool I've been! What a fool!

striking a.....attitude——裝出.....態度。

漢洛 但是叫我怎麼樣呢？

安妮 (裝出悲角的態度)你意思說一點也不顧惜我——
從來沒有把我放在心上？

漢洛 真的，卡婁小姐，我——

安妮 請你千萬不要再叫我卡婁小姐。叫我安妮。

漢洛 卡婁小姐……安妮……我……喔，還是讓我走的好……不要給人家知道我在這裏，讓我走罷——不要讓人家想——

安妮 太遲了。人家早已想了。

漢洛 想什麼？你什麼意思？

安妮 喔，太可怕了！坐下，漢洛，聽我講。(她推他坐入椅中，講得很快，一面看他面上的表情)你瞧，你走了之後，人家就談我們——你跟我——說你愛我。我讓他們談去。實際上我自己也相信。喔，我原來是傻子！這麼蠢的一個傻子！

(She covers her face with her hands. He gets up intending vaguely to comfort her, but she thinks he is making another move to go, and jumps to her feet.)

ANNE. And now you want to clear out like a thief in the night, and leave me to be laughed at! No, no, you cannot do that! You must help me. You've hurt me to the very soul. You mustn't humiliate me before the world.

HAROLD. I'll do anything I can, Miss Carey.

ANNE. Anne!

HAROLD. Anne, I mean. But how?

ANNE *(after a moment's thought, as if the idea had just come to her)*. You must stay here. You must pretend for a few days—for a week at most, that we're engaged.

HAROLD. I cannot do that, you know. Really, I cannot.

ANNE *(going to him)*. Why not? Only a little while. Then you will go away to India. We'll find it's been a mistake. I'll break it off,—it will only be a pretense, of course, but at least no one will know what a fool I've been.

HAROLD. *(after a moment's hesitation)* Miss Carey—
Anne, I mean, I'll do anything I can, but not that!

(她用雙手蒙着臉。他起立預備想法安慰她。但她以爲他又想走了，立刻跳了起來。)

安妮 現在你像晚上的賊一樣想溜出去，丟我在後面給人家笑話！不能，不能，你不能這樣做！你一定要幫助我。你直傷到我的靈魂裏。你不應當讓我在世界面前丟臉羞辱。

漢洛 我能夠幫忙的當然幫忙，卡婁小姐。

安妮 安妮！

漢洛 安妮，我說錯了。但是怎麼樣幫你？

安妮 (想了一會，好像剛想到一樣。)你住在這裏。你假裝幾天——最多一禮拜，好像我們已經訂婚了。

漢洛 你知道，我不能這樣做的。真的，我不能。

安妮 (走向他)爲什麼不能？只要幾天功夫。於是你到印度去。我們發現大皆弄錯了。我先提出解約——當然這是假的，但是至少不要讓人知道我是一個傻子。

漢洛 (遲疑了一會)卡婁小姐——安妮，我說，除了這個

A man can't do that. You see, there's a girl, an English girl, down in Brazil, I—

ANNE. Oh, a girl! Another! Well, after all, what does that mttter? Brazil is a long way off. She need never know.

HAROLD. She might hear. You can't keep things like this hid. No. I would not risk that. You'd better let me clear out before your family gets home. No one need ever know I've been here.

(Again he makes a move toward the door. Anne stands motionless.)

ANNE. You can't go. You can't. It's more serious than you imagine.

HAROLD. Serious? What do you mean?

ANNE. Come here. *(He obeys. She sits in a big chair, but avoids looking at him. There is a delicate imitation of a tragic actress in the way she tells her story.)* I wonder if I can make you understand? It means so much to me that you should—so much! Harold, you know how dull life is here in this little town. You were glad enough to get away after a year of it, were not you? Well, it is worse for a girl, with nothing to do but sit at home—and dream—of you.

我什麼事都情願做！男子漢不能這樣。並且，有一位姑娘，英國姑娘，在巴西，我——

安妮 喔，一個姑娘！又是一個！好，總之，有什麼關係呢？
巴西路遠得很哩。她不會知道的。

漢洛 她也許會聽到。這種事情無從守密祕的。不能。我不願這樣冒險。你還是讓我在你家中人回來之前走罷。不必使人知道我到過這裏。

（他又向門走去。安妮一動不動的站着。）

安妮 你不能去。你不能去。這件事你不知道怎麼樣嚴重咧。

漢洛 嚴重？你什麼意思？

安妮 來。（他服從。她坐在一只大椅裏，但不向着他。她演述她故事的時候，那態度完全摹倣一個悲角）我不知能使你懂我不能？你應該懂得——這在我是多麼重要！
漢洛，你知道這小城裏的生活多單調呀。你住了一年半載，離開了當然很喜歡，可不是麼？好，一個女孩子可就糟了，沒有事做，成天的坐在家裏——夢着——你。是

Yes, that is what I did, until, at last, when I could not stand it any longer, I wrote you.

HAROLD (*quickly*) I never got the letter, Miss Carey.
*Honor bright,** I didn't.

ANNE. Perhaps not, but you answered it.

HAROLD. Answered it? What are you talking about?

ANNE. Would you like to see your answer? (*She goes to the desk, takes a packet of letters out of a drawer, selects one, and hands it to him*) Here it is—your answer. You see it's post-marked Rio Janeiro.

HAROLD (*taking it wonderingly.*) This does look like my writing. (*Reads.*) "Anne, my darling—" I say, what does this mean?

ANNE. Go on.

HAROLD. (*reading*). "I have your wonderful letter. It came to me like rain in the desert. Can it be true, Anne, that you do care? I ask myself a hundred times what I have done to deserve this. A young girl seems to me as exquisite and frail as a flower—" *Great Scott!** You don't think I could have written such *stuff!** What in the world!

honor bright——賭咒辭。

Great Scott!——驚嘆詞,賭咒的代辭。

的，夢着你，夢着你，到後來我再也耐不住了，就寫信給你。

漢洛（很快的）卡婁小姐，我從來沒有接到你的信。賭呢，我沒有。

安妮 也許沒有，不過你覆我的。

漢洛 覆你的？你講什麼話？

安妮 你喜歡看你的覆信麼？（她走至書桌前，從抽斗裏取出一束信來，揀一封，遞給他。）這是你的覆信。你看郵票上還打着里奧祥尼羅的印哩。

漢洛（驚訝的接信）這倒像我的字。（念）『安妮，我最最親愛的——』這什麼意思？

安妮 念下去。

漢洛（念）『華翰收到。這好像沙漠上的甘霖。真的麼，安妮，你愛我的麼？我問我自己一百遍有什麼值得你這樣愛我的地方。一個年青的姑娘好像一朵鮮豔嬌弱的花——』老天呀！你想我會寫這種東西麼！竟究怎麼一回事呀！

stuff——指文學，藝術等的出產品。

ANNE (*handing over another letter*). Here's the next letter you wrote me, from the mine. It's a beautiful one. Read it.

HAROLD (*tears it open angrily and reads*). "I have been out in the night under the stars. Oh, that you were here, my beloved! It is easy to stand the dust and the turmoil of the mine without you, but beauty that I cannot share with you hurts me like a pain——"

(*He throws the letter on the table and turns toward her, speechless.*)

ANNE (*inexorably*). Yes, that is an exceptionally beautiful one. But there are more—lots more. Would you like to see them?

HAROLD. But I tell you, I never wrote them. These are not my letters.

ANNE. Whose are they, then?

HAROLD (*walking up and down furiously*). God knows! This is some outrageous trick. You've been duped, you poor child. But we'll *get to the bottom of this*.^{*} Just leave it to me. I'll get detectives. I'll find out who's back of it! I'll——

to get to the bottom of this——澈底追究；尋個底細出來。

安妮（又遞給他一封）這是你從礦山裏寫來的。寫得很
不壞。念念看。

漢洛（很怒的撕破信封，念道）『我在月光之下曠野上散步。喔，如果你在這裏，我的親親，該多麼美滿呀！在礦山的污塵辛勞中，沒有你還能容忍下去，但在這樣美麗的晚上，而不能和你共享，使我心痛得——』

（他把信向桌上一丟，轉身向她，一語不發。）

安妮（殘忍的）是的，這是寫得最好的一封。但是還多着哩——許多信哩。你要看麼？

漢洛 但是我告訴你，我從來沒有寫過。這不是我的信。

安妮 那末是誰的呢？

漢洛（踱來踱去，怒不可抑）天曉得！這簡直是混賬的鬼計。你這可憐的孩子，受人家騙了。但是我們可以尋個底細出來。交給我罷。讓我去請偵探。我會找出誰在那裏鬧鬼。我去——

(He comes face to face with her and finds her looking quietly at him with something akin to critical interest.)

HAROLD. Good Lord. What's the matter with me! You don't believe those letters. You couldn't think I wrote them, or you wouldn't have met me as you did, quite naturally, as an old friend. You understand! For heaven's sake, make it clear to me!

ANNE. I am trying to...I told you there had to be... answers...I was afraid to send my letters to you, but there had to be answers. *(Harold stares at her.)* So I wrote them myself.

HAROLD. You wrote them yourself?!

ANNE. Yes.

HAROLD. These? These very letters?

ANNE. Yes. I had to

HAROLD. Good God! *(He gazes at the litter of letters on the desk in stupefied silence.)* But the handwriting.

ANNE. Oh, that was easy. I had the letter you wrote to Mother.

HAROLD. And you learned to imitate my handwriting?

ANNE *(politely)*. It was very good writing.

(他偶然面對面的向着她，見她鎮靜的，頗有鑑賞的興趣似的望着他，反怔住了。)

漢洛 好天呀。我竟究怎麼拉！你不相信那些信罷。你如果相信是我寫的，決不會像剛纔以老朋友的態度來會我。你心裏明白！天呀，快爽爽直直的告訴我罷！

安妮 我正在想法解釋你聽……我對你說不得不有……覆信……我怕寄信給你，但是又不得不有覆信。(漢洛釘着她望)所以我自己寫。

漢洛 你自己寫的！？

安妮 是。

漢洛 這些？這些信麼？

安妮 是，我不得不寫。

漢洛 好天呀！(他呆望着抬上一堆的信出神)但是筆蹟呢。

安妮 喔，這容易。我有一封你寫給我媽的信。

漢洛 你學我的筆蹟？

安妮 (客氣的)你寫得很不壞。

HAROLD (*in sudden apprehension*)*. No one has seen these things,—have they?

ANNE. They arrived by mail.

HAROLD. You mean people saw the envelopes. Yes, that is bad enough...But you have not shown them to any one? (*At her silence he turns furiously upon her.*) Have you?...Have you?

ANNE (*who enjoys her answer and its effect upon him*). Only parts—never a whole letter. But it was such a pleasure to be able to talk about you to some one. My only pleasure.

HAROLD. Good heavens! You told people I wrote these letters? That we were engaged?

ANNE. I did not mean to. Harold. Really, I didn't. But I could not *keep it dark*.* There were your telegrams.

HAROLD. My telegrams?!?

(*She goes to desk and produces a bundle of dispatches.*)

in sudden apprehension——忽然覺察到。

漢洛 (忽然想到)沒有人看見過這些信罷——呀?

安妮 郵差送來的。

漢洛 你意思他們都看見信封的。這糟透了……但是你沒有給別人看罷?(她不作聲,他大怒向她)有沒有?……有沒有?

安妮 (她以答話自悞。並看他面色的變遷)只是一部分……從不曾整封信。但是能跟人家談起你是多麼快樂的事。我唯一快樂的事。

漢洛 好天呀!你告訴人家這些信是我寫的?我們已經訂了婚?

安妮 漢洛,我不是有意的。真的,我原沒有過意思。但是我不能守秘密。還有你的電報。

漢洛 我的電報!?

(她跑到桌前,取出一束電報。)

to keep dark——守秘密。

ANNE (*brazen in her sincerity*).^{*} You used to wire me every time you changed your address. You were very thoughtful, Harold. But, of course, couldn't keep those secret like your letters.

HAROLD (*standing helplessly, with the telegrams loose in his fingers*). My telegrams! Good Lord! (*He opens one and reads*.) "Leaving Rio for fortnight of inspection in interior. Address care Señor Miguel—" My telegrams!

(*He flings the packet violently on the table, thereby almost upsetting a bowl of rose which he hastens to preserve*).

ANNE. And then there were your flowers. I see you are admiring them.

(*Harold withdraws as if the flowers were charged with electricity*).

HAROLD. What flowers?

ANNE. These—these—all of them. You sent me flowers every week while you were gone.

HAROLD (*overcome*.) Good God!

brazen in her sincerity —— 誠懇得毫無羞澀。

安妮 (誠懇得毫無羞澀)你每次改換地址，總打一個電報給我。漢洛，你真仔細。但是這些電報，可就不能像信那樣祕密了。

漢洛 (可憐無助的站着，電報紙鬆鬆的執在手上)我的電報!好天呀!(他打開一個，念)『離里奧兩星期，往內地視察。函寄西諾麥究兒——』我的電報!(他恨恨的重重的把電報丟在桌上，幾乎把一瓶玫瑰花倒下桌來，他趕忙去接住。)

安妮 還有你送來這些花。我看你正在欣賞牠。

(漢洛驚縮，好像花上有電氣似的。)

漢洛 什麼花?

安妮 這些——這些——都是。你走了之後，每星期送一束花來。

漢洛 (節制住)好天呀!

(He has now reached the apex of his amazement and becomes sardonic.*)*

ANNE. Yes, You were extravagant with flowers, Harold. Of course I love them, but I had to scold you about spending so much money.

HAROLD. Spending so much money? And what did I say when you scolded me?

ANNE *(taken aback only for a moment by his changed attitude)*. You sent me a bigger bunch than ever before—and—wait a minute—here's the card you put in it.

(She goes to the same fatal desk and produces a package of florists' cards.)

HAROLD. Are all those my cards too?

ANNE. Yes.

HAROLD *(laughing a bit wildly)*. I'm afraid I was a bit extravagant!

ANNE. Here is the one! You wrote: "If all that I have, and all that I am, is too little to lay before you, how can these poor flowers be much?"

apex of amazement——驚駭的頂端。

(他現在已達到驚駭的頂端，因此態度反變了譏諷的。)

安妮 是的。你賣花浪費得很多，漢洛。我當然很喜歡牠們的，但是我不得不責備你化費太多。

漢洛 化費太多麼？你責備我，我當時怎麼說？

安妮 (見了他改變的態度，暫時吃了一驚)你送來的花球一次大似一次，並且——等一會——這是你縛在花上的卡片。

(她又回到書桌，取出一束卡片)

漢洛 這都是我寫的卡片麼？

安妮 是。

漢洛 (高聲的笑)當真我太浪費了！

安妮 這是一張！你寫道：『如果一切我所有的，一切我所是的，放在你面前，還是渺小無幾，這些可憐的花，怎麼會多呢？』

sardonic——譏諷的。

HAROLD. I wrote that? Very pretty—very. I'd forgotten I had any such *knack at sentiments*.*

ANNE. And then, right away, you sent me the ring.

HAROLD (*jumps, startled out of his sardonic pose.*) Ring! What ring?

ANNE. My engagement ring. You really were very extravagant that time, Harold.

HAROLD (*Looking fearfully at her hands.*) But I don't see...You're not wearing...?

ANNE. Not there—here, next to my heart. (*She takes out a ring which hangs on a chain inside her frock and presses it to her lips. Looking at him deeply.*) I adore sapphires,* Harold.

(*A new fear comes into Harold's eyes. He begins to humor her.*)

HAROLD. Yes, Yes. Of course, Every-one likes sapphires, Anne. It is a beauty. Yes. (*He comes very close to her, and speaks very gently, as if to a child.*) You have not shown your ring to any one, have you, Anne?

knack at sentiments —— 玩弄情緒的巧術，(意即能作詩文的藝術)。

漢洛 我寫的麼？真不錯——很不錯。我能有這樣玩弄情緒的本領，我竟忘了。

安妮 後來，你寄我一個戒指。

漢洛 （跳起來，把他譏諷的態度都嚇去了）戒指！什麼戒指？

安妮 我訂婚的戒指。那個時候你用錢真太浪費了，漢洛。

漢洛 （張大着眼睛看她的手）但是我沒見……你沒有戴……？

安妮 不在這裏……在這裏，我心口前。（她由內衣裏拖出一根帶鏈子的戒指，與唇接一吻，深深的望着他）我愛藍寶石，漢洛。

（漢洛眼光裏看得出有新的害怕。他開始依順她取悅於她）

漢洛 是的，是的。當然，人人都喜歡藍寶石。安妮。這確是好看。是的。（他走近她，很溫和的好像跟小孩子講話一樣。）你沒有把戒指給人看罷，安妮？

sapphires——藍寶石，碧玉。

ANNE. Only to a few people—One or two.

HAROLD. A few people! Good heavens! (*Then he controls himself, takes her hands gently in his, and continues speaking, as if to a child.*) Sit down, Anne; we must talk this over a little,—very quietly, you understand, very quietly. Now to begin with, when did you first—

ANNE (*breaks away from him with a little laugh*) No, I'm not crazy. Don't be worried. I'm perfectly sane. I had to tell you all this to show how serious it was. Now you know. What are you going to do?

HAROLD. Do? (*He slowly straightens up as if the knowledge of her sanity had relieved him of a heavy load.*) I'm going to take the next train back to New York.

ANNE. And leave me to get out of this before people all alone?

HAROLD. You got into it without my assistance, did not you? Great Scott, you forged those letters in cold blood—

ANNE. Not in cold blood, Harold. Remember, I cared.

HAROLD. I don't believe it. (*Accusingly.*) You enjoyed writing those letters!

安妮 不多——一兩個人。

漢洛 不多！好天呀！（又節制自己，執她的手，繼續像對小孩子講話一樣）坐下來，安妮；我們一定要商量一下——很鎮靜的，你明白麼，很鎮靜的。現在第一件，當你第一次——

安妮（她笑着脫身逸去）不，我沒有發狂。不用愁。我頭腦一點不昏。我告訴你這些話，要你知道這件事是很嚴重的。現在你明白了。你預備怎麼樣？

漢洛 怎麼樣？（他知道她沒有狂，如失重負的安慰過來）我搭下一班車回紐約。

安妮 讓我自己獨個人在大家面前去出脫一切？

漢洛 你起先做成功也沒有我的幫忙呀，可不是？老天爺呀，你竟毫不顧人家死活的假造書信——

安妮 沒有不顧人家。記住，我愛你的。

漢洛 我不相信。（責備似的）你寫信不過是自尋樂趣罷了！

ANNE. Of course I enjoyed it. It meant thinking of you, talking of—

HAROLD. Rot! Not of me, really. You did not think I am really the sort of person who could write that—that *drivel!**

ANNE (*hurt.*) Oh, I don't know. After a while I suppose you and my dream got confused.

HAROLD. But it was the *rankest*—*

ANNE. Oh, I'm not so different from other girls. We're a'l like that. (*Repeating Ruth's phrase reminiscently*) We must have some one to dream about—to talk about. I suppose it's because we have not enough to do. And then we don't have any—any real adventures like—shop girls.

HAROLD (*surprised at this bit of reality.*) That is a funny thing to say!

ANNE. Well, it is true. I know I went rather far. After I got started I could not stop. I did not want to, either. It *took hold of** me. So I went on and on and let people think whatever they wanted. But if you go now and people find out what I have done,

drivel — 傻話。

rankest — 最卑賤的,最下流的。

安妮 當然我有樂趣。這使我想你，談論……

漢洛 瞎說！不是想我，實在的。你以為我是寫這種傻話的人麼！

安妮（不悅）喔，我不知道。過了幾時，你跟我的夢混和在一起了。

漢洛 但這是最下流的——

安妮 喔，我跟別的女孩子沒有什麼分別。我們都是一樣的。（回憶似的念出剛纔羅施說過的話）只要有個男人的觀念——你可以夢想他，談論他。我想這因為沒有事做。並且又沒有——真正的浪漫事蹟——像女店員一樣。

漢洛（看她這樣爽直的說，倒吃一驚）這倒是一件有趣的事！

安妮 唔，這是真的。我知道走得太遠了一點。一開了頭，就很難收勒得住。我起先並不願望這樣。但是一着了身，就黏住了。一步進一步，到後來我也不管人家怎樣猜

to take hold of —— 貼住，黏住。

they will think I'm really mad—or something worse. Life will be impossible for me here, don't you see—impossible. (*Harold is silent.*) But if you stay, it will be so easy. Just a day or two. Then you will have to go to India. Is that much to ask? (*Acting.*) And you save me from disgrace, from ruin!

(*Harold remains silent, troubled.*)

ANNE (*becoming impassioned*) You must help me. You must. After I've been so frank with you, you cannot go back on* me now. I've never in my life talked to any one like this—so openly. You can't go back on me! If you leave me here to be laughed at, mocked at by every one, I don't know what I shall do. I shan't be responsible. If you have any kindness, any chivalry...Oh, for God's sake, Harold, help me, help me!

(*Kneels at his feet.*)

HAROLD. I don't know...I'm horribly muddled...All right, I'll stay!

ANNE. Good! Good! Oh, you are fine! I knew you would be. Now everything will be so simple. (*The vista opens before her.*) We will be very quiet here

to go back on —— 陷害,反咬。

想我，但是如果你走了，人家發現了我的行動，一定以爲我發了狂——或是更壞些。在這裏過日子是不可能了，你瞧——怎麼可以過下去。（漢洛無語）但是如果你不走，就容易了。祇要一兩天。你就可以到印度去。這求你不難罷？（如演戲）從羞辱從敗壞裏你救我出來罷！

（漢洛無語，進退維谷。）

安妮（富於情感）你一定要幫助我的。你一定要。我跟你這樣坦直的說，你不能反咬我一口。我生平從不跟人這樣直率的談過——你不能反咬我一口的！如果你讓我在這裏給人笑話，譏諷，後事就很難說。我可不負責任。如果你有惻隱之心，俠士氣慨……喔，爲上帝的緣故，漢洛，救我能，救我罷！

（跪在他腳前）

漢洛 我不知道……我鬧昏了……好，好，我不走！

安妮 好呀！好呀！喔，這樣纔對呀！我知道你願意的。現在事情就簡單了。（她又看見幻想的遠景。）我們安安靜

for a couple of days. We won't see many people, for of course it is not announced. And then you will go...and I will write you a letter...

HAROLD. (*disagreeably struck by the phrase.*) Write me a letter? What for?

ANNE (*ingenuously.*) Telling you that I have been mistaken. Releasing you from the engagement...and you will write me an answer...sad but manly...reluctantly accepting my decision....

HAROLD. Oh, I am to write an answer, sad but manly — Good God! Suppose you don't release me after all.

ANNE. Don't be silly, Harold. I promise. Can't you trust me?

HAROLD. Trust you? (*His eyes travel quickly from the table littered with letters and dispatches to the flowers that ornament the room, back to the table and finally to the ring that now hangs conspicuously on her breast. She follows the look and instinctively puts her hand to the ring.*) Trust you? *By Jove*,* no, I don't trust you! This is absurd, I don't stay another moment. Say what you will to people. I'm off. This is final.

by Jove — 驚嘆詞。

靜的住一兩天。我們不見客，因為當然不必正式宣布的。於是你就走。我寫一封信給你……

漢洛 (聽了信又起不安) 寫封信? 爲什麼?

安妮 (慷慨的) 告訴你我弄錯了。跟你解除婚約……你就寫封回信……悲哀的而又有丈夫氣慨的……很不情願的接受了我的請求……

漢洛 喔，我得寫封回信，悲哀的而又有丈夫氣慨的。好天呀! 如果你不讓我解約呢?

安妮 別那末傻，漢洛。我答應你。你不相信我麼?

漢洛 相信你? (他的眼光很快的由桌上的信電移向花及屋中裝飾品，又回到桌上，最後移到她胸前的戒指上。她跟着他的眼光移動眼睛，不自主的伸手拿住戒指) 相信你? 老天呀，不能，我不能相信你! 這是笑話。我馬上就走。人家要說什麼我也管不了。去了。這是最後的決定。

ANNE (*who has stepped to the window.*) You can't go now. I hear Mother and Ruth Coming.

HAROLD. All the more reason. (*He firds his hat.*) I bolt.

ANNE (*blocking the door.*) You cannot go, Harold! Don't *corner me*.* I'll fight like a wildcat if you do.

HAROLD. Fight?

ANNE. Yes. A pretty *figure you'll cut** if you bolt now. They'll think you a cad—an out and out cad! Have not they seen your letters come week by week, and your presents? And you have writen to Mother, too—I have your letter. There won't be anything bad enough to say about you. They'll say you jilted me for that English girl in Brazil. It will be true, too. And it will get about. She'll hear of it, I'll *see to that**—and then—

HAROLD. But it is a complete lie! I can explain—

ANNE. You'll have a hard time explaining your letters and your presents—and your ring. There is a deal of evidence against you —

to corner —— 逼。

to cut a figure —— 作可笑的情狀。

安妮（她已踱至後窗口）你現在走不了。我聽見媽跟羅施回來了。

漢洛 那更催我快走。（他拿了帽子）我衝出去。

安妮（阻住門）你不能走，漢洛！不要逼我。如果你逼急了，我會像野貓一樣的跟你打架。

漢洛 打架？

安妮 是。你現在衝，你自己丟臉。人家以為你是下流——頂頂壞的下流人！他們不是一星期一星期看你這些信這些贈品寄來？你還寫信給母親——信我還藏着。壞話再沒有比這個利害的。他們要說你爲了巴西那姑娘，欺騙我。這是真的。沒有幾天，人人都會知道。她也會聽到，我會想法，於是——

漢洛 但是這完全撒謊！我可以解釋……

安妮 這些信這些花——跟這個戒指你可不容易解釋。有許多證據是不利於你的——

to see to it —— 善爲處理；留意；小心；設法。

HAROLD. See here, are you trying to blackmail me?

Oh, this is too ridiculous!

ANNE. They are coming! I hear them on the stairs!

What are you going to tell them?

HAROLD. The truth. I must get clear of all this. I
tell you—

ANNE (*suddenly clinging to him.*) No, no, Harold!
Forgive me, I was just testing you. I will get you
out of this. Leave it to me.

HAROLD (*struggling with her.*) No, I won't leave any-
thing to you, ever.

ANNE (*still clinging tightly.*) Harold, remember I am
a woman — and I love you.

*(This brings him up short a moment to wonder, and
in this moment there is a knock at the door.)*

ANNE (*abandoning Harold.*) Come in. *(There is a dis-
creet pause.)*

MRS. CAREY'S Voice (*off stage.*) May we come in?

ANNE (*angrily.*) Yes!

*(Harold, who has moved toward the door, meets Mrs.
Carey as she enters. She throws her arms about his*

漢洛 你瞧，你簡直是強盜賊要硬冤枉我？喔，這太可笑了！

安妮 她們來了！我聽見她們在樓梯上！你怎麼樣對她們說？

漢洛 老實話。我一定辯清楚。我告訴你——

安妮（驟然間扭住他）不要，不要，漢洛！原諒我，我只是試試你呀。我會替你出脫干係的。讓我來。

漢洛（想扭脫身）不，我不能再由你做去。

安妮（依然緊緊的扭住）漢洛，記住我是女人——並且我愛你的。

（這又使他猶疑不決起來，正在這個時候，外面有打門聲）

安妮（離開漢洛）進來。（極難堪的靜寂）

卡婁太太的聲音（在台外）我們可以進來麼？

安妮（怒）可以的……！

（漢洛已走至門口，剛好遇見卡婁太太進來，她放開

neck and kisses him warmly. She is followed by Ruth.)

MRS. CAREY. Harold! My dear boy!

RUTH (*clutching his arm*) Hello, Harold. I am so glad.

(Harold, temporarily overwhelmed by the onslaught of the two women, is about to speak, when Anne interrupts dramatically.)*

ANNE. Wait a moment, Mother. Before you say anything more I must tell you that Harold and I are no longer engaged!

(Mrs. Carey and Ruth draw away from Harold in horror-struck surprise.)

MRS. CAREY. No longer engaged? Why...What...?

HAROLD. Really, Mrs. Carey, I—

ANNE (*interrupts, going to her mother*). Mother, dear, be patient with me, trust me, I beg of you—and please, please don't ask me any questions. Harold and I have had a very hard—a very painful hour together. I don't think I can stand any more.

onslaught —— 攻擊。

手臂抱住他的頭頸，很親熱的吻他。後面跟着蘿施）

卡婁太太 漢洛！我親愛的孩子！

蘿施（拖住他的臂）喂，漢洛。我真喜歡。

（漢洛給她們母女倆親熱得目眩頭昏，正要講話，安妮像做戲一般的插了進來）

安妮 等一會，媽。在你說話之前，我先得告訴你漢洛跟
我已經解除了婚約！

（卡婁太太和蘿施又怕又驚的離開漢洛）

卡婁太太 解約了麼？爲什麼……怎麼……？

漢洛 真的，卡婁太太，我——

安妮（插斷他的話，向她母親走去）媽，親愛的，耐着性
兒，相信我，我求你……請，請你別再問我。漢洛跟我剛
經過極難受——極痛苦的時間。我想我再也忍不下去
了。

(*She is visibly very much exhausted, gasping for breath.*)

MRS. CAREY. Oh, my poor child, what is it? What has he done?

(*She supports Anne on one side while Ruth hurries to the other.*)

HAROLD. Really, Mrs. Carey, I think I can explain.

ANNE. No, Harold, there is no use trying to explain. There are some things a woman feels, about which she cannot reason. I know I am doing right.

HAROLD (*desperately.*) Mrs. Carey, I assure you——

ANNE (*as if on the verge of a nervous crisis*).^{*} Oh, please, please, Harold, don't protest any more. I am not blaming you. Understand, Mother, I am not blaming him. But my decision is *irrevocable*.^{*} I thought you understood. I beg you to go away. You have just time to catch the afternoon express.

HAROLD. Nonsense, Anne, you must let me——

ANNE (*wildly*) No, no, Harold, it is finished! Don't you understand? Finished! (*She abandons the support of her mother and Ruth and goes to the table.*) See,

on the verge of a nervous crisis —— 神經緊張到了頂點。

(她顯得非常苦惱的樣子，急喘着氣。)

卡婁太太 喔，我的可憐的孩子，究竟是什麼事呢？他做了什麼呢？

(她母親和羅施兩面扶着安妮)

漢洛 真的，卡婁太太，我想我可以解釋——

安妮 不，漢洛，解釋沒有用。有幾件女人感情上的事，是不能用理智來分解的。我知道我做得不錯的。

漢洛 (竭力的)卡婁太太，我老實告訴你——

安妮 (好像已達到神經緊張的頂點) 喔，請你，請你，漢洛，再不要辯護。我不責備你。媽，你明白，我不責備他。但是我的決心絕對不能改換的。我想你懂得罷。我求你快出去。你剛好趕得及搭下午的特別快車。

漢洛 瞎說，安妮，你一定讓我——

安妮 (狂一般) 不能，不能，漢洛，這件事完啦！你還不明白麼？完啦！（她脫去她母親和羅施的支撐，走向桌前）

irrevocable —— 不能改換的。

here are your letters. I am going to burn them (*She throws the packet into the fire.*) All your letters—(*She throws the dispatches into the fire.*) Don't, please, continue this unendurable situation any longer. Go, I beg of you, go!

(*She is almost hysterical.*)

HAROLD. But I tell you I must—

ANNE (*falling back in her mother's arms*) Make him go, Mother! Make him go!

MRS. CAREY. Yes, go! Go, sir! Don't you see you are torturing the child. I insist upon your going.

RUTH. Yes, she is in a dreadful state.

(*Here Mrs. Carey and Ruth fall into simultaneous urgings.*)

HAROLD (*who has tried in vain to make himself heard*).

All right, I'm going, I give up!

(*He seizes his hat and rushes out, banging the door behind him. Anne breaks away from her mother and sister, totters* rapidly to the door and calls down gently.*)

to totter — 搖搖欲跌；踉跄。

你瞧，這都是你的信。我要把牠們都燒去。(她把信全丟在火裏)所有你的信——(她把電報也丟在火裏)請，請你再不要繼續這種痛苦的情景。去，我求你，去！

(她差不多神經緊張得要發狂了)

漢洛 但是我告訴你——

安妮 (傾在她母親的臂內)媽，催他去！催他去！

卡婁太太 是，去！去，先生！你看我孩子不是在難受麼。

我求你快走罷。

羅施 是的，她痛苦極了。

(於是卡婁太太和羅施同聲的催他去)

漢洛 (他沒法使他的話受人聽見)好，我去，算了罷！

(他取了帽子衝出門去，礮的一聲把門關上。安妮脫去她母親和羅施的支撐，搖搖欲跌的走到門邊，很溫柔的喊下去。)

ANNE. Not in anger, I beg of you, Harold! I am not blaming you. Good-by.

(The street door is heard to bang. Anne collapses in approved tragedy style.)*

ANNE *(gasping)* Get some water, Ruth. I shall be all right in a moment.

(Ruth rushes into the bedroom.)

MRS. CAREY. Oh, my dear child, calm yourself. Mother is here, dear. She will take care of you. Tell me, dear, tell me.

(Ruth returns with the water. Anne sips a little.)

ANNE. I will, Mother—I will....everything....later. *(She drinks.)* But now I must be alone. Please, dear, go away...for a little while. I must be alone *(Rising and moving to the fire.)* with the ruin of my dreams.

(She puts her arms on the chimney shelf and drops her head on them.)

RUTH. Come, Mother! Come away!

MRS. CAREY. Yes, I am coming. We shall be in the

to collapse — 崩潰，弛懈下來。

安妮 漢洛，我求你，別發怒了。我不怪你。再見罷。

(大門也聽得砰的一聲關上了。安妮像悲角一樣的由緊張的狀態弛懈崩坍下來)

安妮 (喘氣)蘿施，取些水給我。我一會兒就會好的。

(蘿施衝入臥室)

卡婁太太 喔，我親愛的孩子，靜靜心罷。媽在這裏，親愛的。她會當心你的。告訴我，親愛的，告訴我。

(蘿施取水上。安妮吸了一口)

安妮 我要告訴你的，媽……我要告訴你的……隨便什麼事……慢一點。(她飲水)現在讓我獨個兒靜靜心。請你們，親愛的，走罷……一會兒功夫。我要獨個兒(站起來走向火去)去領略那破壞的夢景。

(她放臂在壁爐擱板上，把頭伏在臂上)

蘿施 來，媽！去罷。

卡婁太太 是，我來了。安妮，我們在隔壁房裏，你要我們

next room, Anne, when you want us. Right here.

ANNE (as they go out, raises her head and murmurs,)

Dust and ashes! Dust and ashes!

(As soon as they have gone, Anne straightens up slowly. She pulls herself together after the physical strain* of her acting. Then she looks at the watch on her wrist and sighs a long triumphant sigh. Her eye falls on the desk and she sees the package of florists' cards still there. She picks them up, returns with them to the fire and is about to throw them in, when her eye is caught by the writing on one. She takes it out and reads it. Then she takes another—and another. She stops and looks away dreamily. Then slowly, she moves back to the desk, drops the cards into a drawer and locks it. She sits brooding at the desk* and the open paper before her seems to fascinate* her. As if in a dream she picks up a pencil. A creative look comes into her eyes.* Resting her chin on her left arm, she begins slowly to write, murmuring to herself.)

physical strain —— 身體上的緊張。

brooding at the desk —— 坐在書桌前出神。

to fascinate —— 引誘;誘動。

的時候，叫一聲，我們立刻就來。

安妮（當她們出去時，她抬起頭來低聲說道）灰燼了！
灰燼了！

（她們走了之後，安妮慢慢的挺身立起來。她演戲一般的身體上緊張之後，漸漸的恢復轉來。她看手錶，嘆一口得意的長氣。她眼睛偶然間射到桌上，看見束在花上的一疊卡片，還在那裏。她取在手裏，向火爐走來，正要丟進去的時候，忽然看到一張上題的字。她取出來，念了一遍。於是又取一張——又一張。她停着，望着遠處。於是慢慢地她回到書桌，把卡片丟入一抽斗內，鎖好。她坐在桌前出神，而伸在她面前的白紙，好像有誘動力的一般。好像在做夢，她提起一枝鉛筆。眼睛裏起了創造的光。把頭擱在左手上，她慢慢的寫，一面低聲的自念道）

a creative look comes into her eyes —— 她眼睛裏起了創造的光。

ANNE (*reading as she writes*). "Anne, my dearest...
I am on the train...broken, shattered...Why have you
done this to me...why have you darkened the sun...
and put out the stars...put out the stars?...Give me
another chance, Anne...I will make good...I promise
you...For God's sake, Anne, don't shut me out of
your life utterly...I cannot bear it...I..."

(*The Curtain
has fallen slowly as she writes.*)

安妮（一面寫一面念）“安妮，我最最親愛的……我在火車上……沮傷了，頹悔了……爲什麼你這樣對付我……爲什麼你蒙蔽我的天日……撲滅閃亮的明星……撲滅閃亮的明星？……安妮，再給我一個機會……我再不那樣了……我答應你……爲上帝的緣故，安妮，不要把我完全鎖出在你生命之外……我忍不下去……我……”

（她一面寫，一面幕布漸漸低降）

此
页
空
白

THE GOLDEN DOOM

By LORD DUNSANY

金色的惡運

"The Golden Doom" was first produced at London
in 1912.

Characters

THE KING
CHAMBERLAIN
CHIEF PROPHET
GIRL
BOY
SPIES
FIRST PROPHET
SECOND PROPHET
FIRST SENTRY
SECOND SENTRY
STRANGER
ATTENDANTS

SCENE:

Outside the King's great door in Zericon.

TIME:

Some while before the fall of Babylon.

金色的惡運

人：

國王
尙寢
大先知
女孩
男孩
探子們
先知一
先知二
哨兵一
哨兵二
異鄉客
侍從們

地：

在山列岡的王宮大門外面。

時：

在巴比倫失陷之前。

THE GOLDEN DOOM

Two Sentries pace to and fro, then halt, one on each side of the great door.

FIRST SENTRY. The day is deadly *sultry*.*

SECOND SENTRY. I would that I were swimming down the *Gyshon*,* on the cool side, under the fruit trees.

FIRST SENTRY. It is like to thunder or the fall of a dynasty.

SECOND SENTRY. It will grow cool by night-fall. Where is the King?

FIRST SENTRY. He rows in his golden *barge** with ambassadors or whispers with captains concerning future wars. The stars spare him!

SECOND SENTRY. Why do you say "the stars spare him"?

FIRST SENTRY. Because if a doom from the stars fall

sultry — 酷熱, 炎熱。

Gyshon — 河名。

金色的惡運

(兩個哨兵踱來踱去，於是立定，站在宮門的兩旁。)

哨兵一 今天非常的悶熱。

哨兵二 我願望此刻在葛興河涼快的一面，果樹的底下游泳。

哨兵一 這好像快要打雷似的，或是什麼朝庭快要滅亡了。

哨兵二 天一晚就會涼快些。國王在那裏？

哨兵一 他跟公使們在金龍畫舫裏划船，或是跟將軍們低聲談將來的戰事。天上的星救了他罷！

哨兵二 爲什麼你要說“天上的星救了他罷”？

哨兵一 因爲如果天上的神明降下一個惡運來，牠立刻

barge —— 畫舫；大艇；御坐船。

suddenly on a king it swallows up his people and all things round about him, and his palace falls and the walls of his city and *citadel*,* and the apes come in from the woods and the large beasts from the desert, so that you would not say that a king had been there at all.

SECOND SENTRY. But why should a doom from the stars fall on the King?

FIRST SENTRY. Because he seldom *placates** them.

SECOND SENTRY. Ah! I have heard that said of him.

FIRST SENTRY. Who are the stars that a man should scorn them? Should they that rule the thunder, the plague and the earthquake withhold these things save for much prayer? Always ambassadors are with the King, and his commanders, come in from distant lands, *prefects** of cities and makers of the laws, but never the priests of the stars.

SECOND SENTRY. Hark! Was that thunder?

FIRST SENTRY. Believe me, the stars are angry.

[Enter a Stranger. He wanders toward the King's door, gazing about him.]

citadel —— 堡壘。

to placate —— 祭禱。

會把國內的人民和國王四周的東西吞蝕盡淨，他的宮殿也會倒了，城牆堡壘也會壞了，樹林裏的猿猴，沙漠裏的大野獸都會進來了，因此到那時你竟說不出從前是住過國王的。

哨兵二 但是爲什麼天上的神明要降惡運給國王？

哨兵一 因爲他不很祭禱他們。

哨兵二 呀！我聽人這樣說過。

哨兵一 我們應該輕視的是那幾個神明？管打雷的，管瘟疫的，管地震的神明，多多祈禱他們，會減輕禍災麼？國王常常跟公使，遠地來的統領，縣長，司法家在一起，從來不和神明的祭司們來往的。

哨兵二 聽！這是雷聲麼？

哨兵一 相信我，神明在發怒了。

(進來了一個異鄉客。他向宮門漫步走來，向四周望望。)

prefects —— 省長，邑宰，縣長。

SENTRIES (*lifting their spears at him.*) Go back! Go back!

STRANGER. Why?

FIRST SENTRY. It is death to touch the King's door.

STRANGER. I am a stranger from *Thessaly*.*

FIRST SENTRY. It is death even for a stranger.

STRANGER. Your door is strangely sacred.

FIRST SENTRY. It is death to touch it.

[*The Stranger wanders off. Enter two children hand in hand.*]*

BOY (*to the Sentry.*) I want to see the King to pray for a *hoop*.*

[*The Sentry smiles.*

BOY (*pushes the door; to girl.*) I cannot open it. (*To the Sentry*) Will it do as well if I pray to the King's door?

SENTRY. Yes, quite as well. (*Turns to talk to the other Sentry*) Is there anyone in sight?

Thessaly — 地名。

hand in hand — 手攬手的, 攜手。

哨兵們 (向來者舉起長戟) 走開! 走開!

異鄉客 爲什麼?

哨兵一 碰宮門的死罪。

異鄉客 我是沙塞列來的客。

哨兵一 別地來的客也是死罪。

異鄉客 你們的宮門奇怪的神聖。

哨兵一 碰牠的死罪。

(異鄉客漫步走開去。兩個孩子手挽手的進來。)

男孩 (向哨兵們) 我要見國王求他給我一個滾圈。

(哨兵們笑。)

男孩 (推門; 向女孩) 我推不開。(向哨兵們) 如果我向國王的宮門禱告, 是不是一樣的?

哨兵 是, 完全一樣的。(向另一哨兵說, 你看見有人來麼?)

hoop —— 環滾。

SECOND SENTRY (*shading his eyes*). Nothing but a dog,
and he far out on the plain.

FIRST SENTRY. Then we can talk awhile and eat *bash*.
BOY. King's door, I want a little hoop.

[*The Sentries take a little bash between finger and thumb from pouches and put that whol'y forgotten drug to their lips.*]

GIRL (*pointing*). My father is a taller soldier than that.

BOY. My father can write. He taught me.

GIRL. Ho! Writing frightens nobody. My father is
a soldier.

BOY. I have a lump of gold. I found it in the stream
that runs down to Gylshon.

GIRL. I have a poem. I found it in my own head.

BOY. Is it a long poem?

GIRL. No. But it would have been only there were no
more *rhymes** for sky.

BOY. What is your poem?

GIRL. I saw a purple bird
Go up against the sky

bash —— 古代失傳之藥名。

哨兵二 （把手掌平放在眼上以遮陽光）沒有什麼人，只見一條狗在一遠處的平地上。

哨兵一 那末我們可以談一會話，吃“白須”。

男孩 國王的宮門呀，我要一個小滾環。

（哨兵們用兩個指頭從革袋裏取出久經失傳的藥品“白須”，放到唇邊。）

女孩 （手指着）我爸爸是比他還要高的軍人。

男孩 我的爸爸會寫文章。他教我寫。

女孩 哨！寫文章不能嚇人的。我的爸爸是軍人。

男孩 我有一大塊金子。我在一條流向葛興河去的小溪裏找到的。

女孩 我有一首詩。在我心裏找到的。

男孩 一首長詩麼？

女孩 不長。本來可以很長，不過天字的韻腳用完了。

男孩 是怎麼樣一首詩？

女孩 我見一紫鳥
飛昇上青天

rhymes —— 韻腳。

And it went up and up
And round about did fly.

BOY. I saw it die.

GIRL. That doesn't *scan*.*

BOY. Oh, that doesn't matter.

GIRL. Do you like my poem?

BOY. Birds aren't purple.

GIRL. My bird was.

BOY. Oh!

GIRL. Oh, you don't like my poem!

BOY. Yes, I do.

GIRL. No, you don't; you think it horrid.

BOY. No. I don't.

GIRL. Yes, you do. Why didn't you say you liked it?
It is the only poem I ever made.

BOY. I do like it. I do like it.

GIRL. You don't, you don't!

BOY. Don't be angry. I'll write it on the door for you.

to scan — 押韻。

上昇復上昇
迴翔且留連。

男孩 眼看牠天逝。

女孩 這沒有押韻。

男孩 喔，那沒有關係。

女孩 你喜歡我的詩麼？

男孩 鳥沒有紫色的。

女孩 我的那隻鳥是的。

男孩 喔！

女孩 喔，你不喜歡我的詩！

男孩 我喜歡的。

女孩 不，你不喜歡；你以為太不成東西了。

男孩 不，我並不這樣想。

女孩 是的，你想的。爲什麼你不說喜歡的呢？這是我生平唯一的詩。

男孩 我真的喜歡的。我真的喜歡的。

女孩 你不喜歡，你不喜歡！

男孩 別鬧脾氣。我替你寫在宮門上。

GIRL. You'll write it?

BOY. Yes, I can write it. My father taught me. I'll write it with my lump of gold. It makes a yellow mark on the iron door.

GIRL. Oh, do write it! I would like to see it written like real poetry.

[*The Boy begins to write. The Girl watches.*]

FIRST SENTRY. You see, we'll be fighting again soon.

SECOND SENTRY. Only a little war. We never have more than a little war with the hill-folk.

FIRST SENTRY. When a man goes to fight, *the curtains of the gods wax thicker than ever before between his eyes and the future*;* he may go to a great or to a little war.

SECOND SENTRY. There can only be a little war with the hill-folk.

FIRST SENTRY. Yet sometimes the gods laugh.

SECOND SENTRY. At whom?

FIRST SENTRY. At kings.

the curtains of the gods wax thicker than ever before
between his eyes and the future — 他的眼睛和將來的

女孩 你寫在門上？

男孩 是，我能寫。我爸爸教我的。我用這塊金子來寫。在
鐵門上會有金黃的痕跡。

女孩 喔，你寫罷！我很喜歡看牠寫成真的詩一樣。

（男孩開始寫詩。女孩看着。）

哨兵一 你看，我們不久又要打仗了。

哨兵二 只不過小戰。我們跟山民開仗，總不過是小戰。

哨兵一 一個人去跟人家打仗，他的將來總是模糊不清
的，說不定是大戰或是小戰。

哨兵二 跟山民打仗，總是小戰。

哨兵一 但有時神明會笑。

哨兵二 笑誰？

哨兵一 笑國王們。

中間的神幕更增厚了；他的將來愈行糊塗了。

SECOND SENTRY. Why have you grown uneasy about this war in the hills?

FIRST SENTRY. Because the King is powerful beyond any of his fathers, and has more fighting men, more horses, and wealth than could have *ransomed** his father and his grandfather and *dowered** their queens and daughters; and every year his miners bring him more from the *opal-mines** and from the *turquoise-quarries.** He has grown very mighty.

SECOND SENTRY. Then he will the more easily crush the hill-folk in a little war.

FIRST SENTRY. When kings grow very mighty the stars grow very jealous.

BOY. I've written your poem.

GIRL. Oh, have you really?

BOY. Yes, I'll read it to you. (*He reads*)

I saw a purple bird
Go up against the sky
And it went up and up
And round about did fly.
I saw it die.

to ransom — 贖回。

to dower — 贍養。

哨兵二 這次到山裏去打仗，爲什麼你覺得不安心？

哨兵一 因爲我們的國王比他的祖先要威風得多，戰士，戰馬，財富足夠贖回他的祖先，贍養他們的后妃公主而有餘；他的礦人由貓兒眼礦和璵玉坑裏拿來的珠寶，一年多似一年。他已成一極有權力的國王了。

哨兵二 那末他更容易在一小戰裏打敗山民了。

哨兵一 國王愈威權，神明愈妒嫉。

男孩 我已把你的詩寫下了。

女孩 喔，真的麼？

男孩 是，我念你聽。（念詩）

我見一紫鳥

飛昇上青天

上昇復上昇

迴翔且留連。

眼看牠天逝。

opal-mines —— 貓兒眼寶石礦。

turquoise-quarries —— 璵玉礦。

GIRL. It doesn't scan.

BOY. That doesn't matter.

[Enter furtively a Spy, who crosses stage and goes out. The Sentries cease to talk.]

GIRL. That man frightens me.

BOY. He is only one of the King's spies.

GIRL. But I don't like the King's spies. They frighten me.

BOY. Come on, then, we'll run away.

SENTRY. *(noticing the children again)*. Go away, go away! The King is coming, he will eat you.

[The Boy throws a stone at the Sentry and runs out. Enter another Spy, who crosses the stage. Enter third Spy, who notices the door. He examines it and utters an owl-like whistle. No. 2 comes back. They do not speak. Both whistle. No. 3 comes. All examine the door. Enter the King and his Chamberlain. The King wears a purple robe. The Sentries smartly transfer their spears to their left hands and return their right arms to their right sides. They then lower their spears until their points are within an inch of the ground, at the same time raising their

女孩 末句不押韻。

男孩 沒有關係。

(一探子偷偷的登場,跨過舞臺,下場。哨兵們停止講話。)

女孩 那個人使我害怕。

男孩 他不過是國王的一個探子罷了。

女孩 不過我不喜歡國王的探子們。他們使我害怕。

男孩 來,那末,我們跑罷。

哨兵 (又見孩子們) 走開,走開!國王快來了,他要吞吃你們的。

(那男孩向哨兵擲一石子,跑下臺去。又來了一探子,穿過臺去。第三個探子上來,注意到那宮門。他察看了一會,發出一聲梟一般的尖嘯。探子二回過來。他們並不講話,同發一聲尖銳的嘯聲。探子三上場。三人都察看宮門。國王與其尙寢上。國王身穿紫袍。哨兵們很敏捷的把長戟提到左手,右臂直垂身旁。於

right hands above their heads. They stand for some moments thus. Then they lower their right arms to their right sides, at the same time raising their spears. In the next motion they take their spears into their right hands and lower the butts to the floor, where they were before, the spears slanting forward a little. Both Sentries must move together precisely.*

FIRST SPY (*runs forward to the King and kneels, abasing his forehead to the floor*). Something has written on the iron door.

CHAMBERLAIN. On the iron door!

KING. Some fool has done it. Who has been here since yesterday?

FIRST SENTRY (*shifts his hand a little higher on his spear, brings the spear to his side and closes his heels all in one motion; he then takes one pace backward with his right foot; then he kneels on his right knee; when he has done this he speaks, but not before*). Nobody, Majesty, but a stranger from Thessaly.

KING. Did he touch the iron door?

FIRST SENTRY. No, Majesty; he tried to, but we drove him away.

butts — 戟端

是他們把戟頭低垂，直到牠們離地祇有一英寸的距離，同時把右手伸出頭上。他們這樣站着有好幾分鐘。於是把右手放下，戟頭豎起。接着把戟提到右手，戟端觸地，戟身略向前傾，像先前站崗時一樣。兩哨兵的一舉一動須完全一律。

探子一（跑到國王前，跪下，頭抵地。）啓稟國王，鐵宮門上有字蹟。

尙寢 鐵宮門上！

國王 什麼傻子寫的。從昨天到現在，誰到過這裏？

哨兵一（把按在戟上的手略向上移，拉戟黏身，同時把足並起；於是將右足退後一步，屈右膝；動作完了纔說話。）啓稟國王，沒有人，除了一個從沙塞列來的客。

國王 他碰了鐵宮門沒有？

哨兵一 稟國王，沒有；他想碰，但是我們趕他走了。

KING. How near did he come?

FIRST SENTRY. Nearly to our spears, Majesty.

KING. What was his motive in seeking to touch the iron door?

FIRST SENTRY. I do not know, Majesty.

KING. Which way did he go?

FIRST SENTRY (*pointing left*). That way, Majesty, an hour ago.

[The King whispers with one of his Spies, who stoops and examines the ground and steals away. The Sentry rises.]

KING (*to his two remaining Spies*). What does this writing say?

A SPY. We cannot read, Majesty.

KING. A good spy should know everything.

SECOND SPY. We watch, Majesty, and we search out, Majesty. We read shadows, and we read footprints, and whispers in secret places. But we do not read writing.

KING (*to the Chamberlain*). See what it is.

國王 他走得多近？

哨兵一 差不多靠近我們的長戟，稟國王。

國王 他爲什麼想碰鐵宮門？

哨兵一 稟國王，我不知道。

國王 他從那一條路上去的？

哨兵一 稟國王，那條路，一點鐘之前。

(國王跟一個探子耳語，探子俯身察地，偷偷的下場，

哨兵一站起來。)

國王 (向其餘二探子) 門上寫些什麼？

探子一 我們不能念，稟國王。

國王 好探子應該懂得一切。

探子二 稟國王，我們的職務是看管，找尋。我們研究影子，研究足跡，在祕密處商議。但是我們不識字的。

國王 (向尙寢) 看寫的是什麼？

CHAMBERLAIN (*goes up and reads.*) It is *treason*,* Majesty.

KING. Read it.

CHAMBERLAIN.

I saw a purple bird
Go up against the sky,
And it went up and up
And round about did fly.
I saw it die.

FIRST SENTRY (*aside*). The stars have spoken.

KING (*to the Sentry*). Has anyone been here but the stranger from Thessaly?

SENTRY (*kneeling as before*). Nobody, Majesty.

KING. You saw nothing?

FIRST SENTRY. Nothing but a dog far out upon the plain and the children of the guard at play.

KING (*to the Second Sentry*). And you?

SECOND SENTRY (*kneeling*). Nothing, Majesty.

CHAMBERLAIN. That is strange.

KING. It is some secret warning.

CHAMBERLAIN. It is treason.

treason —— 叛逆;不軌;謀反。

尙寢 (走過去看)稟國王,這是謀反。

國王 念出來。

尙寢 我見一紫鳥
飛昇上青天
上昇復上昇
廻翔且留連。
眼看牠天逝。

哨兵一 (旁語)神明講話了。

國王 (向哨兵)除了沙塞列來的客外,還有什麼別的人
來過沒有?

哨兵一 (跟前一樣的跪)稟國王,沒有人。

國王 你也沒看見什麼?

哨兵一 沒有,只有遠處平地上一條狗和衛兵的孩子們
在玩耍。

國王 (向哨兵二)你呢?

哨兵二 (跪)稟國王,沒有。

尙寢 這倒奇怪。

國王 這是祕密的警告。

尙寢 這是謀反。

KING. It is from the stars.

CHAMBERLAIN. No, no, Majesty. Not from the stars, not from the stars. Some man has done it. Yet the thing should be interpreted. Shall I send for the prophets of the stars?

[*The King beckons to his Spies. They run up to him.*]

KING. Find me some prophet of the stars. (*Exeunt Spies*) I fear that we may go no more, my chamberlain, along the *winding ways** of unequalled Zericon, nor play *dahoori** with the golden balls. I have thought more of my people than of the stars and more of Zericon than of windy Heaven.

CHAMBERLAIN. Believe me, Majesty, some idle man has written it and passed by. Your spies shall find him, and then his name will be soon forgotten.

KING. Yes, yes. Perhaps you are right, though the sentries saw no one. No doubt some beggar did it.

CHAMBERLAIN. Yes, Majesty, some beggar has surely done it. But look, here come two prophets of the stars. They shall tell us that this is idle.

winding way —— 曲折的路途。

國王 這是天上神明那裏來的。

尙寢 不，不，國王。不是從天上神明那裏來的，不是從天上神明那裏來的。什麼人寫的。不過應該把牠解釋出來。要我去請神明的先知麼？

(國王招探子們來。他們立刻跑過去。)

國王 替我找一個神明的先知來。(探子們下) 我的尙寢，我怕不該再向策列康曲折不平的路上進行，也不該再玩“臺化理”的金球戲了。我只想了百姓，忘記了神明；只想了策列康，忘記了風雲的上天。

尙寢 國王，相信我，這一定是什麼無聊的人經過這裏寫的。你的探子會找他出來，於是他的姓名不久就忘掉了。

國王 是的，是的。說不定你是對的，雖則哨兵却沒有看見什麼人。一定是什麼乞丐做的事。

尙寢 是的，國王，一定是乞丐做的事。但是看呀，兩個神明的先知來了。他們會告訴我們這是無聊的。

dahooli —— 一種古代的球戲。

[Enter two Prophets and a Boy attending them. All bow deeply to the King. The two Spies steal in again and stand at back.]

KING. Some beggar has written a rhyme on the iron gate, and as the ways of rhyme are known to you I desired you, rather as poets than as prophets, to say whether there was any meaning in it.

CHAMBERLAIN. 'Tis but an idle rhyme.

FIRST PROPHET (*bows again and goes up to door. He glances at the writing.*) Come hither, servant of those that serve the stars.

[Attendant approaches.]

FIRST PROPHET. Bring hither our golden cloaks, for this may be a matter for rejoicing; and bring our green cloaks also, for this may tell of young new beautiful things with which the stars will one day gladden the King; and bring our black cloaks also, for it may be a doom. (*Exit the Boy; the Prophet goes up to the door and reads solemnly*) The stars have spoken.

[Reënter Attendant with cloaks.]

KING. I tell you that some beggar has written this.

(兩先知上，後隨一侍者。俱向國王深深鞠躬。兩探子復上，站在後面。)

國王 有個乞丐寫了一首詩在鐵宮門上，我知道你是懂詩的，我要你以詩人的不以先知的眼光，來解釋這詩意給我聽。

尙寢 這不過是一首無聊的詩。

先知一 (向王鞠躬，步向門去。他向門上的字一瞥) 到這邊來，服侍先知們的僕人。

(侍者走近)

先知一 拿我們的金袍來，因為說不定這是件歡樂的預言；拿我們的綠袍來，因為說不定那詩預言着幾件年青的新的美的東西，有一天神明要恩賜給王上；再拿我們的黑袍來，因為也許是惡運的預兆。(侍者下。先知跑到門邊，極莊嚴的念詩) 神明講話了。

(侍者取袍上。)

國王 我對你說是乞丐寫的。

FIRST PROPHET. It is written in pure gold.

[*He dons* the black cloak over body and head.*

KING. What do the stars mean? What warning is it?

FIRST PROPHET. I cannot say.

KING (*to Second Prophet*). Come you then and tell us what the warning is.

SECOND PROPHET (*goes up to the door and reads*). The stars have spoken.

[*He cloaks himself in black.*

KING. What is it? What does it mean?

SECOND PROPHET. We do not know, but it is from the stars.

CHAMBERLAIN. It is a harmless thing; there is no harm in it, Majesty. Why should not birds die?

KING. Why have the prophets covered themselves in black?

CHAMBERLAIN. They are a secret people and look for inner meanings. There is no harm in it.

KING. They have covered themselves in black.

CHAMBERLAIN. They have not spoken of any evil thing. They have not spoken of it.

to don — 着;穿。

先知一 牠用純金寫的。

(他把黑袍連頭披在身上。)

國王 神明什麼意思?牠是什麼警告?

先知一 我不能說。

國王 (向先知二)那末你來告訴我們是什麼警告。

先知二 (跑到門邊,念詩。)神明講話了。

(他披上黑袍。)

國王 什麼?什麼意思?

先知二 我們不知道;但這確是從神明那裏來的。

尙寢 這是無害的東西;國王,沒有害處的。烏為什麼不死呢?

國王 為什麼先知們都蒙着黑?

尙寢 他們是神祕的人,只求內含的意義。其實沒有害處。

國王 他們都蒙上了黑袍。

尙寢 他們沒有說壞話。他們沒有說。

KING. If the people see the prophets covered in black they will say that the stars are against me and believe that my luck has turned.

CHAMBERLAIN. The people must not know.

KING. Some prophet must interpret to us the doom. Let the chief prophet of the stars be sent for.

CHAMBERLAIN (*going toward left exit*). Summon the chief prophet of the stars that look on Zericon.

VOICES OFF. The chief prophet of the stars. The chief prophet of the stars.

CHAMBERLAIN. I have summoned the chief prophet, Majesty.

KING. If he interpret this aright I will put a necklace of turquoises round his neck with opals from the mines.

CHAMBERLAIN. He will not fail. He is a very cunning interpreter.

KING. What if he covers himself with a huge black cloak and does not speak and goes muttering away, slowly with bended head, till our fear spreads to the sentries and they cry aloud?

國王 百姓看見先知們都蒙着黑，都要說神明反對我，並且相信我的好運快要轉了。

尙寢 不要給百姓知道。

國王 總得有個先知告訴我們的惡運。去請神明的大先知來罷。

尙寢 (由左首下場去) 去召保佑策列康的神明的大先知來。

遠處的聲音 神明的大先知。神明的大先知。

尙寢 稟國王，我已差人去召大先知了。

國王 如果他解釋得對，我將賜他一根鑲貓兒眼的璉玉項圈。

尙寢 他不會失敗的。他是個伶俐的解釋者。

國王 如果他把大黑袍蓋在身上，一句話也不講，咕嚕着低着頭慢慢走開去，於是哨兵們害怕得直嚷起來，那怎麼辦呢？

CHAMBERLAIN. This is no doom from the stars, but some idle *scribe** hath written it in his insolence upon the iron door, wasting his hoard of gold.

KING. Not for myself I have a fear of doom, not for myself; but I inherited a rocky land, windy and ill-nurtured, and nursed it to prosperity by years of peace and spread its boundaries by years of war. I have brought up harvests out of barren acres and given good laws unto naughty towns, and my people are happy, and lo, the stars are angry!

CHAMBERLAIN. It is not the stars, it is not the stars, Majesty, for the prophets of the stars have not interpreted it. Indeed, it was only some reveller wasting his gold.

[Meanwhile enter Chief Prophet of the stars that look on Zericon.]

KING. Chief Prophet of the Stars that look on Zericon, I would have you interpret the rhyme upon yonder door.

CHIEF PROPHET (*goes up to the door and reads*). It is from the stars.

scribe — 律士,書記,抄胥,書生。

尙寢 這不是神明的惡運，而是什麼無聊的閑書生，傲慢地浪費他的藏金，寫一首詩在鐵宮門上。

國王 我不是怕自己有惡運，不是怕我自己；不過我祖宗傳給我一片石地，氣候多風，物產稀少，我經營了幾年的和平，纔有現在的繁華，又經了幾年的戰爭，纔擴充了許多疆土。我在瘠地上設法謀豐盛的收穫，給刁頑的人民以法律，現在我的百姓都快樂了，但是，看呀，天上的神明倒發怒了！

尙寢 這不是從神明那裏來的，國王，不是從神明那裏來的，因為先知們還沒有解釋。真的，這不過是浪費者消耗他的金子而已。

（當時保佑策立康的神明的大先知上場了。）

國王 保佑策立康神明的的大先知，我要你把那扇門上的詩解釋出來。

大先知 （走向門去念詩）這是從神明那裏來的。

KING. Interpret it and you shall have great turquoises round your neck, with opals from the mines in the frozen mountains.

CHIEF PROPHET (*cloaks himself like the others in a great black cloak.*) Who should wear purple in the land but a King, or who go up against the sky but he who has troubled the stars by neglecting their ancient worship? Such a one has gone up and up increasing power and wealth, such a one has soared above the crowns of those that went before him, such a one the stars have doomed, the undying ones, the illustrious.

[*A pause.*]

KING. Who wrote it?

CHIEF PROPHET. It is pure gold. Some god has written it.

CHAMBERLAIN. Some god?

CHIEF PROPHET. Some god whose name is among the undying stars.

FIRST SENTRY (*aside to the Second Sentry*). Last night I saw a star go flaming earthward.

KING. Is this a warning or is it a doom?

國王 請解釋，我將賜你大璫玉的項圈，鑲着冰山裏採來的貓兒眼寶石。

大先知（也像其餘的先知們，用黑袍蒙着全身）除了國王誰在此地能穿紫袍，除了忘掉古祭激怒神明的他，誰敢向天上衝飛？他一天比一天威權富有，飛得比他祖先還高，永生的光耀的神明所要給的惡運就是他。

（頓。）

國王 誰寫的？

大先知 這是純金。神仙寫的。

國王 神仙？

大先知 他的住處就在天上不滅的星辰中。

哨兵一（與哨兵二旁語）昨晚上我看見一顆星焚燒着向地上落下來。

國王 這是警告或是惡運？

CHIEF PROPHEET. The stars have spoken.

KING. It is, then, a doom?

CHIEF PROPHEET. They speak not in jest.

KING. I have been a great King—Let it be said of me
“The stars overthrew him, and they sent a god for
his doom.” For I have not met my equal among kings
that man should overthrow me; and I have not op-
pressed my people that men should rise up against me.

CHIEF PROPHEET. It is better to give worship to the
stars than to do good to man. It is better to be
humble before the gods than proud in the face of your
enemy though he do evil.

KING. Let the stars hearken yet and I will sacrifice a
child to them—I will sacrifice a girl child to the twink-
ling stars and a male child to *the stars that blink not*,*
the stars of the steadfast eyes. (*To his Spies*) Let a
boy and girl be brought for sacrifice. (*Exit a Spy to
the right looking at footprints*) Will you accept this
sacrifice to the god that the stars have sent? They
say that the gods love children.

CHIEF PROPHEET. I may refuse no sacrifice to the stars
nor to the gods whom they send. (*To the other Pro-*

the stars that blink not —— 不閃光的定星。

大先知 神明講話了。

國王 那末，是惡運？

大先知 他們說話不開頑笑的。

國王 我是偉大的國王——讓人們那樣說罷：“神明要傾覆他，差一個神仙來給他惡運。”因為我在國王中間沒有能和我並立的，所以人類不能傾覆我；我也沒有壓迫過百姓，所以也不會有人起來反抗我。

大先知 禮拜神明比爲人民求幸福要緊。在讎敵的面前驕傲，還不如在神明腳下謙卑。

國王 天上的神明聽着罷，我將犧牲一個孩子給他們——我將犧牲一個女孩給閃光的明星，一個男孩給不閃光的定星。（向他的探子們）去拿一個男孩一個女孩來祭神明。（一探子由右首下。眼瞧着地上的腳跡）你願意接受這犧牲給天使的禮物麼？他們說神明是愛孩子的。

大先知 我不拒絕任何獻給神明天使的犧牲品。（向其他

phets) Make ready the sacrificial knives.

[The Prophets draw knives and sharpen them.]

KING. Is it fitting that the sacrifice take place by the iron door where the god from the stars has trod, or must it be in the temple?

CHIEF PROPHET. Let it be offered by the iron door.
(*To the other Prophets*) Fetch hither the altar stone.

[The owl-like whistle is heard off right. The Third Spy runs crouching toward it. Exit.]

KING. Will this sacrifice avail *to avert** the doom?

CHIEF PROPHET. Who knows?

KING. I fear that even yet the doom will fall.

CHIEF PROPHET. It were wise to sacrifice some greater thing.

KING. What more can a man offer?

CHIEF PROPHET. His pride.

KING. What pride?

CHIEF PROPHET. Your pride that went up against the sky and troubled the stars.

to avert — 轉換, 改變。

的先知們)預備好祭刀罷。

(先知們拉出刀來,磨磨鋒。)

國王 應該在神明到過的鐵宮門前開祭呢,還是一定要
在廟裏?

大先知 在鐵宮門前祭罷。(向其他的先知們)去取祭石
來。

(右首臺內有尖銳的嘯聲。探子三伏身奔去,下場。)

國王 這獻祭能轉過那惡運來麼?

大先知 誰知道。

國王 我怕獻祭了,那惡運還得降臨,

大先知 犧牲大些的東西倒是聰明的。

國王 一個人還有什麼更大的犧牲?

大先知 他的驕傲。

國王 什麼驕傲?

大先知 你飛衝天空激怒神明的驕傲。

KING. How shall I sacrifice my pride to the stars?

CHIEF PROPHET. It is upon your pride that the doom will fall, and will take away your crown and will take away your kingdom.

KING. I will sacrifice my crown and reign uncrowned amongst you, so only I save my kingdom.

CHIEF PROPHET. If you sacrifice your crown which is your pride, and if the stars accept it, perhaps the god that they sent may avert the doom and you may still reign in your kingdom though humbled and uncrowned.

KING. Shall I burn my crown with spices and with incense or cast it into the sea?

CHIEF PROPHET. Let it be laid here by the iron door where the god came who wrote the golden doom. When he comes again by night *to shrivel up** the city or to pour an enemy in through the iron door, he will see your cast-off pride and perhaps accept it and take it away to the neglected stars.

KING (*to the Chamberlain.*) Go after my spies and say that I make no sacrifice. (*Exit the Chamberlain to*

to shrivel up — 掃空。

國王 怎麼樣能把我的驕傲獻給神明呢？

大先知 你的惡運就將降臨在你驕傲上，攫取你皇冕，奪去你邦國。

國王 我願意犧牲王冕，無王冠的治理你們，只要能夠救得我的國家。

大先知 假使你犧牲王冠，假使神明接受你王冠，那時雖則卑微得無冠治國，但惡運或者可以轉變，你或者因此可以繼續統治下去。

國王 我把王冠用香料燒去呢，還是擲牠在海裏？

大先知 放在天使來寫過詩的鐵宮門前罷。當他晚上來掃空城市或送讎敵進鐵宮門來時，他看見了你丟棄的驕傲，說不定會接受了，取了去，轉回天上。

國王 (向尚寢) 去尋我的探子說我不祭孩子了。(尚寢由

the right; the King takes off his crown) Good-bye,
my brittle glory,* kings haue sought you; the stars
have envied you.

[The stage grows darker.

CHIEF PROPHET. Even now the sun has set who denies
the stars, and the day is departed wherein no gods
walk abroad. It is near the hour when spirits roam
the earth and all things that go unseen, and the faces
of the abiding stars will be soon revealed to the fields.
Lay your crown there and let us come away.

KING (*lays his crown before the iron door; then to the
Sentries*). Go! And let no man come near the door
all night.

THE SENTRIES (*kneeling*). Yes, Majesty.

*[They remain kneeling until after the King has gone.
King and the Chief Prophet walk away.*

CHIEF PROPHET. It was your pride. Let it be forgot-
ten. May the stars accept it.

[Exeunt left. The Sentries rise.

FIRST SENTRY. The stars have envied him!

SECOND SENTRY. It is an ancient crown. He wore it
well.

boittle glory — 易破的光榮。

右下；國王取下王冠）再會了，我那易破的光榮；國王們都尋求你，神明却妒嫉你。

（臺上已暗了一點。）

大先知 雖然現在太陽已下山，但誰不承認神明的存在，日裏已完神仙不再外出。晚間是精靈漫遊的時候，看不見的都出來了，安定的星宿都向田場荒野露漏他們的面目。放你的王冠在那裏，讓我們都走罷。

國王 （放王冠在宮門前；向哨兵們）去！統晚上不要讓人走近這扇門。

哨兵們 （跪）是，王上。

（他們跪着，直等國王去了纔起來。國王與大先知踱下臺去。）

大先知 那王冠是你以前的驕傲。忘了罷。希望神明肯接收。

（下。哨兵們起立。）

哨兵一 神明妒嫉他！

哨兵二 這是個極古的王冠。他戴了很配稱。

FIRST SENTRY. May the stars accept it.

SECOND SENTRY. If they do not accept it what doom will overtake him?

FIRST SENTRY. It will suddenly be as though there were never any city of Zericon nor two sentries like you and me standing before the door.

SECOND SENTRY. Why! How do you know?

FIRST SENTRY. That is ever the way of the gods.

SECOND SENTRY. But it is unjust.

FIRST SENTRY. How should the gods know that?

SECOND SENTRY. Will it happen to-night?

FIRST SENTRY. Come! we must march away.

[Exeunt right. The stage grows increasingly darker. Reenter the Chamberlain from the right. He walks across the Stage and goes out to the left. Reenter Spies from the right. They cross the stage, which is now nearly dark.]

BOY (*enters from the right, dressed in white, his hands out a little, crying*). King's door, King's door, I want my little hoop. (*He goes up to the King's door. When he sees the King's crown there, he utters a satisfied.*) O-oh!

哨兵一 願望神明接收了罷。

哨兵二 如果他們不接受，不知有什麼惡運要降臨在他身上。

哨兵一 這一定忽然間好像從來沒有策立康城和你我兩個哨兵站在宮門前似的。

哨兵二 什麼！你怎麼知道？

哨兵一 神仙老是那樣做的。

哨兵二 不過太不公平了。

哨兵一 神仙怎麼會知道？

哨兵二 今晚上會發生麼？

哨兵一 來！我們開步走罷。

（由右首下。台上更暗了。尙寢由右上，穿過台，由左下。探子們由右上，也穿過差不多完全黑暗的台而下。）

男孩（由右上，穿着白衣，伸着手哭）國王的門呀，國王的門呀，我要一個小滾環。（他跑近宮門。看見了王冠，喜得直叫起來）喔——喔！

[He takes it up, puts it on the ground, and, beating it before him with the sceptre, goes out by the way that he entered. The great door opens; there is light within; a furtive Spy slips out and sees that the crown is gone. Another Spy slips out. Their crouching heads come close together.]

FIRST SPY (*hoarse whisper*). The gods have come!

[They run back through the door and the door is closed. It opens again and the King and the Chamberlain come through.]

KING. The stars are satisfied.

CURTAIN

（他拿起王冠，放在地上，用權杖擊着由來處下場。宮門開了，內裏有光，一探子偷偷的溜出來，看王冠已失蹤了。又出來一個探子。他們伏着的頭很相接近。）

探子一 （粗糙的低語）神仙來過了！

（他們回進門去，把門關上。一會兒，門又開了。國王和尚寢走了出來。）

國王 神明已滿足了。

—— 幕 ——

此
页
空
白

THE FIRST AND THE LAST
A DRAMA IN THREE SCENES

BY JOHN GALSWORTHY

最先與最後

——一幕三場——

Persons of the Play:

KEITH DARRANT K. C.

LARRY DARRANT, HIS BROTHER.

WANDA.

SCENE I. Keith's Study.

SCENE II. Wanda's Room.

SCENE III. The Same.

Between Scene I. and Scene II.—Thirty hours.

Between Scene II. and Scene III.—Two months.

人物：

岐司・廓郎——皇家律師。

賴立・廓郎——他的胞弟。

溫達

第一場 岐司廓郎的書房。

第二場 溫達的臥室。

第三場 全 上

第一場與第二場隔三十點鐘。

第二場與第三場隔兩月。

THE FIRST AND THE LAST

SCENE I

It is six o'clock of a November evening, in Keith Darrant's study. A large, dark-curtained room where the light from a single reading-lamp falling on Turkey carpet, on books beside a large armchair, on the deep blue-and-gold coffee service, makes a sort of oasis before a log fire. In red Turkish slippers and an old brown velvet coat, Keith Darrant sits asleep. He has a dark, clear-cut,* clean-shaven face, dark grizzling hair, dark twisting eyebrows.*

(The curtained door away out in the dim part of the room behind him is opened so softly that he does not wake. Larry Darrant enters and stands half lost in the curtain over the door. A thin figure, with a worn, high cheekboned face, deepsunk blue eyes and wavy hair all ruffled—a face which still has a certain beauty. He moves inwards along the wall, stands still again and utters a gasping sigh. Keith stirs in his chair.)

oasis — 沙漠中之沃地；圓形之地。

最先與最後

第一場

十一月某日下午六時在岐司的書房裏。這是一間窗簾極厚而深色的大房間，一盞檯燈的光照在土耳其地氈上，大靠臂椅旁的書上，一套金藍色的咖啡杯盤上，在火爐前適成一圓形光圈。岐司穿着紅色土耳其拖鞋，舊的櫻色法蘭絨的褂子，坐在靠背椅內，睡熟了。他的面色棧黑，輪廓清析。修飾光潔，黑捲髮，黑彎眉。

有門簾的書房門遠在他後面的暗處，現在輕輕的開啓了，輕得驚不醒屋內睡熟的人。賴立進門來，站在門簾後不知所措。他有一個瘦削，勞瘁，高顴骨的面貌，深陷的藍眼睛，捲曲蓬亂的頭髮——可是還不會消失秀美的遺痕。他沿着牆移步進來，站住了嘆了一口喘抖的氣。岐司在椅內轉動身子。

clear-cut —— 輪廓清楚。

KEITH. Who's there?

LARRY. (*In a stifled voice*)* Only I—Larry.

KEITH. (*Half-waked*) Come in! I was asleep. (*He does not turn his head, staring sleepily at the fire.*)

(*The sound of Larry's breathing can be heard.*)

(*Turning his head a little*) Well, Larry, what is it?

(*Larry comes skirting along the wall, as if craving its support, outside the radius of the light.*)

(*Staring*) Are you ill?

(*Larry stands still again and heaves a deep sigh.*)

(*Rising, with his back to the fire, and staring at his brother.*) What is it, man? (*Then with a brutality born of nerves suddenly ruffled*) Have you committed a murder that you stand there *like a fish*?*

LARRY (*in a whisper.*) Yes, Keith.

KEITH (*With vigorous disgust.*) By Jove! Drunk again! (*In a voice changed by sudden apprehension.*) What do you mean by coming here in this state? I told you—If you weren't my brother—! Come here, where I can see you! What is the matter with you, Larry?

in a stifled voice —— 悶塞的聲音。

岐司 誰在那兒？

賴立 (悶塞的聲音)是我——賴立。

岐司 (半醒着)進來！我睡熟了。(他並不轉過頭來，睡眼朦朧的瞧着壁火)

(賴立喘氣的聲音可以聽得見)

(略轉頭部)唔，賴立，什麼事？

(賴立沿牆走近來，好像他需要牆做支撐；仍在光圈外)

(眼釘着他)你病了麼？

(賴立又站住了，深深的嘆了一口氣。)

(站起來，背向火，眼釘着他弟弟)什麼事？(驟然激動他的神經，很兇猛的說道)難道你殺了人，要像魚一般的不做聲麼？

賴立 (低聲)是，哥哥。

岐司 (猛烈的厭惡)天呀！又喝醉了！(猝然覺得不對，立刻改變語氣)你這個樣子到我這兒來什麼意思？我告訴你……如果你不是我的弟弟……！這兒來，這兒我纔能够看見你。賴立，你究竟怎麼啦？

like a fish —— 靜默得像魚一樣。

(With a lurch Larry leaves the shelter of the wall and sinks into a chair in the circle of light.)*

LARRY. It's true.

(Keith steps quickly forward and stares down into his brother's eyes, where is a horrified wonder, as if they would never again get on terms with his face.)

KEITH *(Angry, bewildered—in a low voice.)* What in God's name is this nonsense?

(He goes quickly over to the door and draws the curtain aside, to see that it is shut, then comes back to Larry, who is huddling over the fire.)

Come, Larry! Pull yourself together and drop *exaggeration*!* What on earth do you mean?

LARRY *(In a shrill out burst.)* It's true. I tell you, I've killed a man.

KEITH *(Bracing himself,* coldly.)* Be quiet!

(Larry lifts his hands and wrings them.)

(Utterly taken aback.) Why come here and tell me this?

LARRY. Whom should I tell, Keith? I came to ask

with a lurch —— 傾側, 傾倒; 踉蹌, 蹣跚。

exaggeration —— 過甚其詞, 亂說。

(賴立踉蹌的離開黑陰處，坐倒在光圈內的椅中)

賴立 這是真的。

(岐司很快的走前來，俯身釘着他弟弟的眼睛，賴立的眼裏顯着驚駭紊亂的神色，好像跟他的面貓，永不能配合起來了。)

岐司 (又怒又驚——低聲說道)你究竟胡說些什麼？

(他很敏速的跑到門口，拉開門簾看門關上了沒有，於是回到靠近火的賴立)

來，賴立！鎮定一下，不要亂說。你究竟什麼意思？

賴立 (銳聲的爆裂出來)真的，我對你說，我殺了人。

岐司 (撐持着自己，冷冷的)不要高聲！

(賴立舉起兩手，抓緊作勢)

(完全驚住了)爲什麼你到這裏來，告訴我這個？

賴立 哥哥，叫我告訴誰呢？我來問你怎麼樣好——還是

bracing himself —— 壯自己的精神；撐持着自己。

what I'm to do—give myself up, or what?

KEITH. When—when—what—?

LARRY. Last night.

KEITH. Good God! How? Where? You'd better tell me quietly from the beginning. Here, drink this coffee; it'll clear your head.

(*He pours out and hands him a cup of coffee. Larry drinks it off.*)

LARRY. My head! Yes! It's like this, Keith—there's a girl—

KEITH. Women! A'ways women, with you! Well?

LARRY. A *Polish girl** She—her father died over here when she was sixteen, and left her all alone. There was a *mongrel** living in the same house who married her—or pretended to. She's very pretty, Keith. He left her with a baby coming. She lost it, and nearly starved. Then another fellow took her on, and she lived with him two years, till that brute *turned up** again and made her go back to him. He used to beat her *black and blue**. He'd left her again when I met

Polish girl —— 波蘭的姑娘。

mongrel —— 雜種的動物。

去投案，還是怎樣？

岐司 什麼時候——什麼時候——什麼——？

賴立 昨晚上。

岐司 好天呀！怎麼殺死的？那兒？你最好從頭靜靜的告訴我。這兒，喝一杯咖啡，這會使你頭腦清醒些。

(他倒一杯，遞給他。賴立飲。)

賴立 我的頭呀！是這樣，哥哥——有一個女人——

岐司 女人！你總是女人！唔？

賴立 一個波蘭姑娘。她——她父親死在這兒的時候，她只有十六歲，獨個兒，無親無戚。有一個跟她同住的雜種流氓娶了她——其實騙了她，假裝娶了她。她長得很好看，哥哥。那流氓走的時候，她快要生小孩子了。孩子死了，她幾乎餓死。於是另有一個人姘了她，同居了兩年。後來那雜種流氓回來了，逼着她回他那裏去。他常常打她，打得黑一塊，青一塊的。我碰見她的時候，那流

to turu up —— 出面；出現；發生。

black and blue —— 黑一塊青一塊的，打傷得很利害。

ner. She was taking anybody then. (*He stops, passes his hand over his lips, looks up at Keith, and goes on defiantly.*) I never met a sweeter woman, or a truer, that I swear. Woman! She's only twenty now! When I went to her last night, that devil had found her out again. He came for me—a *bullying*,* great, *hulking** brute. Look! (*He touches a dark mark on his forehead.*) I took his ugly throat, and when I let go—(*He stops and his hands drop.*)

KEITH. Yes?

LARRY (*In a smothered voice.*)* Dead, Keith. I never knew till afterwards that she was hanging on to him—to h-help me. (*Again he wrings his hands.*)

KEITH (*In a hard, dry voice.*) What did you do then?

LARRY. We—we sat by it long time.

KEITH. Well?

LARRY. Then I carried it on my back down the street, round a corner, to an archway.

KEITH. How far?

LARRY. About fifty yards.

bullying —— 橫暴的。

hulking —— 笨重的。

氓又走了，那時她什麼人都要。（他頓住了，伸手過嘴唇，擡起頭來看了岐司一眼，又繼續說下去）我從來沒有遇見更美更賢淑，更忠懇的婦人，我敢賭咒說。婦人！她現在還止有二十歲！昨晚上我到她那兒去的時候，那混賬又找到了她。身材又高又大，那種野蠻魯莽的樣子——他先打我。你瞧！（他指額上的黑痕）我就揪住他的喉管，放手的時候——（他停住話，手也落了下來。）

岐司 怎麼樣？

賴立（悶塞的聲音）哥哥，死拉。我直到後來纔知道她拚命的拖住那流氓——幫着我。（他又抓手作勢）

岐司（用乾脆的聲音）那末你怎麼樣？

賴立 我們——我們守在旁邊有好半天。

岐司 唔？

賴立 後來我就把他上了背，跑到街上，轉過彎，到拱門下面。

岐司 多遠？

賴立 大約五十碼。

in a smothered voice —— 悶塞的聲音。

KEITH. Was—did any one see?

LARRY. No.

KEITH. What time?

LARRY. Three in the morning!

KEITH. And then?

LARRY. Went back to her.

KEITH. Why—in heaven's name?

LARRY. She was lonely and afraid. So was I, Keith.

KEITH. Where is this place?

LARRY. Forty-two Borrow Square, Soho.

KEITH. And the archway?

LARRY. Corner of Glove Lane.

KEITH. Good God! Why, I saw it in the paper this morning. They were talking of it in the Courts! (*He snatches the evening paper from his armchair, and runs it over and reads.*) Here it is again. "Body of a man was found this morning under an archway in Glove Lane. From marks about the throat grave suspicion of *foul play** are entertained. The body had

foul play —— 極難堪的謀害。

岐司 有人看見麼？

賴立 沒有。

岐司 什麼時候？

賴立 早上三點鐘。

岐司 後來怎麼樣？

賴立 回到她那裏。

岐司 爲什麼——天呀；爲什麼又回去？

賴立 她一個人孤單單的又害怕。哥哥，我也怕。

岐司 她住在那兒？

賴立 莎華區鮑洛段四十二號。

岐司 那拱門在那兒？

賴立 格勒戶巷轉角。

岐司 好天呀！所以我在今天早報上看見。法庭裏大皆也在談論這件事！（他從靠臂椅內取過晚報來，翻着尋找）又有了。“今晨於格勒戶巷拱門下發現無名尸首一具。喉間有指痕甚深，恐爲人所暗殺。袋內銀洋劫掠一空。”

apparently been robbed." My God! (*Suddenly he turns.*) You saw this in the paper and dreamed it. D'you understand, Larry?—you dreamed it.

LARRY (*Wistfully*).^{*} If only I had, Keith!

(*Keith makes a movement of his hands almost like his brother's.*)

KEITH. Did you take anything from the—body?

LARRY. (*Drawing an envelope from his pocket.*) This dropped out while we were struggling.

KEITH (*Snatching it and reading.*) "Patrick Walenn"—Was that his name!—"Simon's Hotel, Farrier Street, London." (*Stooping, he puts it in fire.*) No!—that makes me—(*He bends to pluck it out, stays his hand, and stamps it suddenly further in with his foot.*) What in God's name made you come here and tell me? Don't you know I'm—I'm *with in an ace** of a Judge-ship?

LARRY (*Simply.*) Yes. You must know what I ought to do. I didn't mean to kill him, Keith. I love the girl—I love her. What shall I do?

KEITH. Love!

wistfully — 深思的。

我的天呀！(忽然向他轉過身來)你報上看見了做夢罷。

賴立，你明白麼？——你做夢罷！

賴立 (深思的)我希望是做夢，哥哥！

(岐司也抓手作痛楚狀)

岐司 你在他身上拿了什麼東西沒有？

賴立 (從他袋裏抽出一張信封)我們打架的時候，這個落了出來。

岐司 (取而念道)“巴特里克華倫”——這是他的名字麼？——“倫敦，法列亞街，莎蒙旅館。”(俯身丟入壁爐中)不！這使我——(他伏身去抽出來，停住手，接着把脚跌得更進些。)你爲什麼要跑來告訴我？你知道麼，我跟法庭是最接近的？

賴立 (簡單的)是，我知道。你一定曉得我怎麼辦最好。哥哥，我不是有意要殺他的。我愛那女人——我愛她。我怎麼辦好呢？

岐司 愛！

within an sce —— 差不多；很相近。

LARRY (*In a flash*) * Love!—That swinish brute! A million creatures die every day, and not one of them deserves death as he did. But—but I feel it here. (*Touching his heart.*) Such an awful clutch, Keith. Help me if you can, old man. I may be no good, but I've never hurt a fly if I could help it.

(*He buries his face in his hands.*)

KEITH. Steady, Larry! Let's think it out. You were not seen, you say?

LARRY. It's a dark place, and dead night.

KEITH. When did you leave the girl again?

LARRY. About seven.

KEITH. Where did you go?

LARRY. To my rooms.

KEITH. Fitzroy Street?

LARRY. Yes.

KEITH. What have you done since?

LARRY. Sat there—thinking.

KEITH. Not been out?

LARRY. No.

in a flash — 即刻;瞬間。

賴立 (緊接)愛!——這豬狗不如的混蛋!這種畜牲每天要死十萬個,但沒有比他更死得不冤枉的。可是——可是我心裏覺得。(手指心)哥哥,我抓得真兇呀。哥哥,你救我罷。我人是沒有什麼好,不過我能夠的話,連一個蒼蠅都不願意無端去傷害牠。

(他把頭藏在手裏)

岐司 賴立,強硬些!讓我想個辦法出來。你說沒有人看見你?

賴立 在暗地裏,又是死沉沉的夜裏。

岐司 你什麼時候離開那女人?

賴立 早上七點鐘光景。

岐司 你往那兒去的?

賴立 回寓所。

岐司 費芝老易街?

賴立 是的。

岐司 直到現在你幹些什麼?

賴立 老坐在那裏——想。

岐司 沒有出去?

賴立 沒有。

KEITH. Not seen the girl? (*Larry shakes his head.*)

Will she give you away?

LARRY. Never.

KEITH. Or herself—*hysteria*?*

LARRY. No.

KEITH. Who knows of your relations with her?

LARRY. No one.

KEITH. No one?

LARRY. I don't know who should, Keith.

KEITH. Did anyone see you go in last night, when you first went to her?

LARRY. No. She lives on the ground floor. I've got keys.

KEITH. Give them to me.

(*Larry takes two keys from his pocket and hands them to his brother.*)

LARRY (*Rising.*) I can't be cut off from her!

KEITH. What! A girl like that?

LARRY (*With a flash.*) Yes, a girl like that.

hysteria — 癡癲病, 神經昏亂病。

岐司 沒有去看那女人？(賴立搖頭。)她會丟了你麼？

賴立 決不會。

岐司 她自己——有憂鬱病的麼？

賴立 沒有。

岐司 你跟她的關係誰知道的？

賴立 沒有人知道。

岐司 沒有人？

賴立 我想不出什麼人會知道。

岐司 你昨晚上到那裏去的時候，有沒有人看見你？

賴立 沒有。她住在最底下一層。我有鑰匙。

岐司 給我。

(賴立從袋裏取出兩鑰匙，遞給他哥哥。)

賴立 (起立) 我不能跟她脫離關係！

岐司 什麼！這樣的女人不能脫離關係？

賴立 (緊接) 對拉，這樣的女人。

KEITH. (*Moving his hand to put down all emotion.*)

What else have you that connects you with her?

LARRY. Nothing.

KEITH. In your rooms? (*Larry shakes his head.*)

Photographs? Letters?

LARRY. No.

KEITH. Sure?

LARRY. Nothing.

KEITH. No one saw you going back to her? (*Larry shakes his head.*) Nor leave in the morning? You can't be certain.

LARRY. I am.

KEITH. You were fortunate. Sit down again, man. I must think.

(He turns to the fire and leans his elbows on the mantelpiece and his head on his hands. Larry sits down again obediently.)

KEITH. It's all too unlikely. It's monstrous!

LARRY (*Sighing it out.*) Yes.

KEITH. This Walenn—was it his first reappearance after an absence?

岐司 (舉手叫他不要起情感)你還有什麼東西表示你跟
她有關係的?

賴立 沒有。

岐司 你房裏?(賴立搖頭)照片?信?

賴立 沒有。

岐司 確得定麼?

賴立 確得定。

岐司 第二次回去也沒有人看見?(賴立搖頭)早上走的
時候也沒有?你不能這樣確定罷。

賴立 我確得定。

岐司 那你很運氣。再坐下來。我還得想一會。

(他向壁火,把肘擱在橫板上,頭抱在手裏。賴立服從
的又坐下來。)

岐司 這太難拉。太糟了!

賴立 (嘆出來)是呀。

岐司 這華倫——他走了之後昨晚上是第一次出現?

LARRY. Yes.

KEITH. How did he find out where she was?

LARRY. I don't know.

KEITH (*Brutally.*) How drunk were you?

LARRY. I was not drunk.

KEITH. How much had you drunk, then?

LARRY. A little *claret**—nothing.!

KEITH. You say you didn't mean to kill him.

LARRY. God knows.

KEITH. That's something.

LARRY. He hit me, (*he holds up his hands.*) I didn't know I was so strong.

KEITH. She was hanging on to him, you say?—That's ugly.

LARRY. She was scared for me.

KEITH. D'you mean she—loves you?

LARRY (*Simply.*) Yes, Keith.

KEITH (*Brutally.*) Can a woman like that love?

claret — 紅葡萄酒。

賴立 是的。

岐司 他怎麼知道她住那兒？

賴立 我也不清楚。

岐司 (兇猛的) 你酒醉了罷？

賴立 我沒有喝醉。

岐司 那末，你喝了多少？

賴立 一點兒紅葡萄酒——沒有別的！

岐司 你說你不是有意要害他的？

賴立 天曉得。

岐司 這倒是要緊的。

賴立 他先打我。(他舉起兩手) 我不知道我會這樣利害。

岐司 你不是說她扭住他的——這太難堪了。

賴立 她怕我受傷。

岐司 你意思說她——愛你？

賴立 (簡短的) 是的，哥哥。

岐司 (粗暴的) 這樣的女人會愛麼？

LARRY (*Flashing out.*) By God, you are a stony devil!
Why not?

KEITH (*Dryly.*) I'm trying to get at truth. If you want me to help, I must know everything. What makes you think she's fond of you?

LARRY (*with a crazy laugh.*) Oh, you lawyer! Were you never in a woman's arms?

KEITH. I'm talking of love.

LARRY (*Fiercely.*) So am I. I tell you she's devoted. Did you ever pick up a lost dog? Well, she has the lost dog's love for me. And I for her, we picked each other up. I've never felt for another woman what I feel for her—she's been the saving of me!

KEITH (*With a shrug.*) What made you choose that archway?

LARRY. It was the first dark place.

KEITH. Did his face look as if he'd been strangled?

LARRY. Don't!

KEITH. Did it? (*Larry bows his head.*) Very disfigured?

LARRY. Yes.

KEITH. Did you look to see if his clothes were marked?

賴立 (也暴躁起來)天呀,你簡直是石做的魔鬼!爲什麼不是?

岐司 (淡淡的)我不過是要打聽確實消息。你如果要我幫忙,我應得知道一切。你爲什麼想她是愛你的?

賴立 (狂笑)喔,你這個律師!你曾經在女人的臂膀裏沒有?

岐司 我是談愛情。

賴立 (兇猛的)我也是呀。我告訴你她是忠心的。你曾經收留過走失的狗沒有?她就以走失的狗的愛情來愛我。我以走失的狗的愛情去愛她。我們都是走失的狗,偶然碰在一起。我對於女人的愛情從沒有像對她那樣誠懇——她是我的救星!

岐司 (作寒噤)你怎麼會選拱門底下?

賴立 這是第一個暗地方。

岐司 他的面孔像不像跟人打過架的?

賴立 不像。

岐司 像麼?(賴立低頭)相破得很糟吧?

賴立 很糟。

岐司 你沒有仔細看他衣裳上有記號沒有?

LARRY. No.

KEITH. Why not?

LARRY (*In an outburst*).* I'm not made of iron, like you. Why not? If you had done it——!

KEITH (*Holding up his hand.*) You say he was disfigured. Would he be recognisable?

LARRY (*Wearily.*) I don't know.

KEITH. When she lived with him last—where was that?

LARRY. In Picnico, I think.

KEITH. Not Soho? (*Larry shakes his head.*) How long has she been at this Soho place?

LARRY. Nearly a year.

KEITH. Living this life?

LARRY. Till she met me.

KEITH. Till she met you? And you believe——?

LARRY (*Starting up.*) Keith!

KEITH (*Again raising his hand.*) Always in the same rooms?

LARRY (*Subsiding*).* Yes.

in an outburst —— 猝然暴裂出來。

賴立 沒有看？

歧司 爲什麼不看？

賴立 (爆裂出來) 我不像你鐵做的心腸。爲什麼不看？
如果你看了——

歧司 (舉起手來) 你說他破相得很糟。認得出是誰麼？

賴立 (厭煩的) 我不知道。

歧司 上次她跟他同居的時候——住在那兒？

賴立 我想是平列高。

歧司 不是莎華？(賴立搖頭) 她住在莎華有多久了？

賴立 差不多一年。

歧司 一直是這種生活？

賴立 在我碰到之前是的。

歧司 以後就規矩了？你相信得過——？

賴立 (跳起來) 哥哥！

歧司 (又舉手) 一直在那幾間房裏？

賴立 (平靜下來) 是的。

to subside — 平靜, 降落。

KEITH. What was he? A professional bully? (*Larry nods.*) Spending most of his time abroad, I suppose.

LARRY. I think so.

KEITH. Can you say if he was known to the police?

LARRY. I've never heard.

(Keith turns away and walks up and down; then, stopping at Larry's chair, he speaks.)

KEITH. Now listen, Larry. When you leave here, go straight home, and stay there till *I give you leave** to go out again. Promise.

LARRY. I promise.

KEITH. Is your promise worth anything?

LARRY (*With one of his flashes.*) "*Unstable as water, he shall not excel!*"*

KEITH. Exactly. But if I'm to help you, you must do as I say. I must have time to think this out. Have you got money?

LARRY. Very little.

I give you leave —— 我准許你。

"Unstable as water, he shall not excell!" —— 如果像水一

歧司 他幹什麼的？有職業的？（賴立點首）我猜，他一大半時間住在外國的。

賴立 我也這樣想。

歧司 你知道警察局認得他麼？

賴立 我沒有聽說過。

（歧司轉身他去，在室中踱來踱去，忽止步於賴立椅前，說道）

歧司 賴立，現在聽着。你離開了這兒，直接回家去，不得我的允許，不准跑出來。答應我。

賴立 我答應你。

歧司 你的答應有價值麼？

賴立 （觸機）有如天日！（原文“如果像水一樣的不穩，他永世不能出頭！”）

歧司 這樣纔對。如果你要我幫忙，一定要聽我的話去做。我還得仔細想一想。你有錢麼？

賴立 很少了。

樣的不穩，他永世不能出頭！現意譯為“有如天日”，較為明顯也。

KEITH (*Grimly.*) Half-quarter day—yes, your quarter's always spent by then. If you're to get away—never mind, I can manage the money.

LARRY (*Humbly.*) You're very good, Keith, you've always been very good to me—I don't know why.

KEITH (*Sardonically.*) *Privilege** of a brother. As it happens, I'm thinking of myself and our family. You can't indulge yourself in killing with out bringing ruin. My God! I suppose you realise that you've made me an *accessory** after the fact—me, King's Counsel—sworn to the service of the Law, who, in a year or two, will have the trying of cases like yours! Be heaven, Larry, you've surpassed yourself!

LARRY (*Bringing out a little box.*) I'd better have done with it.

KEITH. You fool! Give that to me.

LARRY (*With a strange smile.*) No. (*He holds up a tabloid* between finger and thumb.*) White magic, Keith! Just one—and they may do what they like to you, and you won't know it. Snap

privilege —— 特權; 專利。

accessory —— 從犯。

歧司（乾笑）每天半塊錢——你的錢到這個時候總早用完了。如果你預備走的——不要緊，我來想法錢。

賴立（謙卑的）哥哥，你真好，你一向對我真好——我不知什麼緣故。

歧司（譏誚的）做哥哥的特權呀。這件事發生的時候，我就想到我自己跟我們的家。你殺人免不了要傾覆我們全家。我的天呀！你不知道這樣一來，我已經脫不了有從犯者的罪名——我是皇家的律師，立誓要為法律服務終身的人，一兩年之後，我就要審判像你這一類的案件了。天呀，賴立，你竟做出這樣出人頭地的事來！

賴立（取出一小盒子）那我還是求教這個罷。

歧司 你這傻子！快給我。

賴立（奇異的微笑）不能。（他取出一粒丸藥，舉高了手）哥哥，白色的魔術！只要一粒，隨便他們把你怎麼樣，你

tabloid —— 丸藥。

your fingers at all the tortures. It's a great comfort!
Have one to keep by you?

KEITH. Come, Larry! Hand it over.

LARRY (*Replacing the box.*) Not quite! You've never killed a man, you see. (*He gives that crazy laugh*) D'you remember that hammer when we were boys and you riled me, up in the long room? I had luck then. I had luck in Naples once. I nearly killed a driver for beating his poor brute of a horse. But now—! My God! (*He covers his face.*)

(*Keith touched, goes up and lays a hand on his shoulder.*)

KEITH. Come, Larry! Courage!

(*Larry looks up at him.*)

LARRY. All right, Keith, I'll try.

KEITH. Don't go out. Don't drink. Don't talk. Pull yourself together!

LARRY (*Moving towards the door.*) Non't keep me longer than you can help, Keith.

KEITH. No, no. Courage!

全知道了。無論那種刑罰，都可付之一笑。這真是大
安慰者！你要留一粒麼？

歧司 來，賴立！交給我。

賴立 （把盒放好）不必。你從來沒有殺過人，（又作狂笑）
你記得麼，我們做小孩子的時候，在一間狹長的房裏，
你把一個鐵鎚丟着我？那時候我運氣好沒有着你的鎚。
在那不勒斯也有一次。因為一匹馬我把馬夫打得半死，
運氣沒有死。但是現在——我，我的天呀！（他把手蒙住
臉。）

（歧司受了感動，走上去把手放到他肩上。）

歧司 來，賴立！勇氣！

（賴立舉頭看他）

賴立 好，哥哥，讓我試試。

歧司 不要出去。不要喝酒。不要講話。鼓足點勇氣！

賴立 （走向門去）哥哥，別讓我等得太久呀。

歧司 不久，不久。勇氣要緊！

(Larry reaches the door, turns as if to say something—
finds no words, and goes.)

KEITH (*To the fire.*) Courage! My God! I shall need
it!

CURTAIN

(賴立走到門口，轉過身來好像有什麼話要說，但又說不出來，出門去了。)

岐司 (向火)勇氣!我的天呀!我也要勇氣呀!

—— 幕 ——

SCENE II

About eleven o'clock the following night in Wanda's room on the ground floor in Soha. In the light from one close-shaded electric bulb the room is but dimly visible. A dying fire burns on the left. A curtained window in the centre of the back wall. A door on the right. The furniture is plush-covered and commonplace, with a kind of shabby smartness. A couch, without back or arms, stands aslant, between window and fire.*

(On this Wanda is sitting, her knees drawn up under her, staring at the embers. She has on only her night-gown and a wrapper over it; her bare feet are thrust into slippers. Her hands are crossed and pressed over her breast. She starts and looks up, listening. Her eyes are candid and startled, her face alabaster pale, and its pale brown hair, short and square-cut, curls towards her bare neck. The startled dark eyes and the faint rose of her lips are like colour-staining on a white mask.*

plush-covered —— 絨布外套的。

第二場

第二天晚上十一點鐘在莎華區溫達的房裏。在幽暗的電燈光下，只能隱隱的見到房裏的佈置。左首有快要熄的爐火。後牆上一扇有窗簾的窗。右首有一門。家具都是絨布外套，極普通的，並且已有點破爛。一只無欄杆的牀，歪斜的站在窗與壁爐之間。

溫達坐在牀上，膝縮着，眼釘着剩餘的壁火。她穿一件睡衣，外罩一件大掛，她赤着的脚穿一雙拖鞋。她的手交叉的壓在胸前。她驚跳着抬起頭來，聽。她的眼光坦率而驚駭，她的面色白玉似的白，淡櫻色的頭髮截短成方角式，頭後一縷捲曲在頸上。一雙驚異的黑眼，一只淡紅色的櫻桃口，襯着雪白的膚色，好像白假面具上塗的顏色。

alabaster —— 白玉；雪花石膏。

(Footsteps as of a policeman, very measured, pass on the pavement outside, and die away. She gets up and steals to the window, draws one curtain aside so that a chink of the night is seen. She opens the curtain wider, till the shape of a bare, witch-like tree becomes visible in the open space of the little Square on the far side of the road. The footsteps are heard once more coming nearer. Wanda closes the curtains and cranes back. They pass and die again. She moves away and stands looking down at the floor between door and couch, as though seeing something there; shudders; covers her eyes, goes back to the couch and sits down again just as before, to stare at the embers. Again she is startled by noise of the outer door being opened. She springs up, runs and turns out the light by a switch close to the door. By the dim glimmer of the fire she can just be seen standing by the dark window-curtains, listening.)

(There comes the sound of subdued knocking on her door. She stands in breathless terror. The knocking is repeated. The sound of a latchkey in the door is heard. Her terror leaves her. The door opens, a man enters in a dark, fur overcoat.)

WANDA *(In a voice of breathless relief, with a rather foreign accent)* Oh! It's you, Larry! Why did you

門外有警察的脚步聲，步伐很有定律的走過門口，漸漸的遠去聽不見了。她起立，偷偷的走到窗口，拉開一扇窗簾，看見外邊一綫的夜色。她把窗簾更扯得寬些，露出街的遠處有一枝女妖一般的枯樹，襯着微明的空間。腳步聲又聽牠走近來了。溫達把窗簾關好，輕輕的走回轉來。腳步聲又過去了。她又走過來，站在門與牀間，望地上瞧，好像看見什麼東西似的，顫抖了，蒙住眼睛，走回牀來，同剛纔一樣的坐着，瞧着殘餘的火爐。她聽見外門開啓的聲音，又吃了一驚。她跳起來，跑到門邊把電燈關上。在壁爐火的微光裏，可以看見她站在黑暗窗簾旁邊，聽。

門上有輕輕的打門聲。她嚇得氣都不敢透。打門聲又起。鑰匙在門眼裏轉動。她反倒不怕了。門開啓時，進來一個穿黑色外套的男人。

溫達（她纔放了心；喘不過氣來的說道——聲音裏有點

knock? I was so frightened. Come in! (*She crosses quickly, and flings her arms round his neck. Recoiling—in a terror-stricken whisper*) Oh! Who is it?

KEITH (*In a smothered voice.*) A friend of Larry's. Don't be frightened!

(*She has recoiled* again to the window; and when he finds the switch and turns the light up, she is seen standing there holding her dark wrapper up to her throat, so that her face has an uncanny look of being detached from the body*)

(*Gently*) You needn't be afraid. I haven't come to do you harm—quite the contrary. (*Holding up the keys*) Larry wouldn't have given me these, would he, if he hadn't trusted me?

(*WANDA does not move, staring like a spirit startled out of the flesh.*)*

(*After looking round him*) I'm sorry to have startled you.

WANDA (*In a whisper*) Who are you, please?

KEITH. Larry's brother.

(*WANDA, with a sigh of utter relief, steals forward to*

to recoil — 退縮。

外國口音) 喔，是你，賴立！你爲什麼要打門呢？啦死我拉。進來！（她很快的穿過台去，兩臂圈住他的頭頸。忽驚縮回來，嚇得低聲說道）喔，是誰？

岐司 （粗鹵聲）賴立的朋友。別害怕。

（她又退回到窗口。他開了電燈，看見她站着把外套扣緊在喉間，嚇得她的面目好像和身體脫離關係似的。）

（和順的）你不必怕。我不是來害你——是來救你。（舉起鑰匙）賴立不會給我這兩個鑰匙，如果他不相信我的話，可不是？

（溫達站着不動，好像魂靈出竅似的。）

（向四周一望）對不起我把你嚇了。

溫達 （低聲）請問你是誰？

岐司 賴立的哥哥。

（溫達現在完全放了心，嘆了一口氣，偷偷的走至牀

startled out of the flesh —— 嚇得精神離開肉體；魂魄出竅。

the couch and sinks down. KEITH goes up to her.)

He's told me.

WANDA (*Clasping her hands round her knees.*) Yes?

KEITH. An awful business!

WANDA. Yes; oh, yes! Awful—it is awful!

KEITH (*Staring round him again.*) In this room?

WANDA. Just where you are standing. I see him now,
always falling.

KEITH (*Moved by the gentle despair in her voice*) You
look very young. What's your name?

WANDA. Wanda.

KEITH. Are you fond of Larry?

WANDA. I would die for him!

(A moment's silence.)

KEITH. I—I've some to see what you can do to save
him.

WANDA (*Wistfully.*) You would not deceive me. You
are really his brother?

KEITH. I swear it.

邊，坐下來。岐司走向她。)

他告訴我啦。

溫達 (兩手圈住膝蓋) 怎麼樣?

岐司 太糟了!

溫達 是的呀! 是的呀! 糟——糟極了!

岐司 (又向房之四周仔細一看) 在這房裏麼?

溫達 正在你站的地方。我現在還看得見他，老是倒下地來。

岐司 (聽了她失望的聲音，略受感動) 你年紀很輕。叫什麼名字?

溫達 溫達。

岐司 你愛賴立的麼?

溫達 我爲他死也情願!

(半晌靜寂)

岐司 我——我是來商量你怎麼樣可以救他。

溫達 (深思) 你不要騙我。真的是他哥哥麼?

岐司 我賭呢。

WANDA. (*Clasping her hands*) If I can save him! Won't you sit down?

KEITH. (*Drawing up a chair and sitting*) This man, your—your husband, before he came here the night before last—how long since you saw him?

WANDA. Eighteen month.

KEITH. Does anyone about here know you are his wife?

WANDA. No. I came here to live a bad life. Nobody know me. I am quite alone.

KEITH. They've discovered who he was...you know that?

WANDA. No; I have not dared to go out.

KEITH. Well, they have; and they'll look for anyone connected with him, of course.

WANDA. He never let people think I was married to him. I don't know if I was...really. We went to an office and signed our names; but he was a wicked man. He treated many, I think, like me.

KEITH. Did my brother ever see him before?

WANDA. Never! And that man first went for him.

溫達 (拍手) 只要我能救他! 您請坐罷。

岐司 (拖過一個椅子坐下) 這個人, 你的——你的丈夫, 在他前天晚上來之前, 你有多久沒見了?

溫達 十八個月。

岐司 這裏附近有沒有人知道你是他的妻子?

溫達 沒有。我在這裏的生活是不正當的。沒有人認得我。我是完全孤單一個人。

岐司 他們找出他是誰沒有?

溫達 不知道, 我不敢跑出去。

岐司 唔, 他們已經知道, 現在當然要找跟他有關係的人。

溫達 我從來不使人家知道我跟他是結過婚的。我也不知道跟他真的結婚了沒有。我們只到一家辦公處, 簽了名, 不過他是一個壞人。我猜, 他騙過許多人像我一樣。

岐司 我弟弟從前見過他沒有?

溫達 沒有。並且他先動手。

KEITH. Yes. I saw the mark. Have you a servant?

WANDA. No. A woman come at nine in the morning
for an hour.

KEITH. Does she know Larry?

WANDA. No. He is always gone.

KEITH. Friends—acquaintances?

WANDA. No; I am verree quiet. Since I know your
brother, I see no one, sare.

KEITH. (*Sharply*) Do you mean that?

WANDA. Oh, yes! I love him. Nobody come here
but him for a long time now.

KEITH. How long?

WANDA. Five month.

KEITH. So you have not been out since—?

(*Wanda shakes her head.*)

What have you been doing?

WANDA (*Simply*) Crying. (*Pressing her hands to her
breast*) He is in danger because of me. I am so
afraid for him.

KEITH (*Checking her emotion*) Look at me. (*She
looks at him.*) If the worst comes, and this man is

岐司 是。傷痕我見過了。你有傭人麼？

溫達 沒有。只有一個女人上午九時來做一點鐘。

岐司 她認得賴立麼？

溫達 不認得。那個時候他總早走了。

岐司 有朋友——認得的人麼？

溫達 沒有，我很孤單。自從認得你令弟之後，一個人也沒見過，先生。

岐司 (銳利的)你當真不假的？

溫達 喔，當然！我愛他。除了他沒有人來過已經很久了。

岐司 多久？

溫達 五個月。

岐司 所以你一直沒有出去——？

(溫達搖頭)

那末你做些什麼？

溫達 (天真的)哭。(把手壓在心口上)他爲了我發生危險。我真替他害怕。

岐司 (阻止她的悲情)瞧着我。(她瞧着他)如果萬一事

traced to you, can you trust yourself not to give Larry away?

WANDA. (*Rising and pointing to the fire*) Look! I have burned all the things he have given me—even his picture. Now I have nothing from him.

KEITH (*Who has risen too.*) Good! One more question. Do the police know you—because—of your life? *She looks at him intently, and shakes her head.* You know where Larry lives?

WANDA. Yes.

KEITH. You mustn't go there, and he mustn't come to you.

She bows her head; then suddenly comes close to him.

WANDA. Please do not take him from me altogether. I will be so careful. I will not do anything to hurt him. But if I cannot see him sometimes, I shall die. Please do not take him from me.

She catches his hand and presses it desperately between her own.

KEITH. Leave that to me. I'm going to do all I can.

WANDA. (*Looking up into his face*) But you will be kind?

情敗露，他們追究到了你，你能相信自己不拖賴立下水麼？

溫達（起立指火）你瞧。他給我的一切東西，都燒掉了——就是他的照片也燒了。現在他的東西，我一點也沒有了。

岐司（也起立）好！還要問一句。警察認得你麼——因為——你那種不正當的生活（她專心的注視他，搖頭）你知道賴立住那兒？

溫達 知道。

岐司 你不要到他那裏去，他也不准到你這裏來。

（她低了頭，於是忽然間走近他身邊）

溫達 請你不要完全使我們不能會面。我會很小心的，決不讓他有什麼不利。如果我不能見他，我要死的。請你不要把他奪了去。

（她捉住他的手，重重的挾在她兩手中。）

岐司 這件事你不用管。我總盡力的幫你忙。

溫達（仰頭瞧着他的臉）但是你要慈悲我們的。

Suddenly she bends and kisses his hand. Keith draws his hand away, and she recoils a little humbly, looking up at him again. Suddenly she stands rigid, listening.

(In a whisper) Listen! Some one—out there!

She darts past him and turns out the light. There is a knock on the door. They are now close together between door and window.)

(Whispering) Oh! Who is it?

KEITH *(Under his breath)** You said no one comes but Larry.

WANDA. Yes, and you have his keys. Oh, if it is Larry! I must open! (KEITH *shrinks back against the wall.* WANDA *goes to the door. Opening the door an inch*) Yes? Please? Who?

A thin streak of light from a bull's-eye lantern outside plays over the wall. A policeman's voice says: "All right, Miss. Your outer door's open. You ought to keep it shut after dark, you know.")*

WANDA. Thank you, sir. *(The sound of retreating footsteps, of the outer door closing. Wanda shuts the*

under his breath —— 耳語,低聲說話。

(驟然間她伏下頭來，吻他的手。岐司抽手回來，她也很卑賤的退縮一二步，抬頭又看他。驟然間她站着呆了，聽。)

(低聲)聽，有人在外邊!

(她衝過去把燈熄滅。門上有打門聲。他們很靠近的站在門與窗的中間。)

(低語)喔!是誰?

岐司 (低語)你說除了賴立沒有人來的。

溫達 是的，並且鑰匙在你手上。喔，說不定是賴立!讓我開去!(岐司退縮到牆邊。溫達走至門口。把門開一寸闊)什麼?什麼?誰?

(外面一綫牛眼燈的光射在牆上。一個警察的聲音：“好，小姐。你外邊的門開着。天黑了，應該把門關上，你知道。”)

溫達 謝謝先生。(聽得見回出去的脚步聲，外門關上聲，

bull's-eye lantern —— 牛眼燈(警察晚間巡查時所用)。

door. A policeman!

KEITH (*Moving from the wall.*) Curse! I must have left that door. (*Suddenly—turning up the light*) You told me they didn't know you.

WANDA (*Sighing*) I did not think they did, sir. It is so long I was not out in the town; not since I had Larry.

KEITH *gives her an intent look, then crosses to the fire. He stands there a moment, looking down, then turns to the girl, who has crept back to the couch.*

KEITH (*Half to himself*) After your life, who can believe—? Look here! You drifted together and you'll drift apart, you know. Better for him to get away and *make a clean cut of it.**

WANDA. (*Uttering a little moaning sound*) Oh, sir! May I not love, because I have been bad? I was only sixteen when that man spoiled me. If you knew—

KEITH. I'm thinking of Larry. With you, his danger is much greater. There's a good chance as things are going. You may wreck it. And for what? Just a few months more of—well—you know.

to make a clean cut of it —— 撥脫得乾乾淨淨。

溫達 隨手把門推上。) 一個警察。

岐司 (離牆走過來) 倒霉! 一定是我開的門。(驟然開電燈) 你對我說他們不認得你。

溫達 (嘆氣) 我想他們不認得。自從我認識了賴立，我好久沒有到街上去了。

(岐司 釘了她一眼，穿過台去走近火爐。他低了頭站着有好一會功夫，於是轉身向溫達；她那時又坐在牀上了。)

岐司 (半向自己) 你有過那種生活，誰相信——? 這樣! 你們無意的相逢，就無意的分手罷。他最好還是遠走高飛，把這件事洗脫得乾乾淨淨。

溫達 (微出悲聲) 喔，先生! 因為我曾經下流過，就不能愛人麼? 他來破我身體的時候，我祇有十六歲，如果你知道——

岐司 我替賴立 着想。有了你，他的危險更大。照我的辦法做去，還有一綫希望。你可以破壞牠，但是爲什麼呢? 只不過多幾個月的……唔……你知道什麼意思。

WANDA. (*Standing at the head of the couch and touching her eyes with her hands*) Oh, sir! Look! It is true. He is my life. Don't take him away from me.

KEITH. (*Moved and restless.*) You must know what Larry is. He'll never stick to you.

WANDA. (*Simply*) He will, sir.

KEITH. (*Energetically*) The last man on earth to stick to anything! But for the sake of a whim he'll risk his life and the honour of all his family. I know him.

WANDA. No, no, you do not. It is I who know him.

KEITH. Now, now! At any moment they may find out your connection with that man. So long as Larry goes on with you, he's tied to this murder, don't you see?

WANDA. (*Coming close to him*) But he love me. Oh, sir! He love me!

KEITH. Larry has loved dozens of women.

WANDA. Yes, but...(*Her face quivers*).

KEITH. (*Brusquely*) Don't cry! If I give you money, will you disappear, for his sake?

溫達 (站在牀頭以手擦眼) 喔, 先生! 你瞧着呢! 這是真的。他是我的生命。不要讓他不見我。

岐司 (受感動, 侷促不安) 你知道賴立是怎麼樣的人。他不會老守着你的。

溫達 (天真的) 他會的, 先生。

岐司 (重重的) 他是世界上最沒有長性的人! 偶然間高興時他犧牲生命, 一家的名譽都滿不在乎。我知道他。

溫達 不, 不, 你不知道他。我纔知道他。

岐司 好拉, 好拉! 他們遲早發見你跟那個人的關係。賴立一天跟你來往, 一天脫不了殺人的干係, 你明白麼?

溫達 (走近他) 不過他愛我的, 喔, 先生, 他愛我的!

岐司 賴立愛過一打以上的女人。

溫達 是的, 不過——(她面部發顫)

岐司 (鹵莽的) 別哭! 如果我給你錢, 你肯爲他的緣故走麼?

WANDA. (*With a moan*) It will be *in the water*,* then.
There will be no cruel men there.

KEITH. Ah! First Larry, then you! Come now. It's better for both. A few months and you'll forget you ever met.

WANDA. (*Looking wildly up*) I will go if Larry say I must. But not to live. No. (*Simply.*) I could not, sir. (*Keith, moved, is silent.*) I could not live without Larry. What is left for a girl like me—when she once love? It is finish.

KEITH. I don't want you to go back to that life.

WANDA. No; you do not care what I do. Why should you? I tell you I will go if Larry say I must.

KEITH. That's not enough. You know that. You must take it out of his hands. He will never give up his present for the sake of his future. If you're as fond of him as you say, you'll help to save him.

WANDA. (*Below her breath*)* Yes! Oh, yes! But do not keep him long from me—I beg! (*She sinks to the floor and clasps his knees.*)

KEITH. Well, well! Get up.

in the water —— 痛苦;煩悶,艱難。

溫達 (悲哀的嘆聲) 你要我的命了。天下沒有再比你更兇恨的。

岐司 呀! 先替賴立打算, 再替你打算! 聽我的話罷。這對於你們兩個都有益處的。過了幾個月, 他們一定會忘記得乾乾淨淨, 好像沒有碰到過一樣。

溫達 (發狂般的抬起頭來) 如果賴立說我應該去, 我就去。不過不是去活。不! (簡單的) 我不能活, 先生。(岐司受感動, 無語) 沒有賴立我活不了。愛過的女人, 一旦失了愛, 還有什麼留戀? 完了。

岐司 我不是要你回到不正當的生活去。

溫達 不; 我去幹什麼, 你那裏會放在心上。可不是? 我告訴你, 賴立要我去我就去。

岐司 這是不成的。你知道得。你必須從他手裏強搶出來。他決不會爲他的前程丟掉他所寶貝的東西。你如果真的像你所說那樣的愛他, 你應該幫着救他。

溫達 (喘氣) 是啦! 喔, 是啦! 但是不要太久呀——我求你! (她坐倒在地板上, 抱住膝蓋)

岐司 好! 好! 起來罷。

below her breath — 耳語; 低聲說話。

(*There is a tap on the window-pane*)

Listen!

(*A faint, peculiar whistle.*)

WANDA. (*Springing up*) Larry! Oh, thank God!

(*She runs to the door, opens it, and goes out to bring him in. Keith stands waiting, facing the open doorway. (LARRY entering with WANDA just behind him.)*)

LARRY Keith!

KEITH. (*Grimly*) So much for your promise not to go out!

LARRY. I've been waiting in for you all day. I could not stand it any longer.

KEITH. Exactly!

LARRY. Well, what's the sentence, brother? 'Transportation *for life** and then to be fined forty pounds'?

KEITH. So you can joke, can you?

LARRY Must.

KEITH. A boat leaves for the *Argentine** the day after to-morrow; you must go by it.

for life — 終身。

(窗上有彈指聲)

聽!

(窗外有柔弱奇異的口嘯聲)

溫達 (跳起來) 賴立! 喔, 謝謝天!

(她奔至門口, 開門, 跑出去領他進來。岐司站着等
面向着門口。賴立上, 後面跟着溫達。)

賴立 哥哥!

岐司 (冷笑) 好, 你答應我不跑出來!

賴立 我等了您整天。我再也耐不住了。

岐司 對了!

賴立 好, 哥哥, 是這麼樣判定的?“終身出逐, 罰款四十
金鎊”?

岐司 你還要說笑話。

賴立 不得不說笑話。

岐司 後天有個船到阿根廷, 你一定要走的。

Argentine —— 南美地名。

LARRY. (*Putting his arms round WANDA, who is standing motionless with her eyes fixed on him*) Together, Keith?

KEITH. You can't go together. I'll send her by the next boat.

LARRY. Swear?

KEITH. Yes. You're lucky—they're *on a false scent*.*

LARRY. What!

KEITH. You haven't seen it?

LARRY. I've seen nothing, not even a paper.

KEITH. They've taken up a vagabond who robbed the body. He pawned a snake-shaped ring, and they identified this Walenn by it. I've been down and seen him charged myself.

LARRY. With murder?

WANDA. (*Faintly*) Larry!

KEITH. He's in no danger. They always get the wrong man first. It'll do him no harm *to be locked up a bit**—*hyena** like that. Better in prison, anyway than

on a false scent —— 向錯的方向追去；走錯了找尋的路。

to be locked up a bit —— 些少吃一點苦。

賴立 (雙臂圍住溫達；那時她呆站着，兩眼釘着他瞧)

一塊兒去，哥哥？

岐司 不能一塊兒去。下一次的船我送她來。

賴立 當真的麼？

岐司 當真的。你很運氣——他們向錯的方向去追人。

賴立 什麼！

岐司 你不知道麼？

賴立 一點不知道，報也沒有看。

岐司 他們拿到了一個偷他東西的無賴。這無賴去當一只蛇形的戒指，給他們查出華倫的名字，給拿了。我也在庭上親眼看他判決。

賴立 判他殺人？

溫達 (低聲) 賴立！

岐司 他沒有危險？他們老是先拿錯了人。不要緊的，不過略略使他吃點苦——這種豬狗一樣的東西。睡在沿

hyena —— 狗類。

sleeping out under archways in this weather.

LARRY. What was he like, Keith?

KEITH. A little yellow, ragged, lame, unshaven scarecrow of a chap. They were fools to think he could have had the strength.

LARRY. What! (*In an awed voice*) Why, I saw him—after I left you last night.

KEITH. You? Where?

LARRY. By the archway.

KEITH. You went back there?

LARRY. It draws you, Keith.

KEITH. You're mad, I think.

LARRY. I talked to him, and he said, "Thank you for this little chat. It's worth more than money when you're down." Little grey man like a shaggy animal. And a newspaper boy came up and said: "That's right, guv'nors! 'Ere's where they found the body... very spot. They 'yn't got 'im yet."

He laughs; and the terrified girl presses herself against him.

An innocent man!

街露天裏，還不如在監牢裏的好，尤其在現今的天氣。

賴立 他是怎麼樣的一個人，哥哥？

岐司 身材短小，面色黃黃的，衣服破爛，跛足，醜得怪嚇人的。他們真是獸子，他那兒有這麼大的力氣。

賴立 什麼！（害怕的聲音）怎麼，我看見他的——昨晚上從你那裏出來之後。

岐司 你？那兒看見的？

賴立 那拱門旁邊。

岐司 你昨天又去的？

賴立 哥哥，好像不去不放心。

岐司 我看你發狂了。

賴立 我跟他講話的，他說“謝謝你跟我這樣低微的人說話。這比賜錢給我還要好。”一個矮矮的骯髒人像獼皮狗一樣。一個賣新聞紙的小孩子跑上來說道：“先生們，對啦！那個屍首就在這裏找到的——正在這兒。兇手還沒拿到哩。”

（他笑；害怕的溫達貼緊在他身上。）

一個無罪的人！

KEITH. He's in no danger, I tell you. He could never have strangled—Why, he hadn't the strength of a kitten. Now, Larry! I'll take your berth to-morrow. Here's money (*He brings out a pile of notes and puts them on the couch*) You can make a new life of it out there together presently, in the sun.

LARRY (*In a whisper.*) In the sun! “*A cup of wine and thou.*”* (*Suddenly*) How can I, Keith? I must see how it goes with that poor devil.

KEITH. *Bosh!** Dismiss it from your mind; there's not nearly enough evidence.

LARRY. Not?

KEITH. No. You've got your chance. Take it like a man.

LARRY. (*With a strange smile—to the girl*) Shall we, Wanda?

WANDA. Oh, Larry!

LARRY. (*Picking the notes up from the couch*) Take them back, Keith.

KEITH. What! I tell you no jury would convict; and if they did, no judge would hang. A *ghoul** who can

“A cup of wine and thou” —— 跟你喝作樂；逍遙法外。

bosh —— 瞎說，胡說。（本土耳其字，意謂“空虛的虛偽的，無意識

岐司 他沒有危險，我告訴你。他怎麼能夠打架——他的氣力比貓還不如。賴立！我明天替你看艙位。錢在這兒。（他取出一疊鈔票，放在床上）你們在那邊可以重建一個新生命，在光天化日下。

賴立 （低聲）光天化日下！逍遙法外。（驟然間）哥哥，怎麼能夠呢？我一定要知道這可憐的鬼怎麼樣了。

岐司 別傻！不要去想他了！證據又不夠。

賴立 不夠？

岐司 是。現在你有了機會。像個男子漢，不要讓牠錯過。

賴立 （奇異的笑！向溫達）溫達，怎麼樣？

溫達 喔，賴立！

賴立 （把鈔票拿在手裏）哥哥，還你。

岐司 什麼！我對你說不妨事的；如果判了，也不會判死

的”）

ghoul —— 吃屍肉的鬼。

rob a dead body, ought to be in prison. He did worse than you.

LARRY. It won't do, Keith. I must see it out.

KEITH. Don't be a fool!

LARRY. I've still got some kind of honour. If I clear out before I know. I shall have none—nor peace. Take them, Keith, or I'll put them in the fire.

KEITH. (*Taking back the notes; bitterly*) I suppose I may ask you not to be entirely oblivious of our name. Or is that unworthy of your honour?

LARRY. (*Hanging his head*) I'm awfully sorry, Keith; awfully sorry, old man.

KEITH. (*Sternly*) You owe it to me—to our name—to our dead mother—to do nothing anyway till we see what happens.

LARRY. I know. I'll do nothing without you, Keith.

KEITH. (*Taking up his hat*) Can I trust you? (*He stares hard at his brother.*)

LARRY. You can trust me.

KEITH. Swear?

罪。盜屍的人例應坐牢監。他比你的罪更重。

賴立 不興的，哥哥。我一定要看事完了再走。

岐司 不要做傻子！

賴立 我還有點信義。如果我這時候走拉，就無所謂信義——也沒有心的安靜了。哥哥，拿啦，否則我要丟到火裏去啦。

岐司 （取回鈔票；恨毒的）我要你別忘記我們的家姓。這不是你的信義麼？

賴立 （垂着頭）哥哥，真對不起你，真對不起你。

岐司 （嚴厲的）對不起我——對不起我們的家姓——對不起先母——那末不要有什麼舉動——等着看罷。

賴立 我曉得。沒有你我決不亂動，哥哥。

岐司 （取帽）我能相信你麼？（他恨恨的釘着他弟弟）

賴立 你可以相信我。

岐司 立誓？

LARRY. I swear.

KEITH. Remember, nothing! Good night!

LARRY. Good night!

KEITH goes. LARRY sits down on the couch and stares at the fire. The girl steals up and slips her arms about him.

LARRY. An innocent man!

WANDA. Oh, Larry! But so are you. What did we want—to kill that man? Never! Oh! Kiss me! (*LARRY turns his face. She kisses his lips.*) I have suffered so—not seein' you. Don't leave me again—don't! Stay here. Isn't it good to be together?—Oh! Poor Larry! How tired you look!—Stay with me. I am so frightened all alone. So frightened they will take you from me.

LARRY. Poor child!

WANDA. No, no! Don't look like that!

LARRY. You're shivering.

WANDA. I will make up the fire. Love me, Larry! I want to forget.

賴立 立誓。

岐司 記住，別亂動！再見。

賴立 再見！

(岐司下。賴立坐在牀上，瞧着爐火。溫達偷偷的跑過去，抱住他)

賴立 一個無罪的人！

溫達 喔，賴立！但你也是無罪的。我們殺他——爲什麼呢？沒有什麼！喔！親我的嘴。(賴立轉過頭來。她親他的嘴。) 沒有看見你——我真痛苦呀。別再離開我罷！留在這兒。在一塊兒不好嗎？——呵！可憐的賴立！你面上多憔悴呀！——跟我在一起罷。我一個人真害怕。他們要你跟我分開我更怕。

賴立 可憐的孩子！

溫達 不，不！不要這樣呀！

賴立 你在發抖呀！

溫達 讓我生起火來。賴立，愛我！我要忘掉牠。

LARRY. The poorest little wretch on God's earth—locked up—for me! A little wild animal, locked up. There he goes, up and down, up and down—in his cage, don't you see him?—looking for a place to gnaw his way through—little grey rat. (*He gets up and roams about.*)

WANDA. No, no! I can't bear it! Don't frighten me more!

He comes back and takes her in his arms.

LARRY. There, there! (*He kisses her closed eyes*)

WANDA. (*Without moving*) If we could sleep a little—wouldn't it be nice?

LARRY. Sleep?

WANDA (*Raising herself.*) Promise to stay with me—to stay here for good, Larry. I will cook for you; I will make you so comfortable. They will find him innocent. And then—Oh, Larry!—in the sun—right away—far from this horrible country. How lovely! (*Trying to get him to look at her*) Larry!

LARRY (*With a movement to free himself*) To the edge of the world—and—over!

賴立 可憐的東西，在上帝的地球上，爲了我關在牢裏！
一個小小的野獸，關在籠裏。他在那兒踱來踱去，踱來
踱去——在他的籠子裏——你瞧見他麼？想找個地方
咬一個洞逃出來——小小的灰色耗子。（他起立在室中
踱來踱去。）

溫達 不要，不要！我再也忍不住了！別再嚇我！

（賴立走過來抱住她）

賴立 唉，唉！（他吻她閉緊的眼）

溫達 （不動）如果我們能够睡一會——這不是很好麼？

賴立 睡？

溫達 （挺起身來）答應我住在這兒，賴立，住在這兒。我
燒飯你吃；使你過舒服的生活。他們會找出他無罪的。
那時——喔，賴立！——光天化日下——就走——離開
這可怕的國界。多麼美滿呀！（要他看她）賴立！

賴立 （走開去）走到世界的邊緣上——完了！

WANDA. No, no! No, no! You don't want me to die, Larry, do you? I shall if you leave me. Let us be happy! Love me!

LARRY. (*With a laugh*) Ah! Let's be happy and shut out the sight of him. Who cares? Millions suffer for no mortal reason. Let's be strong, like Keith. No! I won't leave you, Wanda. Let's forget everything except ourselves. (*Suddenly*) There he goes—up and down!

WANDA. (*Moaning*) No, no! See! I will pray to the Virgin. She will pity us!

(She falls on her knees and clasps her hands, praying. Her lips move. Larry stands motionless, with arms crossed, and on his face are yearning and mockery, love and despair.)

LARRY. (*Whispering*) Pray for us! Bravo! Pray away! (*Suddenly the girl stretches out her arms and lifts her face with a look of ecstasy.*) What?

WANDA. She is smiling! We shall be happy soon.

LARRY. (*Bending down over her*) Poor child! When

溫達 不，不！不，不！你不要我死罷，賴立？你離開我，我就死。讓我們快樂罷！愛我罷！

賴立 （笑）呀！讓我們快樂，別再想他罷。誰想他？世界上沒有道德上的過處而受痛苦的，不知幾百千萬。讓我們像岐司哥哥一樣的硬心腸。不！我不再離開你，溫達。除了我們自己，什麼都忘記罷。（驟然間）他還在那兒散着步——踱來踱去！

溫達 （悲哀）不，不！你瞧！我來禱求聖母。她會可憐我們的！

（她跪倒在地上，合掌禱告。她的嘴唇動着。賴立又着手不動的站着，面上表着熱望與譏諷，愛情與失望。）

賴立 （低語）爲我們禱告！好呀！禱告掉他！（驟然間溫達伸出臂膀，滿心歡喜的抬起頭來。）什麼？

溫達 她笑了！我們不久就可以快樂了。

賴立 （伏身近她）可憐的孩子！溫達，我們要死，死在一

we die, Wanda, let's go together. We shou'd keep each other warm out in the dark.

WANDA. (*Raising her hands to his face*) Yes! oh, yes!
If you die I could not—I could not go on living!

— CURTAIN —

起。在黑暗裏我們要相互偎抱的暖着。

溫達（舉手捧他的臉）是的！喔，是的！如果你死，我不能——我不能活下去！

—— 幕 ——

SCENE III.

TWO MONTHS LATER

WANDA'S room. Daylight is just beginning to fail of a January afternoon. The table is laid for supper, with decanters of wine.

WANDA is standing at the window looking out at the wintry trees of the Square beyond the pavement. A newspaper Boy's voice is heard coming nearer.

VOICE. *Pyper!** Glove Lyne murder! Trial and verdict! (*Receding*) Verdict! *Pyper!*

WANDA throws up the window as if to call to him, checks herself, closes it and runs to the door. She opens it, but recoils into the room. KEITH is standing there. He comes in.

KEITH. Where's Larry?

WANDA. He went to the trial. I could not keep him from it. The trial—Oh! What has happened, sir?

pyper — *paper* 之士音讀法。

第三場

兩月後。

溫達的房裏。元月某日下午的黃昏時，太陽剛下山。桌上已佈置着晚飯，有酒罇。

溫達站在窗前，看着街對面的枯樹。一個賣報童子在叫着走近來。

聲音 新聞報！格勒戶巷謀殺案！口供和判決出來了！（遠去）口供和判決出來了！新聞報！

（溫達推開窗，預備喊來買一份，但阻止自己，關上窗，跑到門口，她開門，但驚得退轉來。歧司站在門口。他進來。）

歧司 賴立呢？

溫達 他到審判廳去了。我阻止不住他。審判——喔！先生，怎麼樣啦？

KEITH. (*Savagely*) Guilty! Sentence of death!
Fools!—idiots!

WANDA. Of death! (*For a moment she seems about to swoon*).*

KEITH. Girl, girl! It may all depend on you. Larry's still living here?

WANDA. Yes.

KEITH. I must wait for him.

WANDA. Will you sit down, please?

KEITH. (*Shaking his head*) Are you ready to go away at any time?

WANDA. Yes, yes; always I am ready.

KEITH. And he?

WANDA. Yes—but now! What will he do? That poor man!

KEITH. A graveyard thief—a ghoul!

WANDA. Perhaps he was hungry. I have been hungry: you do things then that you would not. Larry has thought of him in prison so much all these weeks. Oh! what shall we do now?

to swoon — 昏過去。

歧司 (野蠻的)有罪!判決死刑!全是獸子——蠢驢!

溫達 死罪!(幾乎昏了過去)

歧司 姑娘!姑娘!現在都得靠託你了。賴立還住在這裏麼?

溫達 是。

歧司 我一定要等他回來。

溫達 請坐吧?

歧司 (搖頭)你預備什麼時候都可以走麼?

溫達 是的,是的;我常常預備着。

歧司 他呢?

溫達 也是——不過現在!他怎麼好呢?這可憐的人!

歧司 盜墳的賊——無賴!光棍!

溫達 恐怕他肚子餓,纔幹出來的。我從前也餓過:那個時候,你不情願幹的事情,也會幹出來了。賴立這幾個禮拜來,天天想他監牢裏的苦處。喔!我們現在怎麼樣好呢?

KEITH. Listen! Help me. Don't let Larry out of your sight I must see how things go. They'll never hang this wretch. (*He grips her arms*) Now, we must stop Larry from *giving himself up*.* He's fool enough. D'you understand?

WANDA. Yes. But why has he not come in? Oh! If he have, already!

KEITH. (*Letting go her arms*) My God! If the police come—find me here—(*He moves to the door*) No, he wouldn't—without seeing you first. He's sure to come. Watch him like a lynx.* Don't let him go without you.

WANDA (*Clasping her hands on her breast.*) I will try, sir.

KEITH. Listen! (*A key is heard in the lock.*) It's he!
(LARRY enters. *He is holding a great bunch of pink lilies* and white narcissus.* His face tells nothing.*
KEITH looks from him to the girl, who stands motionless.)

LARRY. Keith! So you've seen?

to give himself up —— 自暴自棄(投案或尋死)。

lynx —— 大野貓。

歧司 你聽我說！幫助我罷。別讓賴立離開你。我一定會想法。他們不會絞他的。（他捉住她的兩臂）現在我們不能讓他去投案。他很傻的。你明白麼？

溫達 明白的。但是他爲什麼不回來呢？喔！說不定他已經投了案！

歧司 （放手）我的天呀！如果警察來——看見我在這裏——（他走向門去）不，他不會的——他不看見你不會的。他一定會來的。小心看守他呀。別讓他獨自出去。

溫達 （合手在胸前）先生，我試試看。

歧司 聽！（門上有鑰匙轉動聲）是他！

（賴立上。他拿着一大束紅百合花和白水仙。他的臉一點沒有表情。歧司把眼光由他移到溫達：她站着呆了。）

賴立 哥哥！你看見了沒有！

lilies —— 百合花。

narcissus —— 白水仙。

KEITH. The thing can't stand. I'll stop it somehow.

But you must give me time, Larry.

LARRY. (*Calmly*) Still looking after your honour, Keith?

KEITH. (*Grimly*) Think my reasons what you like.

WANDA. (*Softly*) Larry!

(*Larry puts his arm round her.*)

LARRY. Sorry, old man.

KEITH. This man can and shall get off. I want your solemn promise that you won't give yourself up, nor even go out till I've seen you again.

LARRY. I give it.

KEITH. (*Looking from one to the other*) By the memory of our mother, swear that.

LARRY (*With a smile*) I swear.

KEITH. I have your oath—both of you—both of you. I'm going at once to see what can be done.

LARRY. (*Softly*) Good luck, brother.

(*Keith goes out.*)

WANDA. (*Putting her hands on LARRY'S breast*) What does it mean?

歧司 這個判決不成的。我無論如何要阻擋牠。不過，賴立，你一定要給我充分的時間。

賴立 (鎮靜的)依舊小心着你的榮譽，哥哥？

歧司 (冷笑)隨你說去罷。

溫達 (柔和的)賴立！

(賴立用臂圈住她。)

賴立 對不起了，哥哥。

歧司 這個人能夠脫身的。我只要你答應我不投案，也不准在我回來前出門一步。

賴立 答應你。

歧司 (由這個看到那個)以亡母的紀念立誓。

賴立 (微笑)算數。

歧司 你們兩個——你們兩個都立過誓了。我立刻就去想法。

賴立 (溫和的)哥哥，祝你有好運氣。

(歧司下)

溫達 (放手在賴立胸上)你什麼意思？

LARRY. Supper, child—I've had nothing all day. Put these lilies in water.

(She takes the lilies and obediently puts them into a vase. LARRY pours wine into a deep coloured glass and drinks it off.)

We've had a good time, Wanda. Best time I ever had, these last two months; and nothing but the bill to pay.

WANDA. *(Clasping him desperately)* Oh, Larry! Larry!

LARRY. *(Holding her away to look at her)* Take off those things and put on a bridal garment.

WANDA. Promise me—wherever you go, I go too. Promise! Larry, you think I haven't seen, all these weeks. But I have seen everything; all in your heart, always. You cannot hide from me. I knew—I knew! Oh, if we might go away into the sun! Oh! Larry—couldn't we? *(She searches his eyes with hers—then shuddering)* Well! If it must be dark—I don't care, if I may go in your arms. In prison we could not be together. I am ready. Only love me first. Don't let me cry before I go. Oh! Larry, will there be much pain?

賴立 吃晚飯罷，孩子——我一天沒有吃東西哩。把這些百合花放在水裏。

(她取花，服從的放入一花瓶中。賴立倒酒在深色的酒杯裏，端杯一飲而盡。)

溫達，我們近來的日子很快樂。這兩月來是我一身最快樂的日子；別的沒有什麼，只是賬倒欠了不少。

溫達 (死命的抱住他) 喔，賴立! 賴立!

賴立 (抓住她推開一點，注視着她) 把這些都脫了，穿一身新娘的服裝。

溫達 答應我——你到那兒去，我也去。答應我!賴立，這幾個禮拜來，你以為我沒有看清楚。其實你心裏什麼思想我都看得明明白白。你不能瞞過我的。我都知道，我都知道! 喔，如果能夠到光天化日的好地方去! 喔!賴立——我們能去麼!(她瞧着他的眼睛——於是渾身顫慄) 好! 如果祇有黑暗一途——我不管，祇要我去的時候，還在你的手臂裏。在監牢裏我們不能在一起的。我準備好了。祇要你愛我。別讓我在去之前哭。喔!賴立，有痛苦麼?

LARRY. (*In a choked voice*)* No pain, my pretty.

WANDA. (*With a little sigh*) It is a pity.

LARRY. If you had seen him, as I have, all day, being tortured. Wanda, we shall be out of it. (*The wine mounting to his head*) We shall be free in the dark; free of their cursed inhumanities. I hate this world—I loathe it! I hate its God-forsaken savagery, its pride and *smugness!** Keith's world—all righteous will-power and success. We're no good here, you and I—we were cast out at birth—soft, will-less—better dead. No fear, Keith! I'm staying indoors. (*He pours wine into two glasses*) Drink it up! (*Obediently WANDA drinks, and he also.*) Now go and make yourself beautiful.

WANDA. (*Seizing him in her arms*) Oh, Larry!

LARRY. (*Touching her face and hair*) Hanged by the neck until he's dead—for what I did.

(*Wanda takes a long look at his face, slips her arms from him, and goes out through the curtains below the fireplace. LARRY feels in his pocket, brings out the little box, opens it, fingers the white tablets.*)

In a choked voice —— 咽塞的聲音。

賴立 (咽塞的聲音)沒有痛苦,我的親親。

溫達 (略嘆一氣)多可憐呀。

賴立 如果你也看見他,像我一樣,整天的,受痛苦。溫達,我們快要離開這世界了。(酒熱上昇)我們在黑暗裏可以自由了;由可詛咒的不近人情裏自由了。我恨這個世界——我討厭牠!我恨牠那上帝所不准的野蠻舉動,牠的驕傲,牠那虛偽的修飾!哥哥的世界——老是堅強意志的權力和成功。我們在這裏是不配的,你跟我——我們生下來就不成的——軟弱,無意志——還是死的好。哥哥,你不要怕!我沒有出去。(他傾出兩杯酒來)喝乾罷!溫達服從的喝酒,他也喝了)現在快去打扮起來罷。

溫達 (用臂抱住他)喔,賴立!

賴立 (觸她的面部和頭髮)吊在頸上直到死——因為我殺了人。

(溫達注視他的臉很久很久,放下臂,由壁火下首的門裏下。賴立摸索口袋,取出一只小匣子。打開,取出白丸。)

smugness —— 虛偽的修飾。

LARRY. Two each—after food. (*He laughs and puts back the box*) Oh! my girl! (*The sound of a piano playing a faint festive tune* is heard afar off. He mutters, staring at the fire.*) Flames—flame, and flicker—ashes. “No more, no more, the moon is dead, And all the people in it.”

(*He sits on the couch with a piece of paper on his knees, adding a few words with a stylo pen* to what is already written. The Girl, in a silk wrapper, coming back through the curtains, watches him.*)

LARRY. (*Looking up*) It's all here—I've confessed (*Reading*) “Please bury us together.” Laurence Darrant. “January 28th, about six p.m.” They'll find us in the morning. Come and have supper, my dear love.

(*The girl creeps forward. He rises, puts his arm round her, and with her arm twined round him, smiling into each other's faces, they go to the table and sit down.*)

(*The curtain falls for a few seconds to indicate the*

festive tune — 慶宴的調兒。

賴立 吃過飯——每人兩片。(他笑了一陣，把匣蓋好，仍放入袋內)喔！我的親親！(遠處有鋼琴聲，彈着祝慶的調兒。他咕嚕了一聲，眼釘着壁火呆視)火焰——火——閃爍，動搖——一刻兒變了灰。“沒有了，沒有了，月球已死，月球上的人也完了。”

(他坐在床上，一張紙放在膝蓋上，他用自來水筆加了幾個字在已寫好的紙上。溫達穿着綢製的外套，上，瞧着他。)

賴立 (抬起頭來)都在這裏——我都供認了。(念)“請把我們葬在一起。賴立廓郎。元月二十八日下午六時左右。”他們明天早上就會發見我們。來吃飯罷，我親愛的親親。

(溫達輕步走前來。他站起。用臂圈住她，她也抱住他，面對面的微笑着；走近桌邊來，坐下。)

(幕下幾分鐘表示三點鐘過去了。幕再啓時，只見他

stylo pen —— 自來水筆。

passage of three hours. When it rises again, the lovers are lying on the couch, in each other's arms, the lilies strewn about them. The girl's bare arm is round LARRY'S neck. Her eyes are closed; his are open and sightless. There is no light but fire-light.)

(A knocking on the door and the sound of a key turned in the lock. KEITH enters. He stands a moment bewildered by the half-light, then calls sharply: "LARRY!" and turns up the light. Seeing the forms on the couch, he recoils a moment. Then, glancing at the table and empty decanters, goes up to the couch.)

KEITH. (*Muttering*) Asleep! Drunk! Ugh! Suddenly he bends, touches LARRY, and springs back. What! (*He bends again, shakes him and calls*) Larry! Larry!

(*Then, motionless, he stares down at his brother's open, sightless eyes. Suddenly he wets his finger and holds it to the girl's lips, then to LARRY'S.*)

LARRY!

們相互抱着睡在床上，身上滿是百合花。溫達的臂圈住在賴立的頸上，眼閉着。賴立的眼却開着，但已毫無神色。屋中除爐火外無他光。)

(門上有敲門聲，鑰匙轉動聲。歧司上。他看室中黑暗無光，有點莫明其妙，於是尖銳的叫道：“賴立！”轉上燈。他看見床上的人，倒退了一步。於是再向桌上酒菜一望，向床前跑來。

歧司 (咕嚕着) 睡熟啦！喝醉啦！喝！(他彎身下去觸賴立，忙驚跳回來。) 什麼！(他又彎身下去，搖他叫他)
賴立！ 賴立！

(於是他一動不動的瞪視他弟弟無光的眼睛。他含潮了他的手指，先伸向溫達的唇邊，再伸向賴立的唇邊。)

賴立！

(He bends and listens at their hearts; catches sight of the little box lying between them and takes it up.)

My God

(Then, raising himself, he closes his brother's eyes, and as he does so, catches sight of a paper pinned to the couch; detaches it and reads:

"I, Laurence Darrant, about to die by my own hand confess that I—"

(He reads on silently, in horror; finishes, letting the paper drop, and recoils from the couch on to a chair at the dishevelled supper table. Aghast, he sits there. Suddenly he mutters:)

If I leave that there—my name—my whole future!—

(He springs up, takes up the paper again, and again reads.)

My God! It's ruin!

(He makes as if to tear it across, stops, and looks down at those two; covers his eyes with his hand; drops the paper and rushes to the door. But he stops

(他伏下身去聽他們的心跳;偶然瞧見在他們中間的一只小匣子,他取在手裏。)

我的天呀。

(於是,抬起身,把賴立的眼合上了,合的時候,瞧見床頭用針別着的一張紙;他取下來念道:)

“我,賴立廊郎,在自殺之前,懺悔……………”

(他不作聲的念下去,面上現着駭怕;念完了,那紙落在地上,他由床前退回來,坐倒在食桌邊的椅上。他坐着滿是害怕的神色。忽然間他咕嚕道:)

如果我讓牠留在這裏…………… 我的名譽…………… 我的將來!……………

(他跳起身來,取了紙又念一遍。)

我的上帝!完了!

(他預備扯掉牠,停住了,瞧着床上的人;用手蒙了眼,丟下紙,衝向門去。但又停住了,走回來,好

there and comes back, magnetised, as it were, by that paper. He takes it up once more and thrusts it into his pocket.)*

(The footsteps of a Policeman pass, slow and regular, outside. His face crimps and quivers; he stands listening till they die away. Then he snatches the paper from his pocket, and goes past the foot of the couch to the fire.)

All My—No! Let him hang!

(He thrusts the paper into the fire, stamps it down with his foot, watches it writhe and blacken. Then suddenly clutching his head, he turns to the bodies on the couch. Panting and like a man demented, he recoils past the head of the couch, and rushing to the window, draws the curtains and throws the window up for air. Out in the darkness rises the witch-like skeleton tree, where a dark shape seems hanging. KEITH starts back.)*

What's that? What——!

(He shuts the window and draws the dark curtains across it again.)

t) be magnetised —— 感受磁氣的吸引力。

像受了那紙的吸引力的指揮。他又拿起來，塞入袋內。)

(警察的脚步聲在戶外又慢又整齊的踱着。他的臉繃縮着顫抖着；他站着聽，直到脚步聲去遠了。於是他很敏速的取出紙，走過床頭到壁爐前。)

所有我——不！讓他去死罷！

(他把紙丟入火中，用脚踏進去，看牠在火中扭縐，看牠熏黑燒着。於是他捧住頭轉身向着床。他這氣喘急得什麼似的，像猝然發了瘋狂的人一樣，畏懼的縮過床頭，急忙的衝向窗去，拉開窗簾，推開窗通通氣。窗外黑暗中的枯樹上，像吊着一個人。歧司嚇得忙向後退。)

這是什麼？什麼……………！

(他關上窗，拉上窗簾。)

demented —— 發狂，癡狂。

Foll! Nothing!

Clenching his fists, he draws himself up, steadying himself with all his might. Then slowly he moves to the door, stands a second like a carved figure, his face hard as stone.

Deliberately he turns out the light, opens the door, and goes.

The still bodies lie there before the fire which is licking at the last blackened wafer.)

CURTAIN

傻瓜！沒有什麼！

（他抓緊拳，堅定自己的意志，鎮靜自己的神經。於是他慢慢的移向門去，站着像一尊雕刻，臉板得像石頭一樣。）

（他不慌不忙的，轉去燈光，開了門，出去。）

（寂然不動的死體在最後的火燼光中仍然無聲無響的睡在床上。）

— 幕 —

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