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# MARRIED

With Translation and Annotation

by S. M. Chun

婚 後

(英 漢 對 照)



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鍾志民譯註



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In connection with<sup>1</sup> their social adjustment, <sup>2</sup>one to the other, during the few months they had been together, there had occurred a number of things which made clearer to Duer and Marjorie the problematic<sup>3</sup> relationship which existed between them, though it must be confessed it was clearer chiefly to him. The one thing which had been troubling Duer was not whether he would fit agreeably<sup>4</sup> into her social dreams — he knew he would, so great was her love for him — but whether she would fit herself into his. Of all his former friends, he could think of only a few who would be interested in Marjorie, or she in them. She cared nothing for the studio<sup>4</sup> life, except as it concerned him, and he knew no other.

Because of his volatile,<sup>5</sup> enthusiastic temperament, it was easy to see, now that she was with him constantly, that he could easily be led into one relationship and another which concerned her not at all. He was for running here, there, and everywhere, just as he had before marriage, and it was very hard for him to see

## 婚 後

他們結合以後幾個月來在力求社會生活的適應中，已經發生了不少事情，使杜歐和瑪嬌麗更明白了他倆之間那種不無疑問的關係，雖然我們必須承認所謂更明白主要是指他而說。使杜歐一直煩惱的，倒不是他能否恰巧適合她的社會理想——他知道，他是合她的理想的，而且她又是那樣深切地愛他——而是她能不能投合他的理想。在他過去所有的朋友之中，他祇能想起很少的幾個，是對瑪嬌麗感到興趣的，或者是她所感到興趣的。她對於藝術工作室的生活，除非有關於他，一點也不注意，而他却除了藝術家的生活，不知更有其他生活。

因為他生性好動而且熱烈，他容易被引入這種或那種與她毫不相關的關係中去的，這是自從她和他常在了一起以後容易看到的。他愛到處奔波，正如他未結婚前一樣，並且他看

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1. 關於。 2. 成爲問題的。 3. 恰巧。 4. 技藝室；studio life 藝術家的生活。 5. 好淫亂的。

that Marjorie should always be with him. As a matter of fact,<sup>1</sup> it occurred to him as strange that she should want to be. She would not be interested in all the people he knew, he thought. Now that he was living with her and observing her more closely, he was quite sure that most of the people he had known in the past, even in an indifferent<sup>2</sup> way, would not appeal to her at all.

Take Cassandra Draper, for instance, or Neva Badger, or Edna Bainbridge, with her budding<sup>3</sup> theatrical talent, or Cornelia Skiff, or Velda Blackstone — any of these women of the musical art-studio world with their radical ideas, their indifference to appearances, their semisecret<sup>4</sup> immorality. And yet any of these women would be glad to see him socially, unaccompanied by his wife, and he would be glad to see them. He liked them. Most of them had not seen Marjorie, but, if they had, he fancied that they would feel about her much as he did — that is, that she did not like them, really did not fit with their world. She could not understand their point of view, he saw that. She was for one life, one love. All this excitement about entertainment, their gathering in this studio and that, this meeting of radicals and models and budding theatrical stars which she had heard him and others talking about — she suspected of it no good results. It was too feverish, too far removed

見瑪嬌麗常常和他在一起，便覺得是一件很為難的事。實際上他覺得她要這樣是很奇怪的。他想她對他所有認識的人都不會感到興趣。現在和她共同生活着，而且更接近的觀察她，他十分確信，他過去認識的人，甚至於和他交情平淡的，大多是引不起她的興趣的。

就以客莎特拉·杜拉瑟爾為例罷，或者納凡·巴球，或者愛特娜·巴昂利琪，就是那個初露戲劇天才的婦人，或者郭納利亞·斯居夫，或者伏立達·烏拉克斯東——這些歌舞世界的婦人，思想激烈，不顧外貌，且有半公開的不道德行為，她們中間不論那個拿來作例罷。她們個個都高興在社交場所見他不帶他妻子在一起，而他也歡喜看見她們。他歡喜她們。她們大都沒有見過瑪嬌麗，但是假使她們見過她的話，他猜想，她們也要對她發生和他大致相同的感想——這就是說，她不歡喜她們，她實在和她們的世界不相配。她不能了解她們的觀點，這是他可以想見的。她主張一貫的生活，終生不變的愛。所有那種享樂的刺戟，她們在各個技藝室中的集會，她聽他和別人講起過的那些思想激烈者，模特兒，以及剛要出名的演劇明星的集會——她以為都沒有好結果的。這種生活太狂熱，雖

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1. 以事實而論，實際上。
  2. 平淡，漠然。
  3. 萌芽的； budding theatrical talent 剛要出名的藝術天才。
  4. 半祕密的。

from the commonplace<sup>1</sup> of living to which she had been accustomed. She had been raised on a farm where, if she was not actually a farmer's daughter, she had witnessed what a real struggle for existence meant.

Out in Iowa, in the neighborhood of Avondale, there were no artists, no models, no budding actresses, no incipient playwrights,<sup>2</sup> such as Marjorie found here about her. There, people worked, and worked hard. Her father was engaged at this minute in breaking the soil of his fields for the spring planting — an old man with a white beard, an honest, kindly eye, a broad, kindly charity, a sense of duty. Her mother was bending daily over a cook-stove,<sup>3</sup> preparing meals, washing dishes, sewing clothes, mending socks, doing the thousand and one chores<sup>4</sup> which fall to the lot of<sup>5</sup> every good housewife and mother. Her sister Cecily, for all her gaiety and beauty, was helping her mother, teaching school, going to church, and taking the commonplace facts of mid-Western life in a simple, good-natured, unambitious way. And there was none of that toplofty<sup>6</sup> sense of superiority which marked the manner of these Eastern upstarts.<sup>7</sup>

Duer had suggested that they give a tea,<sup>8</sup> and decided that they should invite Charlotte Russell and Mildred Ayres, who were both still conventionally<sup>9</sup> moral in their liberalism;<sup>10</sup> Francis Hatton, a young sculptor,

翻她所習慣的日常生活天遠了。她生長在一個田莊裏，雖非真正的農家女，但已眼見過所謂真正的生存競爭是怎麼一回事。

在阿伏達爾附近的依奧華，並沒有藝術家，模特兒，初上舞台的女優伶，幼稚的劇作家，像瑪嬌麗在這裏四周所看到的。在那裏，人們工作着，艱辛地工作着。這時她的父親正在墾田，預備春天種植——一個老年人，鬍鬚已白，眼睛誠實而和藹，生性寬大而慈祥，且有責任心。她的母親天天俯身於爐灶上，煮飯，洗碗，縫衣，補襪，做着千百種每個賢母良妻職分內的瑣事。他的妹妹，西賽萊，雖說她好快樂而且容貌俏麗，却仍在幫助着她的母親，教書，做禮拜，把西部農村的日常瑣事以質樸的頭腦好心地做去，毫無一點野心，沒有像這裏東部那些暴發戶自以為高傲的氣概。

杜歐曾提議舉行一次茶會，並且決定邀請賈洛蒂·羅素和美爾特萊·阿麗斯參加，這兩個婦人，在她們的放縱之中還有一點習俗的道德觀念；此外，還請法蘭西斯·哈登，一個吉

1. 日常之事，陳套。
2. 劇作家。
3. 煮食物的爐子。
4. thousand and one chores 瑣屑的雜事。
5. fall to the lot of ..... 為.....份內的.....
6. 高傲的，誇大的。
7. upstarts 暴發戶。
8. tea = tea party
9. 合乎習俗的。
10. liberalism 放任主義，自由主義。



and Miss Ollie Stearns, the latter because she had a charming contralto voice and could help them entertain. Marjorie was willing to invite both Miss Russell and Miss Ayres, not because she really wanted to know either of them but because she did not wish to appear arbitrary<sup>2</sup> and especially contrary. In her estimation,<sup>3</sup> Duer liked these people too much. They were friends of too long standing. She reluctantly wrote them to come, and because they liked Duer and because they wished to see the kind of wife he had, they came.

There was no real friendship to be established between Marjorie and Miss Ayres, however, for their outlook<sup>4</sup> on life was radically different, though Miss Ayres was as conservative as Marjorie in her attitude and as set<sup>5</sup> in her convictions. But the latter had decided, partly because Duer had neglected her, partly because Marjorie was the victor in this contest, that he had made a mistake; she was convinced that Marjorie had not sufficient artistic apprehension,<sup>6</sup> sufficient breadth of outlook, to make a good wife for him. She was charming enough to look at, of course she had discovered that in her first visit; but there was really not enough in her socially, she was not sufficiently trained in the ways of the world,<sup>7</sup> not sufficiently wise and interesting to make him an ideal companion. In addition she insisted on thinking thus vigorously and

年的雕刻家和奧爾斯登小姐，所以邀請這位小姐，是因為她有一種嬌嬌的中音可以助興。瑪嬌麗願意請羅素小姐和阿麗斯小姐兩個，這並非因為她真願意認識她們之中任何一個，而是因為她不願顯得太專橫而且故示敵對。照她的估計，杜歐對於這些人太愛好了。她們是對他友誼太穩固的朋友。她不自願地寫信請她們來；因為她們歡喜杜歐，也因為她們要來看看他的妻子，她們終於來了。

但瑪嬌麗和阿麗斯小姐之間是不會有真正友誼成立起來的，因為她們的人生觀根本不同；雖然阿麗斯小姐在態度上和瑪嬌麗一樣守舊，而在信仰上又一樣古板。但是她相信他看錯了人，這一半是因為杜歐奚落了她；一半是因為瑪嬌麗在這次爭辯中是得勝者。她確信瑪嬌麗沒有充分的藝術鑑賞力，充牙遠大的眼光，不能做他的良妻。她看起來確實還美，這是不容說的，她初次來訪時就發見這一點；但在社交一方面看來，她實在夠不上，她對於人情事故不夠老練，缺少智慧和興趣，不能做他的理想伴侶。不但如此，她篤力這麼想：雖然她裝笑，裝

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1. 最低女音
  2. 獨斷獨行。
  3. 估計。
  4. outlook on life 人生觀。
  5. 固定。
  6. 理解力。
  7. ways of the world 人情世故；世態。

scale as she might and be as gracious as she might, it showed in her manner. Marjorie noticed it. Duer did, too. He did not dare intimate to either what he thought, but he felt that there would be no peace. It worried him, for he liked Mildred very much; but, alas! Marjorie had no good to say of her.

As for Charlotte Russell, he was grateful to her for the pleasant manner in which she steered<sup>1</sup> between Scylla and Charybdis. She saw at once what Marjorie's trouble was, and did her best to allay suspicions by treating Duer formally in her presence.<sup>2</sup> It was "Mr. Wilde" here and "Mr. Wilde" there, with most of her remarks addressed to Marjorie; but she did not find it easy sailing<sup>3</sup> after all.<sup>4</sup> Marjorie was suspicious. There was none of the old freedom any more which had existed between Charlotte and Duer. He saw, by Marjorie's manner, the moment he became the least exuberant<sup>5</sup> and free that it would not do. That evening he said, forgetting himself:

"Hey, Charlotte, you skate!<sup>6</sup> Come over here. I want to show you something."

He forgot all about it afterward, but Marjorie reminded him.

"Honey," she began, when she was in his arms before the fire, and he was least expecting it, "what makes you be so free with people when they call here?"

溫雅，但她的缺點是從態度上露出來的。瑪嬌麗也注意到這一點。杜歐也注意到。他對她倆都不敢暗示一下他的思想；但裡却覺得從此不會和平相處了。這使他煩惱，因為他酷愛美爾特萊；可是，不幸！瑪嬌麗從來不說她一句好話。

至於賈洛蒂·羅素，他感激她，因為她曾以一種悅人的姿態周旋於西拉與賈爾迭斯之間。她立即注意到，瑪嬌麗的苦悶在那裏；於是竭力設法減除她的疑心，在她面前總以虛禮對待杜歐。她到處叫着「王爾德先生」，而且大部份的話都是對瑪嬌麗說的，可是她終覺得事情不易處理。瑪嬌麗是多疑的。往前賈洛蒂和杜歐之間的自由態度一點也沒有了。當他最掃興最不放肆的時候，他從瑪嬌麗的態度上看來，就知道那是不行了。那天晚上，他忘却自我地問：

「噲，賈洛蒂，你這個滑頭！到這裏來，我要給你看點東西。」

這件事他後來全忘了，但是瑪嬌麗提醒了他。

「甜密的，她開始說，當她在火爐前伏在他臂懷裏而他却一點也沒有想到的時候，「人家到這裏來看你的時候，你怎麼會和他們這樣任意呢？你不是那種可以對任何人隨便的人。你

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1. steered 周旋，應付。
  2. in her presense 當她面前；formally 合乎禮貌。
  3. easy sailing 順利。
  4. after all 究竟，到底。
  5. 精神飽滿，神氣十足。
  6. skate 鏞；滑冰鞋；比喻用法，即「滑頭」之意。

You're not the kind of man that can really afford to be free with any one. Don't you know you can't? You're too big; you're too great. You just belittle<sup>2</sup> yourself when you do it, and it makes them think that they are your equal<sup>2</sup> when they are not."

"Who has been acting free now?" he asked sourly, on the instant, and yet with a certain make-believe<sup>3</sup> of manner, dreading the storm of feeling, the atmosphere of censure<sup>4</sup> and control which this remark forboded.<sup>5</sup>

"Why, you have!" she persisted correctively, and yet apparently mildly and innocently. "You always do. You don't exercise enough dignity, dearie.<sup>6</sup> It isn't that you haven't it naturally—you just don't exercise it. I know how it is: you forget."

Duer stirred with opposition at this, for she was striking him on his tenderest spot<sup>7</sup>—his pride. It was true that he did lack dignity at times. He knew it. Because of his affection<sup>8</sup> for the beautiful or interesting things—women, men, dramatic situations, songs, anything—he sometimes became very gay and free, talking loudly, using slang expressions, laughing boisterously.<sup>9</sup> If, in a falling<sup>10</sup> with him, he knew. He carried it to excess<sup>11</sup> at times. His friends, his most intimate ones in the musical profession had noted<sup>12</sup> it before this. In his own heart he regretted these things afterward, but he couldn't help them, apparently. He liked excitement.

可知道你不能這樣嗎？你年紀太大了，你人格太高了。你要  
是這樣做，就是降低自己的人格，而使她們自以為夠得上和你  
攀交的人物，其實她們是夠不上你的。」

「究竟誰在隨隨便便呀？」他立即惡酸地問，但仍裝作一種  
嚴正態度，惟恐這句話或將引起情感的風波，責難和管教的  
神氣。

「不消說，你是隨便的！」她固執着說，帶着糾正的意味，但  
同時又顯然天真而溫柔似的。「你老是這樣。你不大自覺，親愛  
的。你不是天生就沒有尊嚴的，只不過你不用出來罷了。我知  
道這種情形：你總是忘記的。」

杜歐激動了，抗議起來，因為她正打擊着他最柔軟的地方  
——他的驕傲心。當真，他有時缺少尊嚴。這是他知道的。因  
為愛好美的和有趣的事物——女人，男人，動人的事情，歌曲，  
任何東西——他有時變得很輕佻，很隨便，高聲談話，說話粗  
俗，縱聲狂笑。這是他的弱點，他也知道。有時他讓這個弱點過  
份發展。他的朋友們，他最親密的音樂界朋友們，早已觀察到  
這一點了。後來他中心也悔恨這種事情，可是他顯然不能自

1. 看輕；降低。
2. 匹敵；同等人物。
3. 假裝。
4. censure 譴責。
5. 預示。
6. —deary 親愛的。
7. his tenderest spot 他最柔軟的地方。
8. 多情善感。
9. 喧鬧。
10. falling 弱點。
11. carried it to excess 行之過份。
12. 注意到。

freedom, gaiety — naturalness, as he called it — it helped him in his musical work, but it hurt him tremendously if he thought that any one else noticed it as out of the ordinary.<sup>1</sup> He was exceedingly sensitive, and this developing line of criticism of Marjorie's was something new to him. He had never noticed anything of that in her before marriage.

Up to the time of the ceremony, and for a little while afterward, it had appeared to him as if he were lord and master. She had always seemed so dependent on him, so anxious that he should take her. Why, her very life had been in his hands, as it were, or so he had thought! And now — he tried to think back over the evening and see what it was he had done or said, but he couldn't remember anything. Everything seemed innocent enough. He couldn't recall a single thing, and yet —

"I don't know what you're talking about," he replied sourly, withdrawing into himself.<sup>2</sup> "I haven't noticed that I lack dignity so much. I have a right to be cheerful, haven't I? You seem to be finding a lot<sup>3</sup> that's wrong with me."

"Now please don't get angry, Duer," she persisted, anxious to apply the corrective measure of her criticism, but willing, at the same time, to use the quickness of his sympathy for her obvious weakness and apparent

動。他歡喜刺激，自由，快樂——他所謂「自然」——這有助於他的音樂工作，但也可以大大地刺痛他的心，當他想到別人會覺得異常的時候，他是異常敏感的。這次瑪麗麗用滔滔不絕的說話來批評他，實在出他意外，結婚以前他從未發見她有這樣的脾氣。

直到舉行婚禮乃至以後不多的時候，他覺得自己是君位。她總是倚賴他，而且渴望他來愛她。不是嗎，她的生命似乎就在他手裏，或者他想是這樣的！而現在呢——他想回憶那天晚上，看看他究竟做了什麼，或者說了什麼，可是他什麼也回憶不起來。一切似乎都是天真爛漫的。他一樁事也回憶不起來，可是——

「我不知道你在說什麼，」他悲酸的回答，隨即又沉思起來。「我沒有注意到，我是這樣缺少尊嚴的。我有尋快樂的權利，難道沒有嗎？你似乎故意跟我吹毛求疵。

「請你不要動怒，杜歐，」她固執着，急於設法改正她的批評，同時又想利用他對她顯然的懦弱無助的敏感的同情心來

1. out of the ordinary 異常。 2. 內心反省。 3. 許多  
(全句：找我許多錯處)。



helplessness to shield herself from him. "I can't ever tell you anything if you're going to be angry. You don't lack dignity generally, honey-bun! You only forget, at times. Don't you know how it is?"

She was cuddling up to him, her voice quavering, her hand stroking his cheek. In a curious effort to combine affection and punishment at the same time. Duer felt nothing but wrath, resentment, discouragement, failure.

"No, I don't," he replied crossly.<sup>3</sup> "What did I do? I don't recall doing anything that was so very much out of the way."<sup>4</sup>

"It wasn't that it was so very much honey; it was just the way you did it. You forget, I know. But it doesn't look right. It belittles you."

"What did I do?" he insisted impatiently.

"Why, it wasn't anything so very much,<sup>5</sup> it was just when you had the pictures of those new sculptures which Mr. Hutton lent you, and you were showing them to Miss Russell. Don't you remember what you said how you called her over to you?"

"No," he answered, having by now completely forgotten. He was thinking that accidentally he might have slipped his arm about Charlotte, or that he might have said something out of the way jestingly about the pictures; but Marjorie could not have heard. He was so

維護自己。[你動了怒，我是不能對你說什麼的。一般地說，你並不缺少尊嚴，我的愛！不過你有時忘却了。你可知道，這是怎樣的？]

她向他偎依過去，她的聲音顫抖着，她的手撫摩着他的面頰，一面想用情，一面想懲戒，弄得啼笑皆非。[歐祇感到憤怒，怨恨，懊喪，失敗。]

[不，我並不，]他乖戾地回答。[我做了什麼呀？我想不起做過什麼越軌的行動。]

[倒並不是怎麼了不得，親愛的；不過你想，你那種做作的樣子。我知道你忘却了。但是看起來這是不正當的。這會降低你的人格呢。]

[我做了什麼呢？]他不耐煩地固執着。

[哦，倒不是怎樣了不得的事情。不過你從哈登先生那裏借了那幾張新的彫刻畫來的時候，你就給羅素小姐看。你可記得，你說的什麼——你怎樣喚她走到你這裏來？]

[不，]他回答說，此刻他已完全忘記那件事了。他想着，他也許偶爾把手臂滑過去圍住了賈洛蒂，或許他開玩笑地對那些畫說了些不正當的話，但瑪嬌麗是不會聽到的。無論如何，

1. 親密的(親暱稱)。
2. 偎傍過去。
3. 暴戾地，惱恨地。
4. out of the way 越軌，不合規矩。
5. 使人看低了你。
6. it wasn't anything so very much 這不是什麼了不得的事情。
7. 同(4)

careful these days, anyway.

"Why, you said: 'Hey, Charlotte, you skate! Come over here.' Now, what a thing to say to a girl! Don't you see how ugly it sounds, how vulgar! She can't enjoy that sort of remark, particularly in my presence, do you think? She must know that I can't like it, that I'd rather you wouldn't talk that way, particularly here. And if she were the right sort of girl she wouldn't want you to talk to her at all that way. Don't you know she wouldn't? She couldn't. Now, really, no good women would, would she?"

Duer flushed angrily. Good heaven! Were such innocent, simple things as this to be made the subject of comment and criticism? Was his life, because of his sudden, infatuated marriage, to be pulled down to a level he had never previously even contemplated? Why — why — This catechising, so new to his life, so different to anything he had ever endured in his youth or since, was certain to irritate him greatly, to be a constant thorn in his flesh. It cut him to the core. He got up, putting Marjorie away from him, for they were sitting in a big chair before the fire, and walked to the window. "I don't see that at all," he said stubbornly. "I don't see anything in that remark to raise a row about. Why, for goodness' sake! I have known Charlotte Russell — for years and years, it seems, although it has

這幾天來他原是那麼謹慎的。

「哦，你說『賈洛蒂，你這個潑頭！到這裏來。』你想，對一個姑娘說這種話算什麼！你可知道，這多難聽，多惱氣啊！她聽了這種話是不會愉快的，尤其在我面前，你可想到？她一定知道，我不會歡喜的，我是不願意你說這種話的，尤其是在這裏。要是她是一個規矩的女子，她決不願你這樣對他說話。你可知道她願嗎？她不會願意。實際上，沒有一個好的女人願意的，你想她願意嗎？」

杜歐悻悻然漲紅了臉。上天！像這樣天真直率的造物可作為批評的對象嗎？因為他一時愚妄而結了婚，他的生活就該降低到他所從未想到的水平線以下嗎？為什麼——為什麼——這種內心的自問在他是前所未有，而且和他少年時代以來忍受過的任何事情不同，當然會使他大為激怒，視為肉中之刺。這使他十分痛心。他們原坐在火爐前一張大椅子上，此刻他站起身來，撥開了瑪妮麗，然後走到窗前去。

「我一點也想不到，」他頑固地說。「我看不到那句話裏面，有什麼可以吵鬧的。天啊，為什麼呀？老實說，我認識賈洛蒂——似乎有好多年了，雖然祇有不多時。她對我像是一個

1. enjoy 此處作「賞識」解，聽了高興之意。 2. in my presence 在我面前。 3. infatuated marriage 癡情的結婚。 4. 責備。 5. thorn in the flesh 肉中刺。 6. core 心坎。

only been a little while at that. She's like a sister to me. I like her. She doesn't mind what I say. I'd stake my life she never thought anything about it. No one would who likes me as well as she does. Why do you pitch on<sup>2</sup> that to make a fuss about, for heaven's sake?"

"Please don't swear, Duer," exclaimed Marjorie anxiously, using this expression for criticising him further. "It isn't nice in you, and it doesn't sound right toward me. I'm your wife. It doesn't make any difference how long you've known her; I don't think it's nice to talk to her in that way, particularly in my presence. You say you've known her so well and you like her so much. Very well. But don't you think you ought to consider me a little, now that I'm your wife? Don't you think that you oughtn't to want to do anything like that any more, even if you have known her so well — don't you think? You're married now, and it doesn't look right to others, whatever you think of me. It can't look right to her, if she's as nice as you say she is."

Duer listened to this semipleading, semichastising harangue<sup>3</sup> with disturbed, opposed, and irritated ears. Certainly, there was some truth in what she said; but wasn't it an awfully small thing to raise a row about? Why should she quarrel with him for that? Couldn't he ever be lightsome<sup>4</sup> in his form of address and more? It was true that it did sound a little rough, now that he

妹妹。我歡喜她。她並不介意我說的什麼。我可以憑我的生命打賭說，她是決不介意的。沒有一個像她那樣喜歡我的人是會這樣的。你爲什麼要抓牢這一點來吵鬧呢？天啊！」

「請你不要發着，杜歐，」瑪嬌麗急切地叫了起來，想用這句話來繼續批評他。「這在你並不好，我聽起來是不正當的。我是你的妻子。你已經認識她多久，倒沒有關係；我想那樣對她說話總是不妙，尤其是在我面前。你說，你是那樣地知道她，那樣地歡喜她。很好。但是你可想到，你該顧念到我一點，因爲我是你的妻子！你可想到，以後你不該再想做這種事，即使你是那麼深切地知道她——你可想到？你已經結婚了，這在人家看來是不正當的，不管你對我存什麼心思。而且要是她真如你所說是那麼好的話，這對她也是不應該的。」

杜歐聽着這半幽訴半責備的說話，覺得格格不入，厭煩而且憤懣。自然，她說的話也有一點真理，但這不是一件極小的事情不值得爭吵嗎？她爲什麼要爲了這一點和他爭鬧呢？難道他講話的方式就不能輕鬆一點嗎？誠然，他說話未免有些粗率，他現在想起來了。也許那不是應當在她面前說的話，但是

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1. 以性命打賭。
  2. pitch on that 挑中那一點；to make a fuss about 吵鬧。
  3. 演說；滔滔不絕的話。
  4. 輕浮。

thought of it. Perhaps it wasn't exactly the thing to say in her presence, but Charlotte didn't mind. They had known each other much too long. She hadn't noticed it one way or the other, and here was Marjorie charging him with being vulgar and inconsiderate,<sup>2</sup> and Charlotte with being not the right sort of girl, and practically vulgar, also, on account of it.<sup>3</sup> It was too much.<sup>4</sup> It was too narrow, too conventional. He wasn't going to tolerate anything like that permanently.

He was about to say something mean in reply, make some cutting<sup>5</sup> commentary, when Marjorie came over to him. She saw that she had lashed him and Charlotte and his generally easy attitude pretty thoroughly, and that he was becoming angry. Perhaps, because of his sensitiveness, he would avoid this sort of thing in the future. Anyhow, how that she had lived with him four months, she was beginning to understand him better, to see the quality of his moods, the strength of his passions, the nature of his weaknesses, how quickly he responded to the blandishments<sup>6</sup> of pretended sorrow, joy, affection, or distress. She thought she could reform him at her leisure.<sup>7</sup> She saw that he looked upon her in his superior way as a little girl — largely because of the size of her body. He seemed to think that, because she was little, she must be weak, whereas she knew that she had the use and the advantage of a wisdom, a tactfulness<sup>8</sup> and

賈洛蒂是不會介意的。他們彼此深知太久了。她是一點也不注意這種話的；而瑪嬌麗却在這裏指摘他的俗陋和魯莽，並且說賈洛蒂是不正當的女子，因為不正當就顯得粗俗。這是太過份了。這是太狹仄，太顧忌習俗了。他不會永遠忍受這種事情的。

正當他將要說些卑下的話來回答她；諷刺她一下的時候，瑪嬌麗走過來了。她覺得她已經把他和賈洛蒂以及他對一般人的輕浮的態度痛快地諷刺了一下，所以他正在發氣。也許因為他的敏感，他將來會避免這類事情了。不論如何，她現在和他同住了四個月，已開始更深切地了解他了，開始認識他的脾氣；他情感的力量和他的弱點之所在；並且了解他對於伴作悲哀，快樂，親愛或苦惱的媚態是何等敏感。她想她可以用空閒的時間來改造他。她也看到，他大模大樣把她當作女孩子看待；而這多半是由於她身體的苗條。他似乎想，因為她身材嬌小，她一定懦弱；而她却知道，她的長處是有智慧，有手段，有

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1. 攻擊；譴責。
  2. 不謹慎，不加思考。
  3. 就因為此。
  4. 這太過份了。
  5. 刺人的。
  6. 諂媚。
  7. 在她空閒的時候。
  8. 多智巧；老練。



a subtlety<sup>1</sup> of which he did not even dream. Compared to her, he was not nearly as wise as he thought, at least in matters relating to the affections. Hence, any appeal to his sympathies, his strength, almost invariably produced a reaction from any antagonistic<sup>2</sup> mood in which she might have placed him. She saw him now as a mother might see a great, overgrown, sulking boy, needing only to be coaxed,<sup>3</sup> to be brought out of a very unsatisfactory condition, and she decided to bring him out of it. For a short period in her life she had taught children in school, and knew the incipient<sup>4</sup> moods of the race very well.

"Now, Duer," she coaxed, "you're not really going to be angry with me, are you? You're not going to be mad to me?" (imitating childish language).

"Oh, don't bother, Marjorie," he replied distantly. "It's all right. No; I'm not angry. Only let's not talk about it any more."

"You are angry, though, Duer," she wheedled,<sup>5</sup> slipping her arm around him. "Please don't be mad to me. I'm sorry now. I talk too much. I get mad.<sup>6</sup> I know I oughtn't. Please don't be mad at me, honey-bun. I'll get over this after a while. I'll do better. Please, I will. Please don't be mad, will you?"

He could not stand this coaxing very long. Just as he thought, he did look upon her as a child, and this

細膩的心，而這些是他所夢想不到的。和她比較起來，他並不如他所想那樣聰明，至少在有關情感的事情上如此。因此，她偶爾使他發生敵對的心情時，只要她求他同情，求他出力，總可以得到反應。她現在看他，好像一個母親看一個含怒不言的成年大孩子一樣，祇要加以勸誘，就可以使他離開很不滿意的心境，於是她決定解救他。她生平曾有一個短時期在學校裏教小孩，因此她是深知兒童的幼稚心情的。

「哦，杜歐，」她勸誘着。「你不是真的要跟我發氣，不是嗎？你不是要『對我發狂』罷？」（做小孩的言語。）

「啊，不要煩心，瑪嬌麗，」他淡漠地說。「很好，不，我並不動怒。只要我們不再講起那事就好了。」

「那末你真的動怒了，杜歐，」她諂媚地說着，把手臂滑溜過去抱住了他。「請你不要『對我發狂』。我現在覺得抱歉了，我講話太多了，我狂了，我知道我不該當的。請你不要對我發狂，我的愛。過了一會，我會清醒過來。我會好起來的。請勿發狂，我會這樣的。請勿發狂，你看好嗎？」

他不能長久忍受這種撒嬌。正如他所想，他確是把她當作小孩看待，因此這種動人的孩子般的媚語是不可抵抗的。半晌

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1. 精細；細心；機巧。2. 對敵的。3. 以甘言引誘。4. 幼稚；初生的。5. 諂媚；誘勸。6. 發癡。

pathetic baby-talk was irresistible. He smiled grimly after a while. She was so little. He ought to endure her idiosyncrasies<sup>1</sup> of temperament. Besides, he had never treated her right. He had not been faithful to his engagement-vows. If she only knew how bad he really was!

Maximie slipped her arm through his and stood leaning against him. She loved this tall, slender, distinguished-looking<sup>2</sup> youth, and she wanted to take care of him. She thought that she was doing this now, when she called attention to his faults. Some day, by her persistent efforts, maybe he would overcome these silly, disagreeable, offensive traits. He would overcome being undignified; he would see that he needed to show her more consideration than he now seemed to think he did. He would learn that he was married. He would become a quiet, reserved, forceful man, weary of the silly women who were buzzing round him solely because he was a musician and talented and good-looking, and then he would be truly great. She knew what they wanted, these nasty women—they would like to have him for themselves. Well, they wouldn't get him. And they needn't think they would. She had him. She had married her. And she was going to keep him. They could just buzz all they pleased, but they wouldn't get him. So there!

後，他頹然地微笑了。她是這樣地嬌小可愛，他應該容忍她那  
恣意的性情。究竟，他從來沒有好好地對待過她。他對於訂婚  
時的誓言，並沒有忠實遵守。萬一她真知道了他實際上是多麼  
邪惡呢！

瑪嬌麗溜過手臂去挽住了他的手臂，站在他身傍偎着他。  
她愛這高高的，瘦小的，顯得超羣拔萃的青年，她願意照顧他。  
她想她所以教他注意他的過失，正是照顧他的意思。將來，終  
有一天，靠她不斷的努力，也許他會克服這些愚蠢可厭的盛氣  
凌人的根性。他會把有失尊嚴的習慣改變過來；他會覺悟，他  
現在雖然似乎自以為已經關心她，而實際他還應該比現在更  
關心於她。他會懂得他是結了婚的。他會變成一個安穩，拘謹，  
有力的男子，而對於那些傻氣的女人會覺得厭倦起來；這些女  
人現在圍繞着他胡鬧，祇因為他是一個音樂家，既有天才又有  
美貌；那時他才是真正的偉大了。她知道她們要什麼，這些卑  
污的女人——她們想把他據為己有呢。好罷，她們可不會得到  
他的，想也不必想的。她據有着他。他已經娶了她。她要保持着  
他。他們祇得儘量對他胡鬧，但終於得不到他。事情就是這樣。

1. 癖性，特質。 2. 訂婚時的誓言。 3. 顯得卓越的；似乎傑出的。 4. 發營營聲；胡鬧。

There had been other spats<sup>1</sup> following this -- one relating to Duer not having told his friends of his marriage for some little time afterward, an oversight which in his easy going Bohemian brain<sup>2</sup> augured no deep, planted, seed of disloyalty, but just a careless, indifferent way of doing things, whereas, in hers it flowered<sup>3</sup> as one of the most unpardonable things imaginable! Imagine any one in the Middle West doing anything like that -- any one with a sound, sane conception of the responsibilities and duties of marriage, its inviolable character! For Marjorie, having come to this estate by means of a hardly won victory, was anxious lest any germ of inattentiveness, lack of consideration, alien interest, or affection flourish and become a raging<sup>4</sup> disease which would imperil<sup>5</sup> or destroy the conditions on which her happiness was based. After every encounter with Miss Ayres, for instance, whom she suspected of being one of his former flames,<sup>6</sup> a girl who might have become his wife, there were fresh charges to be made. She didn't invite Marjorie to sit down sufficiently quickly when she called at her studio, was one complaint; she didn't offer her a cup of tea at the hour she called another afternoon, though it was quite time for it. She didn't invite her to sing or play on another occasion, though there were others there who were invited.

"I gave her one good shot, though," said Marjorie.

這次爭論以後，接着又有別的——一次是因爲杜歐結婚後不多時，沒有把他已結婚的事實告訴他的朋友們；這不過一種疏忽，在他那豪放不羈的頭腦中，這原非存心不忠實的預兆，祇是一種浮躁而隨便的作風，但在她意想中，却擴大爲一種最不可原諒的事情！你想任何一個西部中區的人做了這種事，又怎樣呢——要是他對於結婚的責任和義務，以及婚姻的神聖不可侵犯性，具有一種堅定而建全的觀念的話。瑪嬌麗好不容易獲得了勝利而達到目前的境況，自不免心焦，惟恐疏忽大意，別種情意或戀情，會由萌芽而生長爲一種蔓延的疾病，乃至陷害或毀壞她幸福所基的境況。例如，每次碰見阿麗斯小姐以後，便發生新的誹議，因爲她疑心她是他以前的一個戀人，一個可以做他妻子的姑娘。瑪嬌麗到她技術室裏去訪見她的時候，她並不迅即請她就坐，這是一種怨訴；又一個下午她去的時候，她並不請她喝一杯茶，雖然時候是差不多了。又有一次她並不請她唱歌或彈琴，雖然那裏有別的人都是被請的。不過我終究給了她一個很好的打擊，」瑪嬌麗有一天對杜歐說，當她敘述着她的煩悶的時候。「他總是在那裏講她那

1. 爭論。 2. bohemian brain 輕浮的頭腦。 3. flower 此處作發展解。 4. raging disease 凶病。 5. 使陷入危險，陷害。 6. flame 情火；戀愛對象。

one day, to Duer, in narrating her troubles. "She's always talking about her artistic friends. I as good as asked her why she didn't marry, if she is so much sought after."

Duer did not understand the mental swordfights involved in these feminine bickerings.<sup>2</sup> He was likely to be deceived by the airy geniality which sometimes accompanied the bitterest feeling. He could stand by listening to a conversation between Marjorie and Miss Ayres, or Marjorie and any one else whom she did not like, and miss all the subtle stabs and cutting insinuations which were exchanged, and of which Marjorie was so thoroughly capable. He did not blame her for fighting for herself if she thought she was being injured, but he did object to her creating fresh occasions, and this, he saw, she was quite capable of doing. She was constantly looking for new opportunities to fight with Mildred Ayres and Miss Russell or any one else whom she thought he truly liked; whereas with those in whom he could not possibly be interested she was genial (and even affectionate) enough. But Duer also thought that Mildred might be better engaged than in creating fresh difficulties. Truly, he had thought better of her. It seemed a sad commentary on the nature of friendship between men and women, and he was sorry.

But, nevertheless, Marjorie found a few people whom





she felt to be of her own kind.<sup>1</sup> M. Bland, who had sponsored<sup>2</sup> Duer's first piano recital a few months before, invited Duer and Marjorie to a—for them—quite sumptuous<sup>3</sup> dinner at the Plaza, where they met Sydney Borg, the musical critic of an evening paper; Melville Ogden Morris, curator<sup>4</sup> of the Museum of Fine Arts, and his wife; Joseph Newcorn, one of the wealthy sponsors of the opera and its goons, and Mrs. Newcorn. Neither Duer nor Marjorie had ever seen a private dining-room set in so scintillating<sup>5</sup> a manner. It fairly glittered with Sevres and Venetian tinted glass. The winegoblets<sup>6</sup> were seven in number, set in an ascending row. The order of food was complete from Russian caviare to dessert, black coffee, nuts, liqueurs, and cigars.

The conversation wandered its intense intellectual way from American musicians and singers, European painters and sculptors, discoveries of ancient pottery in the isles of the Egean, to the manufacture of fine glass on Long Island, the character of certain collectors and collections of paintings in America, and the present state of the Fine Arts Museum. Duer listened eagerly, for, as yet, he was a little uncertain of himself his position in the art world. He did not quite know how to take these fine and able personages who seemed so powerful in the world's affairs. Joseph Newcorn, M. Bland

數月前出面主持過杜歐初次的鋼琴獨奏，有一次請杜歐與瑪嬌麗到柏拉若去參加一個——為他們特設的——奢華的宴會，那裏他們遇見了薛得甫·包爾客，一個晚報的音樂批評者；美術館館長墨爾維爾·奧登·莫理斯和他的妻子；約瑟夫·紐孔，一個愛戴歌劇及歌劇天才的富人，以及紐孔夫人。杜歐和瑪嬌麗都沒有見過一個私人餐室佈置得如此燦爛美妙。餐室裏輝煌着西佛萊和威尼斯的顏色玻璃。酒盅共有七套，按照一種漸次高升的直線排着。食品的種類是極完備的，從俄國的魚子醬直到餐後菓品；黑咖啡，硬殼菓，酒類，雪茄都是有的。

談話在智識的路上熱烈地進行，從美國的音樂家和歌唱家，歐洲的畫家和彫刻家，愛琴塞島發現古代陶器的故事，直到關於郎島精美玻璃的製造，某幾個收藏家的個性和美國畫作的收集，以及美術館的現狀。杜歐盼切地聽着，因為直到現在他對於自己在藝術界的地位還不敢確定。他有些茫然，不知怎樣對待這些在世界大事上似乎很有權力的才能卓著的人們。弗萊曾對他安詳地說過；約瑟夫·紐孔足有一千五百萬左

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1. of her own kind 屬於她自己的一類。
  2. 主持；發起。
  3. 豐富的。
  4. 掌管者；主持人。
  5. 輝煌；耀目。
  6. 酒杯；酒盅。

calmly indicated to him, must be worth in the neighborhood of fifteen million dollars. He thought nothing, so he said, of paying ten, fifteen, twenty, thirty thousand dollars for a picture if it appealed to him. Mr. Morris was a graduate of Harvard, formerly curator of a Western museum, the leader of one of the excavating expeditions to Melos in the Grecian Archipelago. Sydney Borg was a student of musical history, who appeared to have a wide knowledge of art tendencies here and abroad, but who, nevertheless, wrote musical criticisms for a living. He was a little man of Norse extraction on his father's side, but, as he laughingly admitted, born and raised in McKeesport, Pennsylvania. He liked Duer for his simple acknowledgment of the fact that he came from a small town in the Middle West, and a drug business out in Illinois.

"It's curious how our nation brings able men from the ranks," he said to Duer. "It's one of the great, joyous, hopeful facts about this country."

"Yes," said Duer; "that's why I like it so much."

Duer thought, as he dined here, how strange America was, with its mixture of races, its unexpected sources of talent, its tremendous wealth and confidence. His own beginning, so very humble at first, so very promising now — one of the most talked of pianists of his day — was in its way an illustration of its resources in so far

他還說，他見了一幅畫，什麼也不想，覺得歡喜，便不吝出一萬，一萬五，二萬，三萬元的巨資來買它的。莫理斯先生，是哈佛大學畢業生，以前曾充任西部某藝術館館長，且做過一次到希臘羣島中的墨洛斯島去的開掘隊的隊長。薛得南·包爾客研究音樂史，對於國內外藝術思潮似乎知道得很多，以寫作音樂批評為業。他在父親的血統上是一個諾爾斯（北歐）人，身材短小；但是，他自己也笑着承認，他是在比尼斯拉維亞州麥克派地方出生並長大的。他歡喜杜歌，就因為他知道他出身於中西部一個小坡，而曾在依里諾斯地方經營藥業的。

「我們的國家怎樣從各階級裏產生出有才幹的人來，這是奇怪的，」他對杜歌說。「這是我們國家一件最偉大，可喜，而有希望的事情。」

「是的，」杜歌說：「因此我這樣歡喜它。」

當杜歌在此用餐時，他想美國最何等奇怪，有許多種族混合在一起，有多到出人意外的天才，有極多的財富和信譽。他自己的出身，起先是那麼低微，現在又是那麼有希望——當時鋼琴家中最受人稱譽的一個——還在天才這方面講來，也就是美國資源豐富的一個明證。他聽說，紐孔先生曾經做過拔

1. appeal to 使人歡喜。 2. 遠祖家，考古開掘隊。

as talent was concerned. Mr. Newcorn, who had once been a tailor, so he was told, and his wife was another case in point. They were such solid, unemotional,<sup>1</sup> practical-looking<sup>2</sup> people, and yet he could see that this solid looking man whom some musicians might possibly have sneered at for his self-complacency<sup>3</sup> and curiously accented English, was as wise and sane and keen and kindly as any one present, perhaps more so, and as wise in matters musical. The only difference between him and the average American was that he was exceptionally practical and not given to nervous enthusiasm. Marjorie liked him, too.

It was at this particular dinner that the thought occurred to Marjorie that the real merit of the art and musical world was not so much in the noisy studio palaver<sup>4</sup> which she heard at so many places frequented by Duer, in times past at least — Charlotte Russell's, Mildred Ayres's<sup>5</sup> and elsewhere — but in the solid commercial achievements of such men as Joseph Newcorn, Georges Bland, Melville Ogden Morris, and Sydney Borg. She liked the laconic<sup>6</sup> "Yes, yes," of Mr. Newcorn, when anything was said that suited him particularly well, and his "I haf seen dat bardicular performance"<sup>7</sup> with which he interrupted several times when Grand Opera and its stars were up<sup>7</sup> for consideration. She was thinking if only a man like that would take an interest in Duer,

縫，而他的妻子也是這樣。他們爲人堅毅，毫不感情用事，而且看來很注重實際，可是他可以看見，這個堅強的人，雖然有些音樂家因爲他的自滿和有奇特重音的英語而譏笑他，却是聰明，穩健，精明，和善，正像眼前任何人一樣，甚或有過之，而在音樂方面也是同樣聰明的。他和平常美國人唯一的區別，就是他是異常注重實際而不會熱烈過度的。瑪嬌麗也歡喜他。

就在這次特別的宴會時，瑪嬌麗才想起藝術界和音樂界真正的優點，不在於技藝室裏喧鬧的閑談，這種閑談她曾在杜歐所常去（至少過去是常去）的幾個地方——賈洛蒂·羅素，美爾特萊·阿麗斯那裏以及別的地方聽到的——而在於一種穩固的商業上的成功，像約瑟夫·紐孔，喬奇·昂爾特，墨爾維爾·奧登·莫理斯和薛得南·包爾客所有的。她歡喜紐孔先生的簡潔的「是的，是的」，這是他聽到特別合他脾胃的話時所說的，她歡喜聽他說「我已經看過那個戲劇了」，原來他有幾回是用這句話來打斷人家的話的，當大家討論到歌劇和歌劇明星的時候。她想，只要這樣的人對杜歐發生興趣，那對於他

1. 非感情衝動的，非感情用事的。 2. 看來注重實際的人。 3. 自滿。 4. 閑談。 5. 簡潔的。 6. —I have seen that particular performance. 7. up for consideration 提起來加以考慮。

how much better it would be for him than all the enthusiasm of these silly noisy studio personalities. She was glad to see also that, intellectually, Duer could hold his own<sup>1</sup> with any and all of these people. He was as much at ease<sup>2</sup> here with Mr. Morris, talking about Greek excavations, as he was with Mr. Borg, discussing American musical conditions. She could not make out<sup>3</sup> much what it was all about, but, of course, it must be very important if these men discussed it. Duer was not sure as yet<sup>4</sup> whether any one knew much more about life than he did. He suspected not, but it might be that some of these eminent curators, art critics, bankers, and managers like M. Bland, had a much wider insight<sup>5</sup> into practical affairs. Practical affairs -- he thought. If he only knew something about money! Somehow, though, his mind could not grasp how money was made. It seemed so easy for some people, but for him a grim, dark mystery.

After this dinner it was that Marjorie began to feel that Duer ought to be especially careful with whom he associated. She had talked with Mrs. Newcorn and Mrs. Morris, and found them simple, natural people like herself. They were not puffed up<sup>6</sup> with vanity and self-esteem, as were those other men and women to whom Duer had, thus far, introduced her. As compared to Charlotte Russell and Mildred Ayres or her own mother

多麼好，比那些愚蠢而喧鬧的技藝室裏的人物對他所有的憂  
忱好得多了。她也覺得快樂，看見杜歐在智識上抵得過這些人  
中間任何一個。他在這裏和莫理斯先生談希臘開掘的事情也  
頗安然自若，正像他和包爾客先生談論美國音樂界的情形一  
樣。她不十分弄清楚，這一切究竟講的什麼，可是這些人既然  
在談論，那一定是很重要的。杜歐到現在還斷不定究竟有沒有  
人比他更了解人生。他想恐怕沒有，或許這些卓越的館長，藝  
術批評家，銀行家，以及像烏蘭特那樣的經理人，其中有幾個  
對於實際的事情有更深遠的眼光罷。實際事情——他想。只要  
他知道一點關於金錢的事情！不知爲何，他總弄不明白怎樣發  
財。對於有的人發財似乎是這樣容易，但對於他却是一種陰險  
不明的神祕。

這次聚餐之後，瑪嬌麗才開始覺得杜歐應該特別留意他  
所結交的朋友。她曾與紐孔夫人和莫理斯夫人談過話，覺得她  
們和自己一樣腦筋簡單而且直率。她們並不充滿虛榮與自尊，  
和杜歐介紹過給她的男人和婦人，頗不相同。較諸賈洛蒂·羅

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1. hold her own 曾持，自己把握得住。
  2. at ease 安然。
  3. make out 分辨；弄清。
  4. as yet 迄今。
  5. insight 觀察力；明察；見識。
  6. puffed up 充備。



and sisters and her Western friends, they were more like the latter. Mrs. Newcorn, wealthy as she was, spoke of her two sons and three daughters as any good-natured, solicitous mother would. One of her sons was at Harvard, the other at Yale. She asked Marjorie to come and see her some time, and gave her address. Mrs. Morris was more cultured apparently, more given to books and art; but even she was interested in what, to Marjorie, were the more important or, at least, more necessary things, the things on which all art and culture primarily based themselves — the commonplace and necessary details of the home. Cooking, housekeeping, shopping, sewing, were not beneath her consideration,<sup>3</sup> as indeed they were not below Mrs. Newcorn's. The former spoke of having to go and look for a new spring bonnet in the morning, and how difficult it was to find the time. Once when the men were getting especially excited about European and American artistic standards, Marjorie asked:

"Are you very much interested in art, Mrs. Morris?"

"Not so very much, to tell you the truth, Mrs. Wilde. Oh, I like some pictures, and I hear most of the important recitals<sup>4</sup> each season, but, as I often tell my husband, when you have one baby two years old and another of five and another of seven, it takes considerable time to attend to the art of raising them. I let him do

素與美爾特萊·阿麗斯，或者她自己的母親和姊妹們以及她西部的鄉友，她們更像後者。紐孔夫人，雖然有錢，講起她的兩個兒子和三個女兒來，正如任何好心而熱切的賢母一樣。她有一個兒子在哈佛大學，另外一個在耶爾大學。她請瑪嬌麗幾時到她那裏去看看，並且把她的住址給了她。莫理斯夫人顯然智識較高，更歡喜讀書和藝術；但是連她也關心於瑪嬌麗所認為更重要，或者至少更必要的東西，一切藝術文化是初所基於其上的東西——家庭間一切日常必要的東西。她以為烹飪，管家，購物，縫紉並非不值一談，而實際上紐孔夫人也不見得這樣。她講起早晨要去買一項新的春季帽子而終於很難抽出功夫來。有一次當男子們講着歐美的藝術標準而變得特別興奮的時候，瑪嬌麗問道：

「你也對藝術很感興趣嗎，莫理斯太太？」

「老實說，並不十分歡喜，王爾德太太。哦，有幾幅畫是我歡喜的，每季舉行的重要音樂會，我大都去聽的，可是正像我常常對我丈夫說，當你有了一個兩歲的小孩，還有一個五歲的，和一個七歲的時候，管養小孩已佔很多時光了。我讓他去爲了家室而努力藝術而我只有管理家庭。」

1. 掛慮的；操心的。 2. given to 專心於；愛好。 3. not beneath her consideration 她並非不加考慮。 4. 演奏；演習。

the art for the family, and I take care of the home."

This was sincere consolation for Marjorie. Up to this time she appeared to be in danger of being swamped<sup>1</sup> by this artistic storm which she had encountered. Her arts of cooking, sewing, housekeeping, appeared as nothing in this vast palaver<sup>2</sup> about music, painting, sculpture, books and the like. She knew nothing, as she had most painfully discovered recently, of Strauss, Dvorak, Debussy, almost as little of Cezanne, Goguin, Matisse, Van Gogh, Rodin, Ibsen, Shaw and Maeterlinck, with whom the studios were apparently greatly concerned. And when people talked of singers, musicians, artists, sculptors, and playwrights, often she was compelled to keep silent, whereas Duer could stand with his elbow on some mantel or piano and discuss by the half hour or hour individuals of whom she had never heard — Verlaine, Tchaikowsky, Tolstoy, Turgenieff, Tagore, Dostoyevsky, Whistler, Velasquez — anybody and everybody who appeared to interest the studio element. It was positively<sup>3</sup> frightening.

A phase of this truth was that because of his desire to talk, his pleasure in meeting people, his joy in hearing of new things, his sense of the dramatic, Duer could catch quickly and retain vigorously anything which related to social, artistic, or intellectual development. He had no idea of what a full-orbed,<sup>1</sup> radiant,

這對於瑪竇麗是真實的安慰。此刻以前她聽見的那些藝術家的高談闊論會迫得她口呆目眩。她烹飪，縫紉，和管家的技術，夾在有關音樂繪畫彫刻書報一類廣泛的談話中，顯得那麼渺小而不足道。最近她痛心地發覺自己根本不知道什麼叫史脫拉斯，特伏拉克，提布塞，也不知誰是塞尚，高魁溫，馬蒂斯，萬高，羅亭，易卜生，蕭伯納和梅特林克，而這些顯然是藝術界很關心的人物。當別人談起歌唱家，音樂家，藝術家，彫刻家和劇作家的時候，她時常不得不緘默，而杜歐卻可以支肘於檯架或鋼琴，站着談論她從未聽過的人物——一直到半個鐘或一個鐘之久——魏爾倫，柴霍夫，託爾斯泰，屠格涅夫，太戈爾，陀思退益夫斯基，魏斯脫勒，佛拉桂茲，凡是足以引起藝術家興趣的任何人物，是無一不談的。這她覺得簡直是驚人的。

這個事實的一種表現，就是杜歐由於愛談話，好朋友，愛聽新奇的事物，有戲劇的靈感，所以對於有關社會，藝術以及智識發展的事情，非常敏感而且牢記在心。他自己也想不到他

1. 沖陷；壓倒。 2. 閒談。 3. 簡直；實實在在。 4. 渾圓的。

receptive<sup>1</sup> thing his mind was. He only knew that life, things, intellect — anything and everything — gave him joy when he was privileged to look into them, whereas Marjorie was not so keenly minded artistically, and he gave as freely as he received. In this whirl of discussion, this lofty transcendentalism,<sup>2</sup> Marjorie was all but lost; but she clung tenaciously<sup>3</sup> to the hope that, somehow, affection, regard for the material needs of her husband, the care of his clothes, the preparation of his meals, the serving of him quite as would a faithful slave, would bind him to her. At once and quickly, she hated and feared these artistically arrayed, artistically minded, vampirish-looking<sup>4</sup> maidens and women who appeared from this quarter and that to talk to Duer, all of whom apparently had known him, quite well in the past — since he had come to New York. When she would see him standing or leaning somewhere, intent on the rendering of a song, the narration of some dramatic incident, the description of some book or picture, or personage, by this or that delicately chiseled Lorelei<sup>5</sup> of the art or music or dramatic world, her heart contracted ominously<sup>6</sup> and a nameless dread seized her. Somehow, these creatures, however intent<sup>7</sup> they might be on their work, or however indifferent actually to the artistic charms of her husband, seemed to be intent on taking him from her. She saw how easily and naturally he smiled, how

的心靈是一種多麼圓滑，輝煌而易感的東西。他祇知道人生，一切事物，一切智識——任何東西，一切東西——只要他有權去觀察，都能給他快樂。至於瑪嬌麗，她缺少藝術家的敏感，而他却表現一切，接受一切都很敏捷。在談論的急轉和超絕之中，瑪嬌麗只有惘然若失；可是她依然固執着，希望她對他的情感，他對他物質需要的注意，對他衣服方面的照顧，給他膳食的準備，對他像忠實的奴隸一般的服侍，是可以把他縛住的。於是她立刻痛恨並且害怕從各方面來和杜歐談話的那些裝束和心情都有藝術趣味的妖豔少女和婦人，這些人自從他們來到紐約以後似乎早已認識他的。她看到他站定或者靠着身正要構思作曲，或者講什麼動人的故事，或者把藝術音樂或戲劇界中某一位所作的一本書，一幅畫或某一人物加以描述時，她的心便有預感地緊縮起來，一種無名的恐怖捉住了她。那些女人，雖然專心工作而對她丈夫的藝術的優美實在看得平淡，但她總覺得她們有意要奪取她的丈夫。她看見他從容自然地微

1. 易於感受。
2. 超絕；高超。
3. 強頑；固執。
4. 妖形的。
5. Lorelei 專以美貌及歌音誘惑水手之女神。
6. 預兆似地。
7. 專心孜孜。

very naive at home he seemed to be in their company, how surely he gravitated<sup>1</sup> to the type of girl who was beautifully and artistically dressed, who had ravishing eyes,<sup>2</sup> fascinating hair, a sylphlike<sup>3</sup> figure, and vivacity<sup>4</sup> of manner — or how naturally they gravitated to him. In the rush<sup>5</sup> of conversation and the exchange of greetings he was apt to forget her, to stroll about by himself engaging in conversation first with one and then another, while she stood or sat somewhere gazing nervously or regretfully on, unable to hold her own<sup>6</sup> in the cross-fire<sup>7</sup> of conversation, unable to retain the interest of most of the selfish, lovesick,<sup>8</sup> sensation-seeking girls and men.

∴ They always began talking about the opera, or the play, or the latest sensation in society, or some new singer or dancer or poet, and Marjorie, being new to this atmosphere and knowing so little of it, was compelled to confess that she did not know. It chagrined,<sup>9</sup> dazed, and frightened her for a time. She longed to be able to grasp quickly and learn what this was all about. She wondered where she had been living — how — to have missed all this. Why, goodness gracious, things were enough to wreck her married life! Duer would think so poorly of her — how could he help it? She watched these girls and women talking to him, and by turns, while imitating them as best she could, became envious, fearful.

笑，他跟她們在一起顯得多麼坦然，看見他怎樣吸引着服飾精美而有藝術趣味的那種少女，那些媚眼勾魂，柔髮迷人，姿態優美，舉止活潑的少女，而她們又怎樣自然而然地吸引着他。在匆忙談話或者互相問候時，他容易忘却她，自顧漫步，跟這個那個談話，而她却在某個地方站着或坐着，又像神經過敏又像恍惚，膛目呆視，在談話的交錯中，不能自持，對於那些大多自私自利，有戀愛癖，愛刺激的少女們和男人們，她把握不住他們的興趣。

他們常常先談歌劇，戲劇，或者社會上最近的奇聞，或者某一新進的歌唱家，舞蹈家或詩人，而瑪嬌麗對這種空氣感到新奇而且懂得又少，所以不得不承認自己無知。這使她一時懊喪，迷惑，而且恐懼。她渴望能立即把握住，立即懂得這一切究竟是怎麼一回事。她疑惑着究竟她一直生活在什麼地方，怎樣生活，才會忽略了這一切。啊，天呀，這種情形已足以破壞她的結婚生活了！杜歐會把她想得多麼可憐——他怎麼會不如此呢？她觀望着跟他講話的少女和婦人們，於是她一方面竭力模

1. gravitate 吸引；傾向。
2. 勾引入心的眼語。
3. 妖媚的；障目的。
4. 活潑；有生氣。
5. 激蕩；猛進。
6. 把握自己。
7. crossfire 火網；交錯。
8. 有戀愛癖的。
9. 使懊喪。



regretful, angry; charging, first, herself with unfitness, next, Duer with neglect; next, these people with insincerity, immorality, vanity; and lastly, the whole world and life with a conspiracy<sup>1</sup> to cheat her out of what was rightfully her own. Why wouldn't these people be nice to her? Why didn't they give of their time and patience to make her comfortable and at home — as freely, say, as they did to him? Wasn't she his wife, now? Why did Duer neglect her? Why did they hang on<sup>2</sup> his words in their eager, seductive, alluring way? She hated them and, at moments, she hated him, only to be struck by a terrifying wave of remorse<sup>3</sup> and fear a moment later. What if he should grow tired of her? What if his love should change? He had seemed so enamored of her only a little while before they were married, so taken by what he called her naturalness, grace, simplicity and emotional pull.<sup>4</sup>

On one of these occasions, or rather after it, when they had returned from an evening at Francis Hatton's at which she felt that she had been neglected, she threw herself disconsolately<sup>5</sup> into Duer's arms and exclaimed:

"What's the matter with me, Duer? Why am I so dull — so uninteresting — so worthless?"

The sound of her voice was pathetic, helpless, vibrant with the quality<sup>6</sup> of an unuttered sob, a quality which had appealed to him intensely long before they were

做她們一方面變得嫉妬；惶恐；懊悔；憤恨；先怨自己不配，責備杜歐奚落她，又責備那些人的不誠實，不道德以及好虛榮；最後她又怨恨全世界和人生，以為大家都串通了來欺騙她，使她喪失她權利上的所有者。這些人為什麼要對她不好；他們為什麼不肯放寬一點時間，用點耐心來使她心安而自然，比方說，好像他們對他一樣自然呢？現在她不是他的妻子嗎？為什麼杜歐奚落她呢？她們為什麼要熱切而引誘似的聽從他的話呢？她實在恨她們，有時也恨他，雖然恨他的結果祇有引起一陣可怕的怨恨，接着便是恐怖。要是他厭倦了她，那怎麼辦呢？要是他的愛改變了，那又怎樣呢？他似乎只有在結婚前一個短時期曾經愛過她，曾感陶醉於她所謂她的天真溫雅誠實和情感之力。

有一次他們從法蘭斯·哈登家回來以後，她感到被奚落了，於是失望地投入杜歐的懷裏叫道：

「我怎麼了，杜歐？我為什麼那樣愚笨，那樣沒趣，那樣不中用呢？」

她語聲是感傷的，孤苦的，顫抖地帶着一種嗚咽未發的音調，這音調在他們結婚前早已曾感動過他，可是現在却使他神

2. 1. 其謀；串通。 2. 附合；依從；聽從。 3. 懊悔；悔恨。 4. 引力。 5. 沮喪；失望。 6. 質素；成分。

married, and now he stirred nervously.

"Why, what's the matter with you now, Margie?" he asked sympathetically, sure that a new storm of some sort was coming. "What's come over you? There's nothing the matter with you. Why do you ask? Who's been saying there is?"

"Oh, nothing, nothing — nobody! Everybody! Every thing!" exclaimed Marjorie dramatically, and bursting into tears. "I see how it is. I see what is the matter with me. Oh! Oh! It's because I don't know anything, I suppose. It's because I'm not fit to associate with you. It's because I haven't had the training that some people have had. It's because I'm dull! Oh! Oh!" and a torrent of heart-breaking sobs which shook her frame from head to toe followed the outburst and declamation.

Duer, always moved by her innate emotional force and charm, whatever other lack he had reason to bewail,<sup>2</sup> gazed before him in startled sympathy, astonishment, pain, wonder, for he was seeing very clearly and keenly in these echoing sounds what the trouble was. She was feeling neglected, outclassed,<sup>3</sup> unconsidered, helpless; and because it was more or less true it was frightening and wounding her. She was, for the first time no doubt, beginning to feel the tragedy of life, its uncertainty, its pathos<sup>4</sup> and injury, as he so often had. Hitherto her home, her relatives and friends had more or less protected

大受刺激。

「怎樣？你怎麼了啊？瑪琪！」他同情地問，感到某種新的風被吹來。「你想到什麼了？你沒有什麼，你為什麼要問呢？誰說有什麼事呢？」

「噢，沒有什麼，沒有什麼——沒有人！每個人！一切的一切！」瑪琪麗淒涼地叫道，隨即號啕大哭。「我懂得是怎樣的。我知道我是怎麼樣的。噢！噢！我想是因為我無知，我不配和你結合，因為我沒有受過她們那樣的訓練。因為我是愚笨！噢！噢！」接着哭泣自白，便是痛心的嗚咽，使她全身從頭到腳震顫起來。

杜歐原是常被她內在的情感的魅力所感動的，因此無論他心中還有別的什麼抱憾，也只能以驚起的同情，詫異，苦痛，和疑惑的表情向前怔視着，因為從她的大聲叫喚中他很了解她苦痛的原因。她覺得被人奚落，排斥，輕視，而且孤苦無助，而且又因為這多少是事實，所以更使她憂傷。她無疑是初次感到人生的悲劇，人生的無常，以及人生的感傷和損害，正和他時常感到的一樣。以前她有家有戚友來保護她，因為她生長在

1. 爆發。 2. 哀慟，哭泣。 3. 排斥。

her from that, for she had come from a happy home, but now she was out and away from all that and had only him. Of course she had been neglected. He remembered that now. It was partly his fault, partly the fault of surrounding conditions. But what could he do about it? What say? People had conditions fixed for them in this world by their own ability. Perhaps he should not have married her at all; but how should he comfort her in this crisis? How say something that would ease her soul?

"Why, Margie," he said seriously, "you know that's not true! You know you're not dull. Your manners and your taste and your style are as good as those of anybody. Who has hinted that they aren't? What has come over you? Who has been saying anything to you? Have I done anything? If so, I'm sorry!" He had a guilty consciousness of misrepresenting himself and his point of view even while saying this, but kindness, generosity, affection, her legal right to his affection, as he now thought, demanded it.

"No! No!" she exclaimed brokenly and without ceasing her tears. "It isn't you. It isn't anybody. It's me — just me. That's what's the matter with me. I'm dull; I'm not stylish; I'm not attractive. I don't know anything about music or books or people or anything. I sit and listen, but I don't know what to say." People

一個快樂的家庭裏，自不致感到這種人生的幻滅，但如今她遠離了這一切而祇有靠他了。當然她是被奚落了。他此刻記起來了。這一半固然由於他，一半也由於環境的錯誤。可是他能做什麼呢？說什麼好呢？人們在這世界上原是用自己的才能來注  
定自己的環境的。他也許根本不該娶她，可是如今在這危機之中，他又怎樣安撫她好呢？說什麼話來寬慰她的心呢？

「哦，瑪琪，」他嚴正地說，「你知道，這是不確的！你要知道，你並不愚笨。你的態度，你的趣味，你的風度是和別人一樣好。誰說過一點不是呢？你怎樣了？誰對你說了什麼話？我做錯了什麼？要是我有什麼錯事，我很抱歉！」他說這些話時，自覺良心不安，因為他連說這句話時也沒有說出自己的真心和觀點，但是善心，天量，多情，以及她對他情感上的合法權利，却要求他那麼說。

「不！不！」她斷續地叫道，並不停止下淚。「這不是你；不是別人；是我自己，正是我自己！那就是我苦痛的原因。我愚笨，不時髦，不動人。我不懂音樂，不懂得讀書，不懂人情世故。我

1. guilty consciousness 各過的自覺；罪過的意識。 2. 嗚聲；斷續地。 3. 念時式的；時髦的。

talk to you—they hang on your words—but they haven't anything to say to me. They can't talk to me, and I can't talk to them. It's because I don't know anything—because I haven't anything to say! Oh dear! Oh dear!" and she beat her thin, artistic little hands on the shoulders of his coat.

Duer could not endure this storm without an upwelling of pity for her. He cuddled her close in his arms, extremely sad that she should be compelled to suffer so. What should he do? What could he do? He could see how it was. She was hurt; she was neglected. He neglected her when among others. These smart women whom he knew and liked to talk with neglected her. They couldn't see in her what he could. Wasn't life pathetic? They didn't know how sweet she was, how faithful, how glad she was to work for him. That really didn't make any difference in the art world, he knew, but still it almost seemed as if it ought to. There one must be clever, he knew that—everybody knew it. And Marjorie was not clever—at least, not in their way. She couldn't play or sing or paint or talk brilliantly, as they could. She did not really know what the world of music, art, and literature was doing. She was only good, faithful, excellent as a housewife, a fine mender of clothes, a careful buyer, saving, considerate,<sup>3</sup> dependable,<sup>4</sup> but—

As he thought of this and then of this upwelling

坐着靜聽，但不知說什麼才好。人家對你談話——他們儘聽你談話——可是對我沒有什麼可說。他們不會對我說話，我也不會對他們說話。這是因為我什麼也不懂；因為我沒有什麼可說！啊，親愛的！啊，親愛的！說了她用瘦小雅緻的雙手拍着他外衣的肩膊。

杜歐忍不住這情感的勃發，不得不對她湧起一種憐情。他緊緊地托她擁抱在臂中，想到迫她這樣受苦，自己極感悲哀。可是他怎麼辦呢？有什麼辦法呢？他知道是怎麼一回事，她的心受了傷，她被人奚落了。他奚落了。他認識的那些漂亮女人看不出他所能見於她的長處。人生不是悲慘嗎？她們不知道她如何甜美，如何忠實，如何高興為他服務。他知道，這實在對藝術世界並無多大關係，可是看來似乎應該有點關係。一個人在藝術界該聰明一點，這是他和大家都知道的。瑪嬌麗並不聰明，至少可以說她的聰明並不像她們那樣。她不能像她們那樣演戲唱歌繪畫或是說漂亮話。她不知道藝術界做些什麼，她祇像管家那樣賢婉，忠實，善於補衣，購物，節儉，體貼，可靠。可是——

他想到這裏又想起了她深心湧起的情感，這原是常使他

1. 湧起。 2. 偎依，偃臥。 3. 謹慎。 4. 可靠。



depth of emotion of hers, a thing quite moving to him always. He realized, or thought he did, that no woman that he had ever known had anything quite like this. He had known many women intimately. He had associated with Charlotte and Mildred and Neva Badger and Volija Blackstone, and quite a number of interesting, attractive young women whom he had met here and there since, but outside of the stage — that art of Sarah Bernhardt and Clara Morris and some of the more talented English actresses of these later days — he persuaded himself that he had never seen any one quite like Marjorie. This powerful upwelling of emotion which she was now exhibiting and which was so distinctive of her, was not to be found elsewhere, he thought. He had felt it keenly the first days he had visited her at her father's home in Avondale. Oh, those days with her in Avondale! How wonderful they were! Those delicious nights! Flowers, moonlight, odors, came back — the green fields, the open sky. Yes, she was powerful emotionally. She was compounded<sup>2</sup> of many and all of these things.

It was true she knew nothing of art, nothing of music — the great, new music — nothing of books in the eclectic sense, but she had real, sweet, deep, sad, stirring emotion, the most appealing thing he knew. It might not be as great as that exhibited by some of the masters of the stage, or the great composers — he was not quite

十分動心的東西；他知道，或者自以爲知道，他從來所認識的  
婦人沒有一個有如她那樣的情感。他熟識過許多婦人，結交過  
賈洛蒂，美爾特萊，納凡·巴球，伏立達·烏拉克斯東，以及不  
少有趣而動人的年青婦人，都是在這裏那裏碰見的，但除了舞  
台上的人物以外——像莎拉·烏哈特和克拉拉·莫理斯以及  
近來有幾個較有才能的英國女優所表現的藝術——他難以首  
惡地想，他從未遇到一個與瑪嬌麗十分相像的人。他想，她現  
在所表現的情感，正是她的特點，他想，不是在別人所能找到  
的。他早先到阿伏達爾她父親家裏去看她的時候，他已經深切  
感到這一點了。他和她在阿伏達爾的日子呀！多麼奇妙！愉快的  
夜晚！花，月光，幽香，回來了，——綠田，蒼穹。是的，她在情  
感上是強烈的。她正是這許多美好的東西的化身。

誠然，她不懂藝術，不懂音樂——那偉大的新的音樂——  
她讀書不懂好壞，可是她有真實的，甜美的，深切的，悲壯的，  
激動的情感，這原是他認爲最動人的東西。她的情感也許比舞  
台上有幾個偉大演劇家或偉大的作曲家所表現的偉大——確

1. distinctive of her 是爲她的特徵；爲她的特長  
2. compounded of 由...組成；即含有...特質

sure, so critical is life — but nevertheless it was effective, dramatic, powerful. Where did she get it? No really common soul could have it. Here must be something of the loneliness of the prairies, the sad patience of the rocks and fields, the lonesomeness of the hush of the countryside at night, the aimless, monotonous, pathetic chirping of the crickets. Her father following down a furrow in the twilight behind straining, toil-worn horses; her brothers binding wheat in the July sun; the sadness of furrow scents and field fragrances in the twilight — there was something of all these things in her sobs.

It appealed to him as it might well have to any artist. In his way Duer understood this, felt it keenly.

"Why, Margie," he insisted, "you mustn't talk like that! You're better than you say you are. You say you don't know anything about books or art or music. Why, that isn't all. There are things, many things, which are deeper than those things. Emotion is a great thing in itself, dearest, if you only knew. You have that. Sarah Bernhardt had it; Clara Morris had it, but who else? In 'La Dame aux Camélias,' 'Sapho,' 'Carmen,' 'Mlle. de Maupin,' it is written about, but it is never commonplace. It's great. I'd rather have your deep upwelling of emotion than all those cheap pictures, songs, and talk put together. For, sweet, don't you know?" — and he cuddled her more closely — "great art is based

不能斷定，因為人生是那麽艱險——可是它是有效的，動人的，有力的。她從那裏得到它的呢？一個普通人是不會有的。她的情感一定含有原野的寂寞，岩石和田間的淒哀的耐力，鄉村之夜的靜謐，蟋蟀的單調而無目的的哀鳴。她的父親在暮色蒼茫中跟着一羣困疲緩行的馬在深溝裏走；她的弟兄們在七月的陽光中捆紮小麥；在暮色之中，深溝的獸氣和田野的幽香，各有一種悲感之意；而這一切在她的嗚咽聲中都好像含有一點。

這打動了他的心，正像它要打動任何的藝術家一樣。杜歐對此自有他的了解，並且深切地感到這一點。

「哦，瑪琪，」他說，「你決不可這樣說！你非薄自己了。你說你是那樣，其實你是好得多了。你說你不懂得讀書，藝術或音樂，但是這不是一切。還有別的東西，許多別的，比這些更深刻呢。情感就是一種偉大的東西，親愛的，只要你要知道就好了。你有情感。莎拉·烏哈特脫也有；克拉拉·莫理斯也有，但還有誰有呢？在茶花女，莎福，卡門，莫蕪姑娘裏面所描寫的也無非情感而已，這可決不是平凡的。這是偉大的。我寧願放棄那些卑賤的圖畫，歌曲，統統不要，而要有你那樣深沉而奔放的情感，因為親愛的，你可知道，」他把她抱得更緊了，「偉大的藝術

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1. 草原；平原。
  2. 犁溝。
  3. toil-worn 因作苦工而精疲力竭的。

on great emotion. There is really no great art without it. I know that best of all, being a musician. You may not have the power to express yourself in music or books or pictures — you play charmingly enough for me — but you have the thing on which these things are based; you have the power to feel them. Don't worry over yourself, dear. I see that, and I know what you are, whether any one else does or not. Don't worry over me. I have to be nice to these people. I like them in their way, but I love you. I married you — isn't that proof enough? What more do you want? Don't you understand, little Margie? Don't you see? Now aren't you going to cheer up and be happy? You have me. Ain't I enough, sweetier? Can't you be happy with just me? What more do you want? Just tell me."

"Nothing more, honey-bun!" she went on sobbing and cuddling close; "nothing more, if I can have you. Just you! That's all I want — you, you, you!"

She hugged him tight. Duer sighed secretly. He really did not believe all he said, but what of it? What else could he do, say, he asked himself? He was married to her. In his way, he loved her — or at least sympathized with her intensely.

"And am I emotionally great?" she cuddled and cooed, after she had held him tight for a few moments. "Doesn't it make any difference whether I know anything

處於偉大的情感。實在沒有一種偉大的藝術可以離開它。我自己是一個音樂家，所以我比誰都更了解這一點。或者你沒有能力在書籍圖書或音樂中表現你自己——但你給我演奏也很動聽——可是你有着這些東西的基本，你有感應的能力。不要自尋苦惱，親愛的。我知道這點，知道你的為人，不管別人知道不知道。不要因為我而煩惱。我對這些人不得不表示得好一點。我也喜歡她們的樣子，但是我却愛你。我娶了你——這不是更充分的證據嗎？你還要什麼呢？你可了解了嗎？小瑪琪？你懂嗎？你現在可以快活起來，覺得幸福了罷？你有着我還不夠嗎？甜蜜的，你和我在一起不覺得幸福嗎？你還要什麼呢？告訴我！

「不要別的，我愛的，」她還在幽哭，緊摟着他。「有了你就不要別的，只要你！這正是我要的一切——你，你，你！」

她緊緊地摟着他。杜歐暗中嘆息。他實際上並不相信自己新說的話。可是不信又怎樣呢？他還有什麼別的辦法呢？他自問。他和她結了婚，他用他的方式來愛她，至少是熱烈地同情着她。

「那麼我在情感上是偉大的？」她緊抱了他幾分鐘之後，假貼着他囁囁說情了。「我對音樂讀書或繪畫，一點不懂，那沒有

- 
1. in their way 照他們那種樣子。
  2. sweetie = sweetheart.
  3. honey-bun 親暱稱。
  4. 囁囁情話。
  5. 那有什麼分別嗎？

much about music or books or art? I do know something, don't I, honey? I'm not wholly ignorant, am I?"

"No, no, sweetie; how you talk!"

"And will you always love me whether I know anything or not, honey-bun?" she went on. "And won't it make any difference whether I can just cook and sew and do the marketing and keep house for you? And will you like me because I'm just pretty and not smart? I am a little pretty, ain't I, dear?"

"You're lovely," whispered Duer soothingly. "You're beautiful. Listen to me, sweet. I want to tell you something. Stop crying now, and dry your eyes, and I'll tell you something nice. Do you remember how we stood, one night, at the end of your father's field there near the barn-gate and saw him coming down the path, singing to himself, driving that team of big gray horses, his big straw hat on the back of his head and his sleeves rolled up above his elbows?"

"Yes," said Marjorie.

"Do you remember how the air smelled of roses and honeysuckle and cut hay — and oh, all those lovely scents of evening that we have out there in the country?"

"Yes," replied Marjorie interestedly.

"And do you remember how lovely I said the cow-bells sounded tinkling in the pasture where the little river ran?"

多大關係嗎？其實我也懂一點，我並非完全無知，不是嗎？」

「不，不，親愛的，你怎麼說？」

「你不管我懂不懂總是愛我的，是嗎？」她接着說。「我為你煮飯，縫衣，購物，管家，那不是一樣嗎？我生得美而並不姣，你還是歡喜我嗎？我生得還美，不是嗎，親愛的？」

「你是可愛的，」杜歐安慰她耳語着說。「你是美的。聽我說，親愛的，我要告訴你一件事。不要哭了，擦乾你的眼睛，那末我就告訴你一件有趣的事。你可記得，有一夜我們怎樣站在你父親的田邊靠近穀倉門的地方，看見他從小路上走來，一面哼着小調，一面趕着一羣灰色的肥馬，頭後戴着大草帽，袖子捲到肘上邊？」

「是的，」瑪嬌麗說。

「你可記得，那時空氣裏充滿着玫瑰花，金銀花和割下的乾草的香氣——呵，我們在那邊鄉間黃昏時候聞到的幽香多麼可愛！」

「是的，」瑪嬌麗高興地回答。

「你可記得，我說過那些牛鈴在溪流邊的牧場上響得多可愛嗎？」



"Yes."

"And the fireflies beginning to flash in the trees?"

"Yes."  
"And that sad, deep red in the West, where the sun had gone down?"

"Yes, I remember," said Marjorie, crushing her cheek to his neck.

"Now listen to me, honey: That water running over the bright stones in that little river; the grass spreading out, soft and green, over the slope; the cow-bells tinkling; the smoke curling up from your mother's chimney; your father looking like a patriarch<sup>1</sup> out of Bible days<sup>2</sup> coming home — all the soft sounds, all the sweet odors; all the carolling<sup>3</sup> of birds — where do you suppose all that is now?"

"I don't know," replied Marjorie, anticipating something complimentary.<sup>4</sup>

"It's here," he replied easily, drawing her close and petting<sup>5</sup> her. "It's done up in one little body here in my arms. Your voice, your hair, your eyes, your pretty body, your emotional moods — where do you suppose they come from? Nature has a chemistry all her own. She's like a druggist sometimes, compounding things. She takes a little of the beauty of the sunset, of the sky, of the fields, of the water, of the flowers, of dreams and aspirations and simplicity and patience, and she

「是嗎？」

「也記得樹林裏開始閃光的螢火蟲嗎？」

「是的。」

「也記得太陽下去以後那片深紅的晚霞嗎？」

「是的，我記得，」瑪嬌麗說，臉孔偎貼他的頸項。

「聽我說下去，親愛的；小溪裏的晶亮的石子上面潺潺地流過的水，斜坡上展開的柔嫩的綠草，叮鏘作響的牛鈴，從你母親的廚房煙突裏繚繞上升的炊煙，你那像古代的長老一樣走回家來的父親——所有那些輕柔的聲音，甜美的香氣，鳥兒的歌唱——你想這一切現在到那裏去了？」

「我不知道，」瑪嬌麗回答說，期望着聽到使她高興的說話。

「一切都在這裏，」他安詳地說，把她拉近身來撫慰她。「這一切都融合在我臂懷裏一個嬌小可愛的人身上了。你的聲音，你的頭髮，你的眼睛，你嬌美的身體，你的多情，你想這些是那裏來的？大自然有它的化學。它有時候像是一個藥劑師，調合各種東西。它撮一點日落的美，蒼穹和田野的美，水和花的美，夢景和幻想的美，乃至天真和忍耐的美，造成了一個女孩。然

1. 老鄉長；族長。 2. Bible days 舊約時代。 3. 歌唱。  
4. 恭維的。 5. 撫慰；嘔就。

makes a girl. And some parents somewhere have her, and then they name her 'Marjorie' and then they raise her nicely and innocently, and then a bold, bad man like Duer comes along and takes her, and then she cries because she thinks he doesn't see anything in her. Now, isn't that funny?"

"O-oh!" exclaimed Marjorie, melted by the fire of his feeling for beauty, the quaintness<sup>1</sup> and sweetness of his diction,<sup>2</sup> the subtlety<sup>3</sup> of his compliment, the manner in which he coaxed<sup>4</sup> her patiently out of herself.<sup>5</sup>

"Oh, I love you, Duer dear! I love you, love you, love you! Oh, you're wonderful! You won't ever stop loving me, will you, dearest? You'll always be true to me, won't you, Duer? You'll never leave me, will you? I'll always be your little Margie, won't I? Oh, dear, I'm so happy!" and she hugged him closer and closer.

"No, no," and "Yes, yes," assured Duer, as the occasion demanded, as he stared patiently into the fire. This was not real passion to him, not real love in any sense, or at least he did not feel that it was. He was too skeptical<sup>6</sup> of himself, his life and love, however much he might sympathize with and be drawn to her.<sup>7</sup> He was questioning himself at this very time as to what it was that caused him to talk so. Was it sympathy, love of beauty, power of poetic expression, delicacy of sentiment—certainly nothing more. Wasn't it this that was

後來某地方某某父母便有了她，然後稱她為瑪嬌麗，然後天真而好心地教養她，然後像杜歐那樣大膽的壞人來娶她。然後她以為他看不到她的長處而哭起來。你想，這不<sup>(全)</sup>是有趣嗎？

「呵！」瑪嬌麗叫了起來。她簡直被他感情的<sup>(全)</sup>火軟化了，因為他有他的美感，因為他講得奇怪而甜美，因為他用精美細膩的恭維來博得她的歡心，因為他耐心地安慰她，竟使她忘了自我。

「呵，我愛你，親愛的杜歐！我愛你，愛你，愛你！你真是可驚異的！你永遠不會不愛我，不是嗎，最親愛的？你會永遠忠實於我，是嗎，杜歐？你永遠不會離棄我，是嗎？我永遠是你的小瑪琪，是嗎？親愛的，我是多麼幸福！」說着她把他愈抱愈緊。

「不，不，」「是，是，」杜歐隨機應變地說，同時耐心的向爐中凝視。這不是他真正的情感，不是一種真正的愛，至少他自己不覺得如此。他對自己太懷疑，懷疑他的生活和愛情，雖然他是那樣同情她，接近她。就在此時他正在自問，他為什麼又要那麼說。是爲了同情嗎？是爲了美感嗎？是由於詩意的波動嗎？還是由於情感的昇華？——自然決不是爲了別的。他不是

- 
1. 稀奇古怪。
  2. 措辭。
  3. 機巧；精明。
  4. 甘誘。
  5. out of herself 忘了自己；出神。
  6. 懷疑。
  7. drawn to her 傾心於她。

already causing him to be hailed as a great musician? He believed so. Could he honestly say that he loved Marjorie? No, he was sure that he couldn't, now that he had her and realized her defects, as well as his own — his own thinkingly. No; he liked her, sympathized with her, felt sorry for her. That ability of his to paint a picture in notes and musical phrases, to extract the last ringing delicacy<sup>2</sup> out of the keys of a piano, was at the bottom of this last description.<sup>3</sup> To Marjorie, for the moment, it might seem real enough, but he — he was thinking of the truth of the picture she had painted of herself. It was all "so" — every word she said. She was not really suited to these people. She did not understand them; she never would. He would always be soothing and coaxing, and she would always be crying and worrying.

因為這一切而被譽為偉大的音樂家嗎？他相信確實如此。那末他可以誠實地說他愛瑪嬌麗嗎？不，他確信他不能，在他娶了她，認識了她的缺點，也認識了自己的缺點（主要是自己的缺點）之後。不，他只是歡喜她，同情她，對她抱歉。就因為他有這些情感，他才會有用符號和詞句來描繪情景，從琴鍵中分辨樂音的才能。瑪嬌麗一時覺得一切都是真實，而他呢？他正在思索她的對自己的描述是否真實。她說的每一句話都是「那樣」。她實在不配他這種人的。她不了解他們，她永不會了解。從此他只得安撫着，勸誘着，而她只得幽哭着，苦惱着。

1. 呼，稱。 2. ringing delicacy 聲調的優美。 3. description 圖式；門類。

## THE LOST PHOEBE

They lived together in a part of the country which was not so prosperous as it had once been, about three miles from one of those small towns that, instead of increasing in population, is steadily decreasing. The territory was not very thickly settled; perhaps a house every other mile or so, with large areas of corn and wheat-land and fallow<sup>1</sup> fields that at odd seasons had been sown to timothy and clover. Their particular house was part log and part frame, the log portion being the old original home of Henry's grandfather. The new portion, of now rainbeaten,<sup>2</sup> time-worn slabs,<sup>3</sup> through which the wind squeaked in the chinks<sup>4</sup> at times, and which several overshadowing<sup>5</sup> elms and a butternut-tree made picturesque and reminiscently pathetic,<sup>6</sup> but a little damp, was erected by Henry when he was twenty-one and just married.

That was forty-eight years before. The furniture inside like the house outside, was old and mildewy<sup>7</sup> and reminiscent of an earlier day. You have seen the what-

## 失掉了的福伴

他們住在鄉下某一地段，這裏有過一時興隆，現在已不如從前，離開居民不但不增加反而逐漸減少的一個市鎮大約三哩路光景。這個地區人煙並不稠密，也許要相隔一哩路才有一幢屋子，盡是一大塊一大塊的玉蜀黍地，麥田和荒地，偶爾種大栗和苜蓿。他們獨有的屋子一部份是木板，一部份是木架，木板的部份是亨利的祖父的老屋。新的部份，風打雨摧，現在已成一些朽木，有時風吹進隙縫裏來呼呼地作響，屋前還有幾株榆樹和白胡桃樹，頗有畫意，悽愴而堪回味，不過有點潮溼，這是亨利在二十一歲剛結婚時所建造的。

那是四十八年前以前的事。屋裏的傢俱，也像屋子外表一樣，已是古老而且發霉，令人不禁今昔之感。你也許見過那個螺旋腳和凹槽頂的花瓶架子。牠就在那裏。那張老式的四柱

- 
1. 荒蕪的。 2. 雨打的。 3. 木條。 4. 裂隙。 5. 遮蔭的。 6. 淒涼而令人回憶。 7. 發霉。



not<sup>1</sup> of cherry wood, perhaps, with spiral legs<sup>2</sup> and fluted top.<sup>3</sup> It was there. The old-fashioned four poster bed, with its ball-like protuberances<sup>4</sup> and deep curving incisions,<sup>5</sup> was there also, a sadly alienated<sup>6</sup> descendant of an early Jacobean ancestor. The bureau<sup>7</sup> of cherry was also high and wide and solidly built, but faded-looking, and with a musty odor. The rag carpet that underlay all these sturdy examples of enduring furniture was a weak, faded, lead-and-pink-colored<sup>8</sup> affair woven by Phoebe Ann's own hands, when she was fifteen years younger than she was when she died. The creaky wooden loom on which it had been done now stood like a dusty, bony skeleton, along with a broken rocking-chair, a worm-eaten clothes-press<sup>10</sup> — Heaven knows how old — a lime-stained bench that had once been used to keep flowers on outside the door, and other decrepit<sup>11</sup> factors of household utility, in an east room that was a lean-to<sup>12</sup> against this so-called main portion. All sorts of other broken-down furniture were about this place; an antiquated clothes-horse,<sup>13</sup> cracked in two of its ribs; a broken mirror in an old cherry frame, which had fallen from a nail and cracked itself three days before their youngest son, Jerry, died; an extension hat-rack,<sup>14</sup> which once had porcelain knobs on the ends of its pegs;<sup>15</sup> and a sewing-machine, long since outdone in its clumsy mechanism by rivals of a fewer generation.

牀；牀欄上有球形的突出物和深刻而彎曲的彫紋的，也在其  
 裏；這是早年約可扁時代一位祖先經過一次悲慘的轉讓而得  
 到的遺物。那個櫻木書桌也是高大而且製造得很堅固，但看起來  
 已經褪色，還有一種霉氣。那條破地毯，鋪在這幾件破落的  
 傢俱之中特別堅固的東西上面；那是一條不耐火的，藍色，  
 灰色與粉紅色的毯子，是福伴·安尼死前十五年的時候親手  
 織的。曾經用來織地毯的那架破裂的木製織布機，現在站在那  
 裏，好像塵埃滿身的枯骨，旁邊還有一隻破搖椅，一隻蟲蛀的  
 衣櫃——天知道已經多麼老了——一條沾滿石灰的長凳，原  
 先是放在門外佈置花卉的，還有一些破舊家用器具，都在靠着  
 所謂正屋的東廂房裏。其他各種破落的傢俱都散在這塊地方：  
 一隻裂斷了兩根木條的曬衣架；舊櫻木框裏一面破鏡子，這面  
 鏡子是他們的幼兒斐利死前三日從釘上掉下來打破的；一個  
 帽架，架頭上曾有瓷柄的；還有一架縫紉機，機件笨重，早已為  
 新時代的匹敵所勝過了。

1. 書架；花架。 2. 螺旋形的脚。 3. 彫溝的頂。 4. 突  
 出物。 5. 彫紋。 6. 轉讓；賣去。 7. 書桌；寫字檯。  
 8. 覆蓋；置於其下。 9. 鉛色與粉紅色的。 10. 衣櫃。  
 11. 衰老的；破舊的。 12. (動名詞) 綉款。  
 13. 衣架。 14. 帽架。 15. 栓；木柄。



The orchard to the east of the house was full of gnarled<sup>1</sup> old apple-trees, worm-eaten as to trunks and branches, and fully ornamented with green and white lichens,<sup>2</sup> so that it had a sad, greenish-white, silvery effect in moonlight. The low outhouses,<sup>3</sup> which had once housed chickens, a horse or two, a cow, and several pigs, were covered with patches of moss as to their roof, and the sides had been free of paint for so long that they were blackish gray as to color, and a little spongy. The picket-fence<sup>4</sup> in front, with its gate squeaky and askew,<sup>5</sup> and the side fences of the stake-and-rider type<sup>6</sup> were in an equally rundown<sup>7</sup> condition. As a matter of fact, they had aged synchronously<sup>8</sup> with the persons who lived here, old Henry Reifsneider and his wife Phoebe Ann.

They had lived here, these two, ever since their marriage, forty-eight years before, and Henry had lived here before that from his childhood up. His father and mother, well along in years when he was a boy, had invited him to bring his wife here when he had first fallen in love and decided to marry; and he had done so. His father and mother were the companions of himself and his wife for ten years after they were married, when both died; and then Henry and Phoebe were left with their five children growing lustily<sup>9</sup> apace. But all sorts of things had happened since then. Of the seven children, all told, that had been born to them, three had

屋子東面的果樹園充滿着生木瘤的老蘋果樹，樹幹和樹枝都給蟲蛀，生滿着綠的白的苔蘚，煞是別緻，因此在月光中看來有一種綠油油的銀灰色的淒涼意味。正屋外面那些低矮棚屋，曾經做過雞舍，養過一二匹馬，一頭牛，以及幾頭豬，此處連屋頂上也傾蓋着一片片的青苔，兩邊油灰早已脫落，因此是黑黝黝的灰褐色，而且有點像海綿。屋前的柵欄，大門已經裂開而且傾斜，兩邊樁狀的籬牆，也是同樣破敗不堪。實際上，這些東西已和住在這裏的人——老亨利·賴夫尼特和他的妻子福伴·安尼——年齡一般高了。

他們兩個自從四十八年前結婚以來一直住在這裏，而亨利住得更久，從兒時起就住在這裏了。他的父母在他兒時過得還好，當他初次戀愛而決定結婚時，便請他帶着妻子仍到這老屋裏來住；他就這樣做了。他們婚後十年之中，靠他的父母來做他和妻子的伴侶，後來父母亡故，亨利和福伴只得和五個很扶長大的小孩一起生活下去。可是此後發生了種種事故。一起生了七個小孩，三個都死了；一個女孩已去康薩斯城；一個

- 
1. 生木瘤的。
  2. 苔蘚。
  3. 屋外之附屬小屋。
  4. 柵欄。
  5. 歪斜。
  6. 樁狀的。
  7. 破敗；塌倒。
  8. 同時並進。
  9. 壯健。

died; one girl had gone to Kansas; one boy had gone to Sioux Falls, never even to be heard of after; another boy had gone to Washington; and the last girl lived five counties<sup>1</sup> away in the same State, but was so burdened with cares of her own that she rarely gave them a thought. They had, a commonplace home life that had never been attractive had weaned<sup>2</sup> them thoroughly, so that, wherever they were, they gave little thought as to how it might be with their father and mother.

Old Henry Reifneider and his wife Phoebe were a loving couple. You perhaps know how it is with simple natures that fasten themselves like lichens on the stones of circumstance and weather their days to a crumbling conclusion. The great world sounds widely, but it has no call for them. They have no soaring<sup>3</sup> intellect. The orchard, the meadow, the cornfield, the pig-pen<sup>4</sup> and the chicken-lot<sup>5</sup> measure the range<sup>6</sup> of their human activities. When the wheat is headed<sup>7</sup> it is reaped and threshed; when the corn is browned and frosted it is cut and shocked; when the timothy is in full head it is cut, and the hay-cock erected. After that comes winter, with the hauling<sup>8</sup> of grain to market, the sawing and splitting of wood, the simple chores<sup>9</sup> of fire-building, meal-getting, occasional repairing, and visiting. Beyond these and the changes of weather — the snows, the rains, and the fair days — there are no immediate, significant<sup>10</sup> things. All

男孩到了西吉斯滯布，後來音訊全無；另一個男孩到華盛頓去了；最後一個男孩住在同一州裏相隔五個縣份之遠，可是自顧不暇，難得想起他們。長年長月，老是平庸的家庭生活，從來沒有一點生趣，使他們完全忘了故舊；因而無論在什麼地方，他們很少想到他們的父母的情況可能是怎樣的。

老亨利·賴夫尼特和他的妻子福伴是一對恩愛夫妻。你或許懂得，樸實的天性怎樣依附環境，好像苔蘚黏附在石子上一般，消磨他們的日子直到衰老而終。塵世喧囂，對他們沒有一點感召力。他們沒有高遠的智力，果樹園，草地，穀田，豬欄，雞舍就足以衡量他們人生活動的範圍。小麥結穗，就割下來打；玉蜀黍變了棕色，結了白衣，便採下來堆積；大栗長足以後，便割下來，搭起乾草堆。之後，冬天來了，把穀子拖運到市場上去，鋸木劈柴，做些生火，煮飯，間或修理東西，以訪候親友的單調的瑣事。除了這些以及風雪雨晴的天氣變化而外，再沒有更接近更有意義的事情了。人生其他的一切，好像遠遠喧

1. 縣，郡。
2. 使忘舊。
3. 好高騖遠的；高超的。
4. 豬欄。
5. 雞棚。
6. 遠近；範圍。
7. 結穗。
8. 拖運。
9. 瑣事。

the rest of life is a far-off, clamorous phantasmagoria,<sup>1</sup> flickering like Northern lights in the night, and sounding as faintly as cow-bells tinkling in the distance.

Old Henry and his wife Phoebe were as fond of each other as it is possible for two old people to be who have nothing else in this life to be fond of. He was a thin old man, seventy when she died, a queer, crotchety<sup>2</sup> person with coarse gray-black hair and beard, quite straggly<sup>3</sup> and unkempt.<sup>4</sup> He looked at you out of dull fishy, watery eyes that had deep-brown crow's-feet<sup>5</sup> at the sides. His clothes, like the clothes of many farmers, were aged and angular and baggy,<sup>6</sup> standing out at the pockets, not fitting about the neck, protuberant and worn at elbow and knee. Phoebe Ann was thin and shapeless, a very umbrella<sup>7</sup> of a woman, clad in shabby black, and with a black bonnet for her best wear. As time had passed, and they had only themselves to look after, their movements had become slower and slower, their activities fewer and fewer. The annual keep of pigs had been reduced from five to one grunting porker,<sup>8</sup> and the single horse which Henry now retained was a sleepy animal, not over-nourished and not very clean. The chickens, of which formerly there was a large flock, had almost disappeared, owing to ferrets, foxes, and the lack of proper care, which produces disease. The former healthy garden was now a straggling memory of itself.<sup>9</sup>

蕭的幻燈影，也像夜空閃閃的北極光，聲音微弱得像遠處叮鐘的牛鈴。

老亨利和他的妻子福伴，兩位老人一生中既沒有別的喜愛，彼此便盡其親愛。他是一個消瘦的老人，妻子死時已有七十歲，可說是一個怪癖而多幻想的人，髮鬚粗黑而帶灰白，蓬鬆不修。他望你看時，一雙眼睛顯得呆滯，暗淡而水汪汪的，眼梢邊有深褐色的皺紋。他的服裝，如同大多農人一般，舊得不堪，粗陋而膨大，袋口突出，領口不湊身，全身臃腫，肘部和膝蓋都已穿破。福伴·安尼瘦得不成樣子，頭大身細，簡直是一個醜女人，穿着襤褸的黑衣，戴着一頂黑帽，算是最講究的裝束了。時光漸漸過去，而且因為只要照顧自己，他們的舉動愈來愈遲鈍，活動愈來愈少。每年養的豬從五頭大豬減為一頭唔唔的小豬，亨利現在還留着的一匹馬，是一頭好睡覺的畜生，餵養得不太好，也不很清潔。以前有一大羣雞，此刻幾乎完全不見了，因為鼯鼠狐狸來劫，而且缺少適當的管養，就易生病。以前那個茂盛的花園，此刻已成為淒涼的回憶，至於往前裝飾

1. 幻燈影。
2. 多幻想的；怪癖的。
3. 散漫；蓬鬆。
4. 不整潔。
5. 皺紋。
6. 膨大。
7. 頭大身小；如傘狀。
8. 小豬。



and the vines and flower-beds that formerly ornamented the windows and dooryard had now become choking thickets. A will<sup>2</sup> had been made which divided the small tax-eaten property equally among the remaining four, so that it was really of no interest to any of them. Yet these two lived together in peace and sympathy, only that now and then old Henry would become unduly cranky,<sup>3</sup> complaining almost invariably that something had been neglected or mislaid which was of no importance at all.

"Phoebe, where's my corn-knife? You ain't never minded to let my things alone no more."

"Now you hush, Henry," his wife would caution him in a cracked and squeaky voice. "If you don't, I'll leave yuh.<sup>5</sup> I'll git<sup>6</sup> up and walk out of here some day, and then where would y' be? Y' ain't got anybody but me to look after yuh, so yuh just behave yourself. Your corn knife's on the mantel where it's alwas<sup>7</sup> been, unless you've gone an' put it summers<sup>8</sup> else."

Old Henry, who knew his wife would never leave him in any circumstances, used to speculate at times as to what he would do if she were to die. That was the one leaving that he really feared. As he climbed on the chair at night to wind the old, long-pendulumed, double-weighted clock, or went finally to the front and the back door to see that they were safely shut in, it was

窗戶和門前院子的葛藤和花台，現在已變作雍塞的草叢。遺囑業已寫定，把那份苛稅重剝的小小的房產，平均分給現存的四個人，所以對於財產他們之中任何人也不感什麼興趣。可是這兩個人在一起生活，却相安無事，互相同情，不過老亨利相隔一時會變得異常乖戾，老是發着怨言，怪人忽略了或者做錯了什麼事，其實這是毫不緊要的一件事。

「福伴，我的鑷刀在那裏？你從來不肯留心放好我的東西麼？」

「亨利，請你靜點罷，」妻子用嘶啞的尖裂聲說。「你再不靜點，我要離開你了。我總有一天要立起身來，走開這裏，那個時候看你到那裏去？你沒有別人祇有我來照顧你，所以你正要好好做人。你的鑷刀在爐頂上，一直就在那裏，除非你自己去動過，把它放在別的什麼地方了。」

老亨利原知道他的妻子無論如何不會離開他的，有時總要推想一下，假使她死了，他將怎麼辦。他當真害怕的就祇有這件事。當他夜間爬上椅子去給那座長擺雙錘的鐘開發條，或者臨睡到前後門邊去看看有沒有關妥的時候，他知道福伴在

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1. 叢草。 2. 遺囑。 3. 乖戾；暴躁。 4. let my things alone 不要動我的東西。 5. yuh = you. 6. git = get (鄉下人發音不準確)。

a comfort to know that Phoebe was there, properly ensconced<sup>1</sup> on her side of the bed, and that if he stirred restlessly in the night, she would be there to ask what he wanted.

"Now, Henry, do lie still! You're as restless as a chicken."

"Well, I can't sleep, Phoebe."

"Well, yuh needn't roll so anyhow. Yuh kin<sup>2</sup> let me sleep."

This usually reduced him to a state of somnolent ease. If she wanted a pail of water, it was a grumbling pleasure<sup>3</sup> for him to get it; and if she did rise first to build the fires, he saw that the wood was cut and placed within easy reach. They divided this simple world nicely between them.

As the years had gone on, however, fewer and fewer people had called. They were well-known for a distance of as much as ten square miles as old Mr. and Mrs. Reifsneider, honest, moderately Christian, but too old to be really interesting any longer. The writing of letters had become an almost impossible burden too difficult to continue or even negotiate via others,<sup>4</sup> although an occasional letter still did arrive from the daughter in Pemberton County. Now and then some old friend stopped with a pie or cake or a roasted chicken or duck, or merely to see that they were well; but even these kindly

那裏好好地躲在她的一邊，而且要是他夜間有點不安，稍稍一動，她在那裏就會問他要做什麼，那真是他無上的安慰。

「啊，亨利，安定的躺著！你好像小雞一樣亂動。」

「哦，福伴，我睡不着。」

「哦，你可不必這樣翻來覆去。你可以讓我睡覺呀。」

這樣一來，他便恹恹欲睡，極其舒服的樣子。有時她要一盆水，他便又咕嚕又高興的去給她提來；如果她先起身生火，他會看見木柴早已劈好，放在近邊，順手可拿。他們把這個小小的天地劃分得很妙。

但歲月易逝，來看他們的人也愈來愈少了。週圍十方哩之內許多人認識他們，知道賴夫尼特夫婦為人忠實，不愧為安分守己的基督教徒；可惜年紀太老，實在不再令人發生興趣了。寫信已變成了一種幾乎不堪的負擔，甚至於託別人轉話，更困難得不能繼續下去了；雖然住在判倍頓州的女兒偶然也有信來。每隔一時，某某老朋友會帶了一點糕餅或者烤雞烤鴨上門來，或者祇來訪候他們；可是現在連這些好心腸的訪客也不常來了。

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1. 蟻伏。 2. kin = can. 3. grumbling pleasure 一面咕嚕一面高興。 4. via (= through) others 通過別人；由別人間接傳達。

mindful visits were no longer frequent.

One day in the early spring of her sixty-fourth year Mrs. Reifsnider, took sick, and from a low fever passed into some indefinable ailment<sup>1</sup> which, because of her age, was no longer curable. Old Henry drove to Swinnerton, the neighboring town, and procured a doctor. Some friends called, and the immediate care of her was taken off his hands.<sup>2</sup> Then one chill spring night she died, and old Henry, in a fog of sorrow and uncertainty, followed her body to the nearest graveyard, an unattractive space with a few pines growing in it. Although he might have gone to the daughter in Pemberton or sent for her, it was really too much trouble and he was too weary and fixed. It was suggested to him at once by one friend and another that he come to stay with them awhile, but he did not see fit. He was so old and so fixed in his notions and so accustomed to the exact surroundings he had known all his days, that he could not think of leaving. He wanted to remain near where they had put his Phoebe; and the fact that he would have to live alone did not trouble him in the least. The living children were notified and the care of him offered if he would leave, but he would not.

"I kin make a shift<sup>3</sup> for myself," he continually announced to old Dr. Morrow, who had attended his wife in this case. "I kin cook a little, and, besides, it don't

賴夫尼特夫人在她六十四歲那一年初春有一天生了病，起先熱度還低，後來轉變為一種不能確定的病症，由於她衰老的年齡，變得不再能醫了。老亨利驅車至鄰城史威納頓，找了一個醫生來。有幾個朋友來問候，直接的照料便不用他親手了。後來有一個初春的寒夜她去世了，於是老亨利悲傷得茫茫然，不知所措，跟着她的遺體到達最近的一個墓地，那是一塊荒僻的地方，其中生着幾株松樹。雖然他很可以到刺倍頓的女兒家去或者叫她過來，但這總覺得太麻煩，而且他太厭倦，生活一向太刻板了。有一兩個朋友立即向他建議，叫他跟他們去住一會兒，可是他總覺得不合適。他年紀已經那麼老，思想已經那麼固定，對於他一生熟悉的環境已經十分習慣，所以提不起心來離開。他要留在靠近他的福伴安葬的地方；他雖將孤單地生活下去，却並不因此而心煩。人家通知了他活着的幾個兒女，並且只要他願意離開，他們也準備給他照顧，可是他仍不願意。

「我會替自己想辦法的，」他再三告訴這一回看護他妻子的年老的摩洛醫生。「我衰槩也懂得一點；況且每天早晨我祇

1. 病症。 2. 從他手裏移到別人手裏。 3. 權宜之計；  
and make a shift for myself 替我自己想辦法。

take næch more'n' coffee an' bread in the mornin's to satisfy me. I'll get along now well enough Yuh just let me be." And after many pleadings and proffers<sup>2</sup> of advice, with supplies of coffee and bacon and baked bread duly offered and accepted, he was left to himself. For a while he sat idly outside his door brooding in the spring sun. He tried to revive his interest in farming, and to keep himself busy and free from thought by looking after the fields, which of late had been much neglected. It was a gloomy thing to come in of an evening, however, or in the afternoon and find no shadow of Phoebe where everything suggested her. By degrees he put a few of her things away. At night he sat beside his lamp and read in the papers that were left him occasionally or in a Bible that he had neglected for years, but he could get little solace from these things. Mostly he held his hand over his mouth and looked at the floor as he sat and thought of what had become of her, and how soon he himself would die. He made a great business of making his coffee in the morning and frying himself a little bacon at night; but his appetite was gone. The shell in which he had been housed so long seemed vacant, and its shadows were suggestive of immedicable griefs.<sup>3</sup> So he lived quite dolefully<sup>4</sup> for five long months, and then a change began.

It was one night after he had looked after the

要有一點咖啡麵包就夠了。我今後會過得滿好。你一定得讓我這樣下去。」於是，經過多次懇求勸駕，終於給他留下一點咖啡醃肉和烘麵包，便讓他一個子過下去了。他一時慵懶地坐在屋門外，在春天的陽光中獨自冥想。他試欲重新提起耕田的興趣來，讓自己忙於看管那些近來十分疏忽了的田地而免去愁慮。但一到晚上或者下午回進屋裏來，看見一切如舊，不由得想起福伴；而福伴連影子也不見，却是一件十分憂傷的事情。於是，他把她的一些東西逐漸移開。夜間他坐在燈下拿幾份偶然給他留下的報紙來讀，或者翻開他幾年不翻的聖經來讀，但讀書閱報找不到一點安慰。他大半時光把手按在嘴上，默視着地板，一面坐着想她究竟變成什麼了，又想他自己何時將死。早晨他煮咖啡，晚上給自己煮一點醃肉，都當一件大事做，可是他胃口全無。他住了那麼長久的屋殼子，似乎完全空虛了，那些影子暗示着無可挽救的憂愁。這樣，他十分憂鬱地過了五個月，接着開始了一種變化。

有一夜，他把前後門看了一下，把籬的發條開過，吹熄了

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1. more n = more than. 2. 提供。 3. 憂悶。 4. 昏昏沉沉地；淒涼。



front and the back door, wound the clock, blown out the light, and gone through all the selfsame<sup>1</sup> motions that he had indulged<sup>2</sup> in for years, that he went to bed not so much to sleep as to think. It was a moonlight night. The green-lichen-covered orchard just outside and to be seen from his bed where he now lay was a silvery affair, sweetly spectral.<sup>3</sup> The moon shone through the east windows, throwing the pattern of the panes on the wooden floor, and making the old furniture, to which he was accustomed, stand out dimly in the room. As usual he had been thinking of Phoebe and the years when they had been young together, and of the children who had gone, and the poor shift he was making of his present days. The house was coming to be<sup>4</sup> in a very bad state indeed. The bed-clothes were in disorder and not clean, for he made a wretched shift of washing. It was a terror to him. The roof leaked, causing things, some of them, to remain damp for weeks at a time, but he was getting into that brooding state where he would accept anything rather than exert himself. He preferred to pace slowly to and fro or to sit and think.

By twelve o'clock of this particular night he was asleep, however, and by two had waked again. The moon by this time had shifted to a position on the western side of the house, and it now shone in through the windows of the living room<sup>5</sup> and those of the kitchen.

燈，多年來一直做慣的動作，照樣做了一遍，然後躺上牀去，與其說是爲了睡覺，不如說是爲了想念。這是有月光的一夜。屋外那長滿綠色苔蘚的果樹園，從他現正躺着的牀頭可以望見，是一片銀色，幽雅得如鬼魅一般。月亮從東窗口射入，把窗棧板的模樣映在木地板上，使得他看慣了的陳舊的傢俱在房間裏模模糊糊地顯現出來。他如往常一般想着夥伴，想着他倆年青時代在一起的年歲，以及離去了的兒女們，又想着他目前過的可憐的日子。屋子確是愈來愈糟了。牀上的被褥雜亂而又不潔，因爲他不善於洗滌。這是他害怕的一件事。屋頂已漏，使得有些東西下一次雨便要有幾星期潮溼，不過他漸漸變得懶動而好沉思的樣子，寧願承受一切，不願出力。他寧願慢慢地來往踱步，或者坐着想念。

這一夜到了十二點鐘光景，他可睡着了，午夜二時却又醒了。這時月亮已經移到屋子西邊一個位置上，此刻從起居室的窗子以及那邊的廚房窗子照進來。某些傢俱的影子混在一起

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1. self-same 同一的。
  2. 一直照做毫無顧忌。
  3. 鬼魅。
  4. coming to be 快要成爲。
  5. living room 起居室。

beyond. A certain combination of furniture — a chair near a table, with his coat on it, the half-open kitchen door casting a shadow, and the position of a lamp near a paper — gave him an exact representation<sup>1</sup> of Phoebe leaning over the table as he had often seen her do in life. It gave him a great start. Could it be she — or her ghost? He had scarcely ever believed in spirits, and still — He looked at her fixedly in the feeble half-light, his old hair tingling oddly at the roots,<sup>2</sup> and then sat up. The figure did not move. He put his thin legs out of the bed and sat looking at her, wondering if this could really be Phoebe. They had talked of ghosts often in their lifetime, of apparitions<sup>3</sup> and omens,<sup>4</sup> but they had never agreed that such things could be. It had never been a part of his wife's creed that she could have a spirit that could return to walk the earth. Her after-world<sup>5</sup> was quite a different affair, a vague heaven, no less, from which the righteous did not trouble to return. Yet here she was now, bending over the table in her black skirt and gray shawl, her pale profile<sup>6</sup> outlined against the moonlight.

"Phoebe," he called, thrilling from head to toe and putting out one bony hand, "have yuh come back?"

The figure did not stir, and he arose and walked uncertainly to the door, looking at it fixedly the while. As he drew near, however, the apparition resolved itself

——桌子近傍一把椅子，上面放着他的外衣，廚房門半開射出一個黑影來，一盞孤燈放在靠近一張報紙的地方——給他顯現出來的正是福伴的幻象，靠在桌上，好像她生時常見的模樣。這使他驚跳一下。這難道是她——還是她的鬼影呢？他從來不信鬼神；可是——他在幽弱的光中注視着她，不禁毛骨悚然，終於坐了起來。那個人影依然不動。他把嶙峋的瘦腿從牀裏伸出來，坐着望她，詫異着這究竟是否福伴。他們一生中時常談起鬼怪，談起鬼出現和種種預兆，但他們從未同意過有鬼怪的說法。他的妻子從來不曾相信過，她死後會變鬼，會回到地上來行走。她的後世完全是另一回事，也許不下於一種渺茫的天堂生活，她相信凡是正直的人一到天堂裏不會再找煩惱回頭的。可是現在她就在此地了，穿着黑裙和灰色披肩，俯身在桌上，蒼白的側影在月光中露着輪廓。

「福伴，」他叫道，從頭到脚尖發着震顫，伸出一隻骨瘦如柴的手來，「你回來了麼？」

那人影並不動，於是他起來，迷惘地走向門邊，同時疑視着他。當他走近時，那人影却化爲原物——他的舊外衣在高背

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1. 代表；反映。
  2. 毛骨悚然。
  3. 出現。
  4. 預兆。
  5. 後世。
  6. 側影。

into its primal content<sup>1</sup> — his old coat over the high-backed chair, the lamp by the paper, the half-open door. "Well," he said to himself, his mouth open, "I thought shore<sup>2</sup> I saw her." And he ran his hand strangely and vaguely through his hair, the while his nervous tension relaxed. Vanished as it had, it gave him the idea that she might return.

Another night, because of this first illusion, and because his mind was now constantly on her and he was old, he looked out of the window that was nearest his bed and commanded<sup>3</sup> a hen-coop and pig-pen and a part of the wagon-shed, and there, a faint mist exuding<sup>4</sup> from the damp of the ground, he thought he saw her again. It was one of those little wisps<sup>5</sup> of mist, one of those faint exhalations<sup>6</sup> of the earth that rise in a cool night after a warm day, and flicker like small white cypresses<sup>7</sup> of fog before they disappear. In life it had been a custom of hers to cross this lot from her kitchen door to the pig-pen to throw in any scrap that was left from her cooking, and here she was [again]. He sat up and watched it strangely, doubtfully, because of his previous experience, but inclined, because of the nervous titillation<sup>8</sup> that passed over his body, to believe that spirits really were, and that Phoebe, who would be concerned because of his lonely state, must be thinking about him, and hence returning. What other way would she have? How

椅上，燈在報紙邊，門半掩着。

「哦，」他自語道，張開着嘴，「我想我一定看見她的。」於是  
他奇怪而又茫然地用手梳一下頭髮，同時神經的緊張也鬆解  
了。幻影雖已消退，却使他總以為她還會回來。

又一夜，因為第一次的幻覺，也因為他的心思常在她身  
上，而且他年老力衰，他從最近他牀邊看得見鷄舍和豬欄以及  
車棚的一部份的窗子望出去，就那裏看見一陣輕煙從地面的  
水霧裏昇發出來，他以為又看見她了。這原是霧中冒出來的一  
陣小煙，是溫暖的白晝以後寒夜中發生的輕微的地氣，此刻像  
細白的薄紗一般飄動一下然後消滅下去。她生時慣常從廚房  
門出來到豬欄去拋棄煮剩的殘片廢物，便經過這個地段，所以  
此刻她又在這裏了。他坐起來望着牠，由於前次的經驗他又詫  
異又懷疑，可是因為遍身神經的刺激，他又偏要相信鬼是確有  
的，而福伴就因為關心他的寂寞一定在想念他，所以此刻回來  
了。要不然她還有什麼別的方法呢？她還有什麼別的方法來表

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1. primal content 原先的內容；原形。
  2. shore = sure.
  3. 臨視；俯瞰。
  4. 發出。
  5. 磷火；鬼火。<sup>2</sup>
  6. 地氣的蒸發。
  7. 薄紗。

otherwise could she express herself? It would be within the province of her charity so to do, and like her loving interest in him. He quivered and watched it eagerly; but, a faint breath of air stirring, it wound away toward the fence and disappeared.

A third night, as he was actually dreaming; some ten days later, she came to his bedside and put her hand on his head.

"Poor Henry!" she said. "It's too bad."

He roused out of his sleep, actually to see her, he thought, moving from his bed-room into the one living-room, her figure a shadowy mass of black. The weak straining of his eyes caused little points of light to flicker about the outlines of her form. He arose, greatly astonished, walked the floor in the cool room, convinced that Phoebe was coming back to him. If he only thought sufficiently, if he made it perfectly clear by his feeling that he needed her greatly, she would come back, this kindly wife, and tell him what to do. She would perhaps be with him much of the time, in the night, anyhow; and that would make him less lonely, this state more endurable.

In age and with the feeble it is not such a far cry from the subtleties of illusion to actual hallucination, and in due time this transition was made for Henry. Night after night he waited, expecting her return. Once

親自己呢？她這樣做不外出乎她慈善的心腸，而且合乎她對他的愛情的關懷。他顫抖，心急地注視，但輕風一動，影子向柵欄邊一繞就不見了。

第三夜，大約在十天以後，正當他確實在做夢時，她來到他牀畔，把手按在他頭上。

「可憐的亨利！」她說。「這太糟了。」

他驚醒過來，以為確實見她了，從他的臥室走到一間起居室，但見她的形狀祇是一團黑影。他的眼睛微微緊張一下，就像發生點點的星光在她幻形的輪廓周圍閃耀。他起身來，大為驚訝，在寒冷的房裏踱着地板，深信福伴回到他這裏來了。只要他想念得夠了，只要他用他的情感充分表明他多麼需要她，她就會回來，他的好心的妻子，就會教他怎麼辦。她或許會和他在一起多留一會，至少夜間會如此；這樣他就會不太寂寞，他的現狀就較能忍受。

從幻想的奇情變為實際的錯覺，這種情形在年老和衰弱的人不是離開很遠的空話，於是到時候這個過程便給亨利完成了。他一夜又一夜地等待她回來。有一次，他在怪悖的心情

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1. within the province of her charity 在她慈善心的範圍內；即不外出乎她的善心。 2. 輪廓；外形。 3. 微妙的變化。 4. 錯覺。



in his weird mood<sup>1</sup> he thought he saw a pale light moving about the room, and another time he thought he saw her walking in the orchard after dark. It was one morning when the details of his lonely state were virtually unendurable that he woke with the thought that she was no dead. How he had arrived at this conclusion it is hard to say. His mind had gone. In its place was a fixed illusion. He and Phoebe had a senseless quarrel. He had reproached her for not leaving his pipe where he was accustomed to find it, and she had left. It was an aberrated<sup>2</sup> fulfillment of her old jesting threat that if he did not behave himself she would leave him.

"I guess I could find yuh ag'in,<sup>3</sup>" he had always said. But her cackling<sup>4</sup> threat had always been.

"Yuh'll not find me if I ever leave yuh. I guess I kin git some place where yuh can't find me."

This morning when he arose he did not think to build the fire in the customary way or to grind his coffee and cut his bread, as was his wont,<sup>5</sup> but solely to meditate as to where he should search for her and how he should induce her to come back. Recently the one horse had been dispensed with<sup>6</sup> because he found it cumbersome<sup>7</sup> and beyond his needs.<sup>8</sup> He took down his soft crush hat after he had dressed himself, a new glint<sup>9</sup> of interest and determination in his eye, and taking his black crook cane from behind the door, where he had

中以為又看見一道幽光在房裏移來移去；又一次他以為看見她天黑以後在果樹園裏行走。後來終於有一天早晨，他老境淒涼的種種苦楚實在不能再忍受了，他驚醒起來，心裏以為她並沒有死。他怎樣達到這個結論，這是難以說明的。他的神志已經失常，心裏祇有一個固定的幻念。他和福伴有過一場無謂的爭吵。他責備她沒有把他的煙管留在他慣常找得到的地方，所以她出走了。這是她一時神志不清，以為這樣就實行了她以前常說要是他不好好做人她就要離開他的那句開玩笑的老話。

「我想我還會找到你的，」他常常這樣說。可是她一直喋喋不休的感嘆着。

「我一旦離開了你，你是不會找到我的。我想我可以到一個你找不到我的地方去。」

這天早晨，他起身來，不想照他平常的習慣去生火或者磨咖啡切麵包，而祇是細想如何去找她，去誘她回來。最近他覺得剩下的一匹馬使他受累而且已非他所需要，便把牠去掉了。他穿好衣服便取下他的溜邊軟帽，眼睛裏有了新的神采和決意，把老放在門背後的鉤形手杖拿了，便精神抖擻地動身到他

1. weird mood 怪悖的心情。 2. 反常的；神經失常的。

3. ag'in = again. 4. 喋喋不休。 5. 習慣。 6. 去掉。

7. 贅累；煩重。 8. beyond his needs 非他所需要。 9.

閃光。

I 23

a ways placed it, started out briskly to look for her among the nearest neighbors. His old shoes clumped soundly in the dust as he walked, and his gray-black locks, now grown rather long, straggled out in a dramatic fringe or halo from under his hat. His short coat stirred busily as he walked, and his hands and face were peaked and pale.

"Why, hello, Henry! Where're yuh goin' this mornin'?" inquired Farmer Dodge, who, hauling a load of wheat to market, encountered him on the public road. He had not seen the aged farmer in months, not since his wife's death, and he wondered now, seeing him looking so spry.<sup>4</sup>

"Yuh ain't seen Phoebe, have yuh?" inquired the old man, looking up quizzically.<sup>5</sup>

"Phoebe, who?" inquired Farmer Dodge, not for the moment connecting the name with Henry's dead wife.

"Why, my wife Phoebe, o' course. Who do yuh s'pose<sup>6</sup> I mean?" He stared up with a pathetic sharpness of glance from under his shaggy, gray eyebrows.

"Wall,<sup>7</sup> I'll swan,<sup>8</sup> Henry, yuh ain't jokin', are yuh?" said the solid Dodge, a pousy<sup>9</sup> man, with a smooth, hard, red face.<sup>10</sup> "It can't be your wife yuh're talkin' about. She's dead."

"Dead! Shucks!"<sup>11</sup> retorted the demented<sup>12</sup> Reifsnider. "She left me early this mornin', while I was

最近的鄰家去找她。他走路時一雙舊皮鞋在泥灰裏沙沙地發響；深灰色的頭髮；此刻生得很長了；在帽子底下披散出來，又像流蘇又像光輪，頗為動人。他的短外衣走路時不斷飄動，他的雙手和面臉瘦削而又蒼白。

「喂，亨利，怎麼的？今早你往那兒去？」農人杜基拖着一車麥子上市場去，在公路上碰見他便這樣問。他有幾個月沒有看見這個老農夫了，妻子死後還未見過，所以此刻見他這樣活潑，便詫異起來。

「你沒有看見福伴嗎，你見過嗎？」那老人抬起頭來奇怪地望着他問。

「福伴，是誰？」杜基問道，聽到這個名字一時聯想不到亨利的亡妻。

「哦，當然是我的妻子福伴。你以為我說的是誰？」他以動人哀憐的銳利的目光，從他那蓬鬆的灰色眉毛底下看了一眼。

「哦，亨利，我發誓你不是開玩笑罷，是不是？」那健壯的杜基說，那是一個矮胖的人，臉孔生得光滑，結實，發紅。「你說的不會是你的妻子。她已經死了。」

「死了！沒有頭腦的！」精神錯亂的賴夫尼特反駁道。「她今天清早趁我還睡着的時候離開了我。她常常爬起身來去生火，

1. 蓬鬆出來。 2. 光輪。 3. 尖削。 4. 活潑。 5. 奇怪。  
6. s'pose = suppose. 7. wah = well. 8. swan =  
swear. 9. 肥胖鼻樑。 10. shucks: 沒用的傢伙。 11.  
精神錯亂。



sleepin'. She allus<sup>1</sup> got up to build the fire, but she's gone now. We had a little spat<sup>2</sup> last night, an' I guess that's the reason. But I guess I kin find her. She's gone over to Matilda Race's; that's where she's gone."

He started briskly up the road, leaving the amazed Dodge to stare in wonder after him.

"Well, I'll be swi<sup>3</sup>ered!"<sup>3</sup> he said aloud to himself. "He's clean out'n his head. That poor old feller's<sup>4</sup> b en livin' down there til he's gone outen<sup>5</sup> his mind. I'll have to notify the authorities." And he flicked his whip with great enthusiasm. "Geddap!"<sup>6</sup> he said, and was off.

Reifsnelder met no one else in this poorly populated region until he reached the whitewashed fence of Matilda Race and her husband three miles away. He had passed several other houses en route, but these not being within the range of his illusion were not considered. His wife, who had known Matilda well, must be here. He opened the picket-gate<sup>7</sup> which guarded the walk, and stamped briskly up to the door.

"Why, Mr. Reifsnelder," exclaimed old Matilda herself, a stout woman, looking out of the door in answer to his knock, "what brings yuh here this mornin'?"

"Is Phoebe here?" he demanded eagerly.

"Phoebe who? What Phoebe?" replied Mrs. Race, curious as to this sudden development of energy on his part.

但這一回她跑走了。昨天夜裏我們有點小爭執，我想就是爲此。不過我猜想總找得到她的。她跑到馬帝達·雷史家去了。她去的就是這個地方。」

他脚步輕快地沿路走去，讓驚駭的杜基在他背後瞠目而視。

「哦，簡直要把我弄昏了！」他對自己高聲說。「他沒有頭腦。那個可憐的老傢伙，一直住在這裏，弄得失魂落魄。我得通知官廳哩。」於是，他興緻蓬勃地把鞭子一揮，說了一聲「去罷！」便走了。

賴夫尼特在這個人口稀少的鄉區中再沒有碰到別人，一直到達三哩路外馬帝達·雷史和她的丈夫家粉白的籬笆前。沿途他曾經過幾間別的房子，但因為這些房子不在他幻想的範圍以內，所以未加考慮。他的妻子是熟識馬帝達的，此刻一定在她家裏。他開了那擋住屋前的小路的柵欄門，便蹬着脚急速走上門前去。

「哦，賴夫尼特先生，」老婦馬帝達自己從窗口望出來，回答他的叩門聲，叫道：她是一個壯健的婦人，「今早你怎麼會來的？」

「福伴在這裏嗎？」他急切地問。

「福伴，誰？什麼福伴？」雷史太太回答，見他突然起勁，不勝詫異。

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1. allus = always.
  2. 爭吵。
  3. 打擊。
  4. fellow = fellow.
  5. outen = out of.
  6. geddap = get up.
  7. 木柵門。

"Why, my Phoebe, o'course. My wife Phoebe. Who do yuh s'pose? Ain't she here now?"

"Lawsy! me!" exclaimed Mrs. Race, opening her mouth. "Yuh pore<sup>2</sup> man! So you're clean out'n your mind now. Yuh come right in and sit down. I'll git yuh a cup o' coffee. O' course your wife ain't here; but yuh come in an' sit down. I'll find her for yuh after a while. I know where she is."

The old farmer's eyes softened, and he entered. He was so thin and pale a specimen, pantaloned<sup>2</sup> and patriarchal, that he aroused Mrs. Race's extremest sympathy as he took off his hat and laid it on his knees quite softly and mildly.

"We had a quarrel last night, an' she left me," he volunteered.<sup>4</sup>

"Laws! laws!" sighed Mrs. Race, there being no one present with whom to share her astonishment as she went to her kitchen. "The pore man! Now somebody's just got to look after him. He can't be allowed to run around the country this way lookin' for his dead wife. It's terrible."<sup>5</sup>

She boiled him a pot of coffee and brought in some of her new-baked bread and fresh butter. She set out some of her best jam and put a couple of eggs to boil, lying whole-heartedly the while.

"Now yuh stay right there, Uncle Henry, till Jake

「哦，當然是我的福伴。我的妻子福伴。你以為是誰？她此  
刻在這裏嗎？」

「天救命呀！」雷史太太張口叫道。「你這可憐人！你現在竟  
是那樣沒有頭腦了呀。你就請進來坐一下罷。我來給你一杯咖  
啡。你的妻子當然不在這裏，不過你就進來坐坐罷。停一會我  
去給你把她找來。我知道她在什麼地方。」

那老農夫的眼睛柔和下來，旋即走了進來。他那麼消瘦，  
那麼蒼白，形如龍鍾老漢，又像鄉村族長，雷史太太看他取下  
帽子，十分和藹，十分溫柔地把牠放在膝上，便引起了極端的  
同情。

「昨天夜裏我們吵了一架，她就離開了我，」他自認道。

「噫呀！噫呀！」雷史太太感嘆道，當下沒有別人來跟她同  
表驚異，便向廚房裏走去。「可憐人呀！現在正要有人來照顧他  
呢。不能讓他這樣在鄉間到處亂跑找尋他的亡妻。這是可怕的！」

她給他煮了一壺咖啡，送進她新烘的一些麵包和新鮮牛  
酪。她拿出一點她最好的果醬，放下兩個雞蛋來煮，同時真心  
誠意地哄騙他。

「好了，李利叔，你在這裏歇一會，等傑克進來，我就叫他

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1. Lawsy me = Lord save me. 2. pere = poor. 3.  
如龍鍾老漢。 4. 自告奮勇而說；自認。 5. turrible =  
terrible.



comes in, an' I'll send him to look for Phoebe. I think it's more'n likely she's over to Swinerton with some o' her friends. Anyhow; we'll find out. Now yuh just drink this coffee an' eat this bread. Yuh must be tired. Yuh've had a long walk this mornin'." Her idea was to take counsel with Jake, "her man," and perhaps have him notify the authorities.

She bustled<sup>1</sup> about, meditating on the uncertainties of life,<sup>2</sup> while old Reifsnieder thrummed<sup>3</sup> on the rim of his hat with his pale fingers and later ate abstractedly<sup>4</sup> of what she offered. His mind was on his wife, however; and since she was not here, or did not appear, it wandered vaguely away to a family by the name of Murray, miles away in another direction. He decided after a time that he would not wait for Jake Race to hunt his wife but would seek her for himself.<sup>5</sup> He must be on, and urge her to come back.

"Well, I'll be goin'," he said, getting up and looking strangely about him. "I guess she didn't come here after all. She went over to the Murrays', I guess. I'll not wait any longer, Mis' Race. There's a lot to do over to the house to-day." And out he marched in the face of<sup>6</sup> her protests taking to the dusty road again in the warm spring sun, his cane striking the earth as he went.

It was two hours later that this pale figure of a

去找福伴。我想她大概在史溫頓家裏，跟她的幾個朋友在一起。無論如何，我們總找得到。你暫且先把這咖啡喝了，把這塊麵包吃了。你一定疲倦了。你今早走了好久的路呀。她的意思是和她的男人傑克商量一下；也許要叫他通知當地的官廳。

她東忙西忙，心裏想着人生的無常，而老賴夫尼特用他蒼白的手指彈着帽簷，然後他心不在焉地吃了一點她給他的東西。他一心在想他的妻子，又因為她不在這裏，或者不見她出來，所以癡心妄想到另一個方向相隔數哩一份姓茂萊的人家去了。過了一會他決定不再等傑克去找他的妻子而決定自己去找她了。他必須上前去，敦促她回來。

「好罷，我要走了，」他說着站起身來，奇怪地向四周環視。我想她根本沒有到這裏來。我想她到茂萊家裏去了。我不再等候，雷史太太。我要到他家去今天還有許多事要做哩。」說了也不顧她的抗議直向屋外出去，在溫暖的春光之下沿着原來白泥灰路走，一面走一面用手杖擊着地面。

過了兩小時之後，這個蒼白的人形才在茂萊家的門口出

1. 匆匆忙忙；動亂。 2. 人生無常。 3. 彈；擊。 4. 心不在焉；茫然。 5. for himself 替自己；親自。 6. in the face of 不顧。

man appeared in the Murrays, doorway, dusty, perspiring, eager. He had tramped all of five miles, and it was noon. An amazed husband and wife of sixty heard his strange query, and realized also that he was mad. They begged him to stay to dinner, intending to notify the authorities later and see what could be done; but though he stayed to partake<sup>1</sup> of a little something, he did not stay long, and was off again to another distant farmhouse, his idea of many things to do and his need of Phoebe impelling<sup>2</sup> him. So it went for that day<sup>3</sup> and the next and the next, the circle of his inquiry ever widening.

The process by which a character assumes the significance of being peculiar, his antics<sup>4</sup> weird, yet harmless, in such a community is often involute<sup>5</sup> and pathetic.<sup>6</sup> This day, as has been said, saw Reifsnelder at other doors, eagerly asking his unnatural question, and leaving a trail of amazement, sympathy, and pity in his wake.<sup>7</sup> Although the authorities were informed—the county sheriff,<sup>8</sup> no less—it was not deemed advisable to take him into custody,<sup>9</sup> for when those who knew old Henry, and had for so long, reflected on the condition of the county insane asylum,<sup>10</sup> a place which, because of the poverty of the district, was of stagg ring aberration<sup>11</sup> and sickening environment, it was decided to let him remain at large;<sup>12</sup> for, strange to relate, it was found

現，弄得塵埃滿身，汗流浹背，却依然慌急。他已經踏遍了足足五哩的路，時已正午。一對年已六旬的夫婦，一時吃驚，聽他問得奇怪，便也承認他已發瘋了。他們留他吃午餐，意思是要等一下去通知官廳，看看有什麼辦法沒有；他雖然留下來稍稍吃了點東西，他可沒有多逗留，就又動身到另一個遠方的莊屋去了，他心裏一直以為還有許多事情要做，而且他十分需要陪伴，使他停不住腳。那一天就這樣過去了，第二天，再一天都是如此，他訪尋的範圍愈來愈廣。

一個人生在鄉間社會裏，性格變得夠得上稱為奇特，形成古怪而無害於人的癖性，其過程原是複雜而令人感動的。這一天，正如上面說過的情形，他又出現在別家門口，急切地發着他那不自然的問語，跟着使一大堆人驚異，同情，而又憐憫。雖然有人通知了官廳——一直告訴縣官，但官廳認為不便把他拘禁；因為認識老亨利的人早就想到過該縣所設瘋人院的情形，因為地方的貧窮，那個院屋已經破敗不堪，環境不合衛生，所以大家決定讓他自由自在，因為說也奇怪，據調查所知，他

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1. 分取；分享。
  2. 驅使。
  3. so it went for that day 那一天就此過去了。
  4. antics 怪相；怪脾氣。
  5. 複雜。
  6. 令人哀憐的。
  7. in his wake 在他後面跟着來。
  8. 執法官。
  9. take into custody 錮禁。
  10. insane asylum 瘋人院。
  11. 反常；不成樣子。
  12. at large 自由自在。

on investigation that at night he returned peaceably enough to his lonesome domicile there to discover whether his wife had returned, and to brood in loneliness until the morning. Who would lock up a thin, eager-seeking old man with iron-gray hair and an attitude of kindly, innocent inquiry, particularly when he was well known for a past of only kindly servitude<sup>1</sup> and reliability? Those who had known him best rather agreed that he should be allowed to roam at large. He could do no harm. There were many who were willing to help him as to food, old clothes, the odds and ends<sup>2</sup> of his daily life — at least at first. His figure after a time became not so much a common-place as an accepted curiosity, and the replies, "Why, no, Henry; I ain't see her," or "No, Henry; she ain't been here to-day," more customary.

For several years thereafter than he was an odd figure in the sun and rain, on dusty roads and muddy ones, encountered occasionally in strange and unexpected places, pursuing his endless search. Under-nourishment, after a time, although the neighbors and those who knew his history gladly contributed from their store, affected his body, for he walked much and ate little. The longer he roamed the public highway in this manner, the deeper became his strange hallucination; and finding it harder and harder to return from his more and more distant pilgrimages,<sup>4</sup> he finally began taking a few utensils with

每天夜間還是安安靜靜地回到他寂寞的住屋裏去看他的妻子有沒有回來，並且孤獨地一直沉思到天亮。誰要去把一個身體瘦弱，內心焦急，以天真和善的態度到處追尋到處訪問的老人禁閉起來，尤其因為大家知道他過去的行爲無非善心服務，忠實可靠。過去最認識他的人，還認為讓他來去自由好些。他不會有什麼妨害的。還有許多人都願意幫助他，給他飲食，舊衣服，以及他日常生活的種種零星物品——至少起初如此。他的形相後來變得異乎尋常，簡直被公認為畸人，因此「哦，亨利；我沒有看見她，」或者「不，亨利，她今天不在這裏，」這一類回答，也習以為常了。

過後幾年，他無論曬着太陽或者淋着雨水，總在灰塵和泥濘的路上行走，偶爾會在奇特的意想不到的地方碰見，還在進行他那無窮的追尋。過了一時，雖然知道他的歷史的鄰居和熟人樂於從自己的儲量中佈施他一點，但營養不足終於影響了他的身體；因為他行路多而吃的少。他在公路上這樣遊蕩愈久，他奇異的錯覺愈深；後來愈走愈遠，便覺得回家愈來愈難，

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1. 服務；順從。
  2. odds and ends 零星之物。
  3. 營養不足。
  4. 巡行。

from his home, making a small package of them, in order that he might not be compelled to return. In an old tin coffee-pot of large size he placed a small tin cup, a knife, fork, and spoon, some salt and pepper, and to the outside of it, by a string forced through a pierced hole, he fastened a gate, which could be released, and which was his woodland table. It was no trouble for him to secure the little food that he needed, and with a strange, almost religious dignity, he had no hesitation in asking for that much. By degrees his hair became longer and longer, his once black hat became an earthen brown, and his clothes threadbare and dusty.

For all of three years he walked, and none knew how wide were his perambulations,<sup>2</sup> nor how he survived the storms and cold. They could not see him, with homely rural understanding and forethought, sheltering himself in hay-cocks, or by the sides of cattle, whose warm bodies protected him from the cold, and whose dull understandings were not opposed to his harmless presence. Overhanging rocks and trees kept him at times from the rain, and a friendly hay-loft or corn-crib<sup>3</sup> was not above his humble consideration.

The involute progression of hallucination is strange. From asking at doors and being constantly rebuffed or denied, he finally came to the conclusion that although his Phoebe might not be in any of the houses at the

所以最後他從家裏拿了幾件用具隨身帶着，把牠們打成一包，這樣可以不必回家。他在一隻舊的大號洋鐵罐裏放了一隻小洋鐵杯，一把小刀，一副刀叉，一些鹽和胡椒，罐頭外邊，他用一根繩穿過打通鐵皮的洞眼，縛着一個盆子，隨時可以放下，就作為他的野外餐桌。他要得到需要的一點食物，並非難事，他用一種奇異的幾乎是虔誠的莊嚴態度，毫不躊躇地求人佈施這麼一點東西。他的頭髮漸漸長起來，他原先是黑色的帽子變成了土褐色，衣服露出線縫而且塵埃滿身。

他走了足足三年，誰也不知道他巡訪的地區多麼廣，也不知道他怎樣受得住風雨和寒冷。大家想不到他居然還有粗獷的見識，還懂得未雨綢繆，躲<sup>1</sup>在乾草堆裏，或者躲在家畜身邊，靠畜生身上的溫暖來禦寒，而這些畜生雖然愚鈍也懂得讓他躲<sup>2</sup>在身邊，並無妨害，不必反對。有時懸崖和樹木讓他躲雨，間或一間乾草棚或穀倉，對他<sup>3</sup>很友善，而他卑謙慣了，也不去計較了。

錯覺愈變愈複雜，實是奇異的。他先是挨戶訪問常給別人推拒，終於得到一個結論，認為他的夥伴雖不在他訪問過的任

1. 露線縫。 2. 漫遊；巡遊。 3. 穀倉。 4. above his consideration 他所考慮不到的。



doors of which he inquired, she might nevertheless be within the sound of his voice. And so, from patient inquiry, he began to call sad, occasional cries, that ever and anon waked the quiet landscapes and ragged<sup>2</sup> hill regions, and set to echoing his thin "O-o-o Phoebe! O-o-o Phoebe!" it had a pathetic, albeit<sup>3</sup> insane, ring, and many a farmer or plowboy came to know it even from afar and say, "There goes old Reifsneider."

Another thing that puzzled him greatly after a time and after many hundreds of inquiries was, when he no longer had any particular dooryard in view and no special inquiry to make, which way to go. These cross-roads, which occasionally led in four or even six directions, came after a time to puzzle him. But to solve this knotty<sup>4</sup> problem, which became more and more of a puzzle, there came to his aid another hallucination. Phoebe's spirit or some power of the air or wind or nature would tell him. If he stood at the center of the parting of the ways, closed his eyes, turned thrice about, and called "O-o-o Phoebe!" twice, and then threw his cane straight before him, that would surely indicate which way to go for Phoebe, or one of these mystic powers would surely govern its direction and fall. In whichever direction it went, even though, as was not infrequently the case, it took him back along the path he had already come, or across fields, he was not so far gone in his

荷一家屋裏；她總該在他呼喚的聲音可以聽到的地方。因此，他不再耐心地詢問，而開始喚出悲慘的斷續的叫聲來，常使周圍寧靜的鄉村爲之驚醒，山岳爲之震撼，他那清朗的「噢，福伴！噢——噢——噢，福伴！」的呼聲，發出回響。這是一種哀惻動人的聲音，雖有幾分瘋狂，因而有許多農人或牧童遠遠地跑來看個究竟，說一聲「賴夫尼特那個老頭子又來了。」

過後一時，經過千百次訪問以後，另一件使他莫知所措的事情，便是他再也看不到什麼特別的庭園，再也沒有特殊的話可以打聽去路。後來，他走到一些交叉路口，有時通達四個甚至六個方向的，便莫知所從了。但爲了解決這個愈來愈莫明其妙的難題，他又有另一個錯覺來幫助。福伴的靈魂，空氣或風或某種自然之力會告訴他怎麼辦。如果他正站在交叉路口的中央，他只要閉上眼，轉身三次，喚兩聲「噢，福伴！」然後把手杖直向前拋，那就可以指引他向那一條路去找他的福伴，要不然，這些神祕的力總有一個會來引路。無論走向任何方向，甚至把他帶回原來的路上去或者經過一些田地，而這種情形又不在少數，他心中總以爲走得沒有那麼遠，還給自己多留些時

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1. ever and anon 時常。 2. 震撼；裂。 3. 雖然。 4. 多節的；難解決的。

mind but that he gave himself ample time to search before he called again. Also the hallucination seemed to persist that at some time he would surely find her. There were hours when his feet were sore, and his limbs weary, when he would stop in the heat to wipe his searred brow,<sup>1</sup> or in the cold to beat his arms. Sometimes, after throwing away his cane, and finding it indicating the direction from which he had just come, he would shake his head wearily and philosophically,<sup>2</sup> as if contemplating the unbelievable or an untoward<sup>3</sup> fate, and then start briskly off. His strange figure came finally to be known in the farthest reaches<sup>4</sup> of three or four counties. Old Reifsneider was a pathetic character. His fame was wide.

Near a little town called Watersville, in Green County, perhaps four miles from that minor center of human activity, there was a place or precipice locally known as the Red Cliff, a sheer wall of red sandstone, perhaps a hundred feet high, which raised its sharp face for half a mile or more above the fruitful cornfields and orchards that lay beneath, and which was surmounted by a thick grove of trees. The slope that slowly led up to it from the opposite side was covered by a rank growth of beech, hickory,<sup>5</sup> and ash, through which threaded<sup>6</sup> a number of wagon-tracks crossing at various angles. In fair weather it had become old Reifsneider's habit, so inured was he

回來找尋，找尋不到再來叫喚。還有一個錯覺也是常有的，那便是他以爲他一定會有一個時候找到她的。有些時刻他覺得腳痛而四肢疲倦，天熱便停下來揩揩他多皺紋的面額，天冷便停下來敲敲手臂。有時，把手杖一拋，看見手杖指着他剛走來的那個方向，他便厭倦而意味深長地搖搖頭，彷彿在思考這種不可信的命運，或者意外的不幸；然後踉蹌踉蹌地走開了。他奇怪的形相，終於在三四個縣裏最僻遠的地方也知名了。老賴夫尼特是一個動人哀憐的人物。他的名聲是廣大的。

在格林州裏，靠近名爲滑脫維爾的一個小鎮，離開那個熱鬧的中等城市四哩路的地方，有一個地點或懸崖，叫做紅岩，是一個紅沙石的峭壁，也許有百呎高，峻削的岩巔聳在那些富饒的玉蜀黍田和菓樹園上面，足有半哩多高，頂上有一個密集的叢林。從對面緩慢而上的一个斜坡，傾蓋着茂盛的山毛櫸，胡桃樹和槐樹，其間貫穿着許多縱橫交叉的車轍。天氣晴和的時候，老賴夫尼特現在過慣戶外生活，已經養成習慣，常在這

1. 皺額。 2. 有哲學意味地。 3. 倔強的；前所未有的。 4. 境界。 5. 胡桃之類。 6. 貫穿；穿樑而過。

by now to the open, to make his bed in some such patch of trees as this to fry his bacon or boil his eggs at the foot of some tree before laying himself down for the night. Occasionally, so light and inconsequential was his sleep, he would walk at night. More often, the moonlight or some sudden wind stirring in the trees or a reconnoitering<sup>2</sup> animal arousing him, he would sit up and think, or pursue his quest in the moonlight or the dark, a strange, unnatural, half wild, half savage-looking but utterly harmless creature, calling at lonely road crossings, staring at dark and shuttered houses, and wondering where, where Phoebe could really be.

That particular lull<sup>3</sup> that comes in the systole-diastole<sup>4</sup> of this earthly ball at two o'clock in the morning invariably aroused him, and though he might not go any farther he would sit up and contemplate the darkness or the stars, wondering. Sometimes in the strange processes of his mind he would fancy that he saw moving among the trees the figure of his lost wife, and then he would get up to follow, taking his utensils, always on a string, and his cane. If she seemed to evade him too easily he would run, or plead, or, suddenly losing track of the fancied figure, stand awed or disappointed, grieving for the moment over the almost insurmountable difficulties of his search.

It was in the seventh year of these hopeless

樣一個樹叢裏作榻，在騎下來過夜之前給自己煎一點豬肉或者煮幾個雞蛋。有時，他斷斷續續的睡得不穩，便只好夜裏起來走路。每逢月光或者樹林裏突起的風聲或者野獸的走動驚醒了他，他更常要坐起來沉思，或者就在月光或黑暗中追尋，於是一個怪不自然的，半瘋狂半野蠻的，却又全然無言的動物，就會在荒涼的路口尋訪，對着黑暗而窗戶緊閉的屋子呆視，同時詫異福伴究竟在什麼地方。

清早兩點鐘光景，地氣收縮時那種特殊的沉靜，總要使他驚醒，這時他雖不走遠去，也會坐起身來，對着黑暗或繁星沉思，不勝詫異。有時他奇怪的心理作用會使他幻想，以為看見他亡妻的人影在樹木中間移動，於是他會走上去追她，拿了一直掛在繩子上的用具和他的手杖。如果她好像很輕捷地躲避他，他便要奔跑，或者懇求，或者突然間失落了她的幻影，會驚駭地或者失望地站住，一時爲了他不勝困難的追尋而懊惱。

這樣渺無希望的巡行，到了第七年，正當和他妻子死的那

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1. 前後不符；斷斷續續。
  2. 探試；巡視。
  3. 昏沉。
  4. 心臟收縮；地氣收縮。

peregrinations,<sup>1</sup> in the dawn of a similar springtime to that in which his wife had died, that he came at last one night to the vicinity of this self-same patch that crowned the rise to the Red Cliff. His far-flung case, used as a divining-rod at the last cross-roads, had brought him hither. He had walked many, many miles. It was after ten o'clock at night, and he was very weary. Long wandering and little eating had left him but a shadow of his former self. It was a question now not so much of physical strength but of spiritual endurance which kept him up. He had scarcely eaten this day, and now-exhausted he set himself down in the dark to rest and possibly to sleep.

Curiously on this occasion a strange suggestion of the presence of his wife surrounded him. It would not be long now, he counseled with himself, although the long months had brought him nothing, until he should see her, talk to her. He fell asleep after a time, his head on his knees. At midnight the moon began to rise, and at two in the morning, his wakeful<sup>2</sup> hour, was a large silver disk shining through the trees to the east. He opened his eyes when the radiance became strong, making a silver pattern at his feet and lighting the woods with strange lustres and silvery shadowy forms. As usual, his old notion that his wife must be near occurred to him on this occasion, and he looked about him

一年差不多的初春時季，有一夜他終於又走到了通達紅岩的坡上同一個地段附近。他逢到最後的交叉路口便用作占卜棒的那根手杖，遠遠一拋，便引他到了這裏。他已經走了許多哩路。已是深夜十時以後，身體非常疲倦。少吃多走使他的形相變得大非昔比，祇剩一個影子了。現在支持他的，已不是體力而是精神的耐力。這一天他幾乎沒有吃什麼，此刻精疲力竭，便在黑暗中坐下來休息，可能的話便睡一下。

說也奇怪，這一回他混身有一個奇異的意識，感到他妻子就在附近。他勸解自己，以為雖然長年長月的追尋並無結果，這一回却不久可以看見她，跟她說話了。過了一會，他睡着了，頭靠在膝上。午夜，月亮上升，清早二時，也就是他常常驚醒的時刻，已變成一個大銀盤，穿過樹梢照着東方。他睜開眼來，月光強烈，在他腳邊映出一個銀色的模型，用奇異的光芒照着樹林，射出一些銀輝色的暗影。他如慣常一般，這一回又以為他的妻子一定在近邊，於是他用着思考的預感的眼光向四周環

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1. 遠遊。 2. 時常驚醒的。



with a speculative, anticipatory<sup>1</sup> eye. What was it that moved in the distant shadows along the path by which he had entered — a pale, flickering will-o'-the-wisp<sup>2</sup> that bobbed gracefully among the trees and riveted<sup>3</sup> his expectant gaze? Moonlight and shadows combined to give it a strange form and a stranger reality, this fluttering of bog-fire<sup>4</sup> or dancing of wandering fire-flies. Was it truly his lost Phoebe? By a circuitous<sup>5</sup> route it passed about him, and in his fevered state he fancied that he could see the very eyes of her, not as she was when he last saw her in the black dress and shawl but now a strangely younger Phoebe, gayer, sweeter, the one whom he had known years before as a girl. Old Reifsneider got up. He had been expecting and dreaming of this hour all these years, and now as he saw the feeble light dancing lightly before him he peered at it questioningly, one thin hand in his gray hair.

Of a sudden there came to him now for the first time in many years the full charm of her girlish figure as he had known it in boyhood, the pleasing, sympathetic smile, the brown hair, the blue sash<sup>6</sup> she had once worn about her waist at a picnic, her gay, graceful movements. He walked around the base of the tree, straining with his eyes, forgetting for once his cane and utensils, and following eagerly after. On she moved before him, a will-o'-the-wisp of the spring, a little flamed above her

視。在遠遠的影子中間，沿着他進來的小路移動的是什麼——一個灰白的鬼火一般的東西在樹木中間溫雅地跳動，使他隨着眼睛等待的究竟是什麼？月光和暗影混在一起，使這個東西更顯得奇形怪狀，更像真實，像野火一般飄動，也像飛螢一般跳蕩。這真是他失掉了的夥伴嗎？牠迂迴曲折地繞過了他，在他狂熱的心情中，他以爲連她的眼睛也看得見，而且不像他前次見她穿黑衣黑圍巾的那個樣子，而像是一個更年青的夥伴，更快樂，更可愛，正是他早年所認識的少女時代的夥伴。老賴夫尼特起身來。這幾年來，他一直期待着，夢想着這個時刻，現在他看見了這個幽光在他面前輕盈地跳動，他一隻瘦手插在灰白的頭髮裏，疑問似地窺視着她。

突然間，他多年來第一次感到了她少女般的豐姿，正如他少年時代認識她的一樣，和悅可親的微笑，棕色的秀髮，有一次郊遊間她戴過的藍色腰帶，輕盈優美的舉動。他繞着樹根走了一遍，緊張着眼睛，一時忘了他的用具和手杖，急切地追尋她。她總往他前面移動，好像春天的鬼火，頭上面小小的一圈

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1. 預想的；期望的。 2. will-o'-the-wisp 鬼火。 3. 使集中。 4. bog-fire 野火。 5. 迂迴曲折的。 6. 腰帶；飾帶。

head, and it seemed as though among the small saplings<sup>1</sup> of ash and beech and the thick trunks of hickory and elm that she signaled with a young, lightsome hand.

"O Phoebe! Phoebe!" he called. "Have yuh really come? Have yuh really answered me?" And hurrying faster, he fell once, scrambling lamely to his feet, only to see the light in the distance dancing illusively<sup>2</sup> on. On and on he hurried until he was fairly running, brushing his ragged arms against the trees, striking his hands and face against impeding<sup>3</sup> twigs. His hat was gone, his lungs were breathless, his reason quite astray,<sup>4</sup> when coming to the edge of the cliff he saw her below among a silvery bed of apple-trees now blooming in the spring.

"O Phoebe!" he called. "O Phoebe! Oh, no, don't leave me!" And feeling the lure of a world where love was young and Phoebe as this vision presented her, a delightful epitome<sup>5</sup> of their quondam<sup>6</sup> youth, he gave a gay cry of "Oh, wait, Phoebe!" and leaped.

Some farmer-boys, reconnoitering this region of bounty and prospect some few days afterward, found first the tin utensils tied together under the tree where he had left them, and then later at the foot of the cliff, pale, broken, but elate,<sup>7</sup> a molded smile of peace and delight upon his lips, his body. His old hat was discovered lying under some low-growing saplings<sup>8</sup> the twigs

火籃，看來好像她在榛樹山毛櫸的小樹以及胡桃樹與山樺樹叢的樹桿中間，用一隻年青的輕手在招呼。

「噢，福伴！福伴！」他叫道。「你真的來了麼？你真的答應了我麼？」於是，他跑得更快，跌了一交，混身撲倒在腳跟前，但見遠遠那個幽光神祕地飄去。他繼續趕向前去，幾乎奔跑起來，衣袖襤褸的手臂擦着樹木，雙手和面臉撞着擋路的樹枝。他的帽子已經不見，胸口透不過氣來，神志昏迷，到了懸崖的邊上，他看見她在崖下正當春花盛放的蘋果樹林裏，好像在一座銀輝色的牀裏。

「噢，福伴！」他叫道。「噢，福伴，不要離開我！」於是，他見一個充滿青春的愛情的世界就在眼前，而福伴正如她的幻象所表現，顯然是他倆以往少年時代的美妙的象徵，便突感誘惑，歎呼一聲「噢，福伴，等一下！」跳了下去。

幾天以後，有幾個農家的孩子，到這個富產的風景區來踏勘，先找到那些洋鐵器皿，就在他留下的那顆樹下，還是捆在一起的，後來在懸崖的底下發見他的身體，面色蒼白，肢體破綻，却露着得意揚揚的神氣，嘴唇上還裝着和平與歡喜的微笑。他的舊帽子發見於幾株矮小的幼樹底下，被枝條所掩蔽着。

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1. 幼樹。
  2. 幻景似的。
  3. 阻擋的。
  4. 入歧途；失常。
  5. 縮圖；縮影；象徵。
  6. 往昔的。
  7. 昂然自得。

of which had held it back. No one of all the simple population knew how eagerly and joyously he had found his lost mate.

那些頭腦簡單的居民，沒有一個知道他是多麼熱切多麼  
高興地找到了他失掉了的夥伴。



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Theodore Dreiser:

Married

婚 後

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