

# 英文小叢書

## 散文詩選



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英文小叢書之一

散文詩選 上冊

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## 小 引

波德萊爾 (Charles Baudelaire), 法國詩人，生於一八二一年，死於一八六七年。爲近代‘頹廢派’的大師。他以細磨細琢的筆寫出幻滅的靈魂之真實的經驗，充滿了病態之美。所著除批評和翻譯外只有‘惡之華’詩集一卷及‘散文小詩’和‘人工之樂園’各一卷。誠如某批評家所云，他的著作的大部份頗不適於一般青年的誦讀，但這裏所選的一些散文詩是較

少毒味的。其文字之精鍊實屬不可多得，而英譯者 A. Symons 之譯此蓋亦煞費苦心云。

再，散文詩本已全譯出，將以原來的題名‘巴黎之煩惱’ (Spleen de Paris) 出版，現在北新印刷中。

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**THE STRANGER**

(散文詩選上)

I

THE STRANGER

“Whom do you love best, enigmatical man, tell me? Your father, your mother, your sister, or your brother?”

“I have neither father, nor mother, nor sister, nor brother.”

“Your friends?”

“You use a word whose meaning is thus far unknown to me.”

一

## 外方人

“請問，你謎的人，你最愛誰？  
你的父親，你的母親，你的姊妹，  
還是你的兄弟呢？”

“我沒有父親，也沒有母親，也  
沒有姊妹，也沒有兄弟。”

“你的朋友罷？”

“你用的這個字，直到現在，在  
我是不知道它的意義。”



“ Your country ? ”

“ I do not know in what latitude it is situated. ”

“ Beauty ? ”

“ Willingly had I loved Beauty, Goddess and Immortal. ”

“ Gold ? ”

“ I hate it as you hate God. ”

“ What, then, do you love, extraordinary stranger ? ”

“ I love the clouds, the clouds that pass, eternally, the marvellous clouds. ”

## II

### THE DESPAIR OF THE OLD WOMAN

The little shrivelled up old woman rejoiced when she saw the pretty child whom everyone adored and strove in every way to charm,—this pretty being as frail as was the

“你的國家？”

“我不知道它所在的是什麼緯度。”

“美呢？”

“我很願愛她，那不朽的女神。”

‘黃金呢？’

“我憎惡它如同你們之憎惡你們的上帝。”

“然則，你究竟愛的什麼呢，你怪僻的浪人？”

“我愛那雲，那飄蕩的雲，永遠地，奇異的雲。”

## 二

### 老婦人之失望

一個皮膚皺縮的小巧的老婦人高興起來：她看見了這個爲盡人所痛愛而且競相取悅的漂亮的小孩子哩，——這個小東西，如同那小巧的老婦人一樣地脆弱，一樣地沒有

little old woman herself, as toothless, as devoid of hair. And she came closer, that the child might see the joy in her face, and laugh with her. But the terrified child struggled under the caresses of the little decrepit old woman, and filled the house with his yelpings. Then the old woman retired into her eternal solitude, and she wept in a corner, saying to herself : “ Ah ! for us, miserable old females, the time has passed when we could please, when we could please even the innocent ; and now we terrify the little children we want to love. ”

### III

#### A JESTER

It was the explosion of the New Year ; a chaos of mud and snow, traversed by a thousand coaches, shining with toys and with sweets,

牙齒，一樣地沒有頭髮。她更走近些，心想這孩子可以看出她的面上所現出的歡喜而同她嬉笑。但是這孩子驚愕了，掙扎於這小巧的衰殘的老婦人的撫抱之下，而且使這房子裏充滿了他的尖叫。於是這老婦人只得退回於她的永遠的孤寂中，而且躲在牆角裏哭了，對着她自己說道：“唉！在我們，可憐的老女人們，時候是已經過去了，想當年我們能夠取媚於人，我們甚且能夠取媚於那些不知事的孩子們哩；而現在，我們竟使得我們所要親愛的小孩們都害怕了。”

### 三

## 戲謔者

是新年的熱鬧時節；雪與泥，  
一片狼藉，有成千成萬的馬車來

swarming with cupidity and with despair; the official delirium of a great City, enough to trouble the imagination of the serenest of hermits.

In the midst of this hubbub and of this tumult, an ass was trotting rapidly, harassed by a lout who flourished a whip.

As the ass was about to turn the angle of a pavement, a handsome passer-by, gloved, cruelly cravatted, with patent leather boots, imprisoned in newly bought clothes, bowed ceremoniously before ~~the~~ the humble beast, and said to it, as he raised his hat: "I wish you a happy New Year!" Then he returned to I know not what comrades of his with a fatuous air, as if he wanted them to add their approbation to his own contentment.

The ass never saw this fine jester, but went on trotting zealously to

往，帶着一些發光的玩具和糖菓，熙熙攘攘，都是貪求或絕望；這大都會的照例的瘋狂，實足以擾亂那最恬靜的隱士之冥想。

在這種喧囂和擾攘之中，一隻驢兒匆匆地奔跑着，被驅使於一個粗漢，他揮着一根鞭兒。

當這驢兒正要轉角去的時候，一個闊綽的路人——帶着手套，癰腫地圍着圍巾，穿着新式的皮靴，包裹於嶄新的衣服中，——恭恭敬敬地對着這畜牲鞠躬，而且脫下帽來，對它說道：‘我祝賀你新年幸福！’於是他便回轉到我所不知的他的什麼同伴中去了，帶着一種傻樣子，彷彿他想要他們於他自己的得意之上再加以他們的讚美。

這驢兒並沒有看見這個伶俐的戲謔者，却只管熱忱地跑着，往它

where its duty called it.

As for me, I was seized suddenly by an incommensurable rage against this magnificent fool, who seemed to me to concentrate in himself the entire wit of France.

#### IV

### THE MADMAN AND THE VENUS

What a wonderful day! The vast park swoons under the burning eyes of the sun, as youth swoons under Love's domination. The universal ecstasy of things is inarticulate; the very waters seem to sleep. So different from our human feasts is this silent orgy! One would say that an everincreasing light made inanimate things glitter; that the excited flowers burned with the desire to excel the blue of the sky by the

的職務所規定的地方去。

我呢，我心裏突然地發生了一種無可比擬的憤怒對於這個闊綽的混蛋：我覺得他在他一身中萃集了全法蘭西的鬼聰明。

#### 四

### 瘋人與維娜絲

是多麼希奇的天氣！廣大的公園暈眩於太陽的熾烈的光耀中，有如青年之昏迷於情愛的勢力下。萬物之騰歡是沒有言說的；就是水波也似乎入睡了。是如此地異於人類的宴會呵，這種無聲的酣宴！看起來，你不免要說，有一種時時增長的光燄使一切無生之物都煥然生光了；你將說，那些興奮的花朵，懷着燃燒的熱情，要以它們的色彩之炫耀壓倒那天色之青蒼哩，而且那



energy of their colours, and that the heat, making visible the perfumes, caused them to rise like smoke towards a star.

Nevertheless, amidst this universal rapture, I see an afflicted being.

At the feet of a colossal Venus,<sup>1</sup> one of these artificial fools, one of these willing clowns, whose chief business it is to make Kings laugh when Remorse and Ennui obsess them, made more hideous by a ridiculous and bizarre costume and wearing a fool's cap and bells, is huddled against the pedestal and lifts his weeping eyes towards the immortal Goddess.

And his eyes say: "I am the lowest and the most lonely of men, deprived of love and of friendship, and thus inferior to the lowest of the

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1. Venus ; 愛與美之女神。

熱力，竟使那些撩亂的芳香隱約可見，使它們騰起，如同輕煙，飛向杳冥中去。

但是，在這萬物同骸中，我看見一個傷心的人兒。

在那偉大的維娜絲石像的腳下，一個假裝的獸子，——即那些志願的丑角們中之一個，他們的職業是使‘王孫’們發笑，當‘愁苦’和‘煩悶’祟害着他們的時候，——他，怪刺眼的穿着一套可笑的光怪的衣服，戴着一頂小丑帽和一些鈴子，蜷縮着，倚着那石基，抬起他的含淚的眼睛，望着那不朽的女神。

他的眼睛說道：‘我是人類中最卑屈而且最孤寂的呵，被剝削了情愛和友誼；這樣，竟不如那最低等的禽獸哩。然而我，一樣地，是生

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animals. Nevertheless, I, too, was born able to fathom Immortality and feel Beauty! Ah! Goddess! pity my sadness and my delirium!"

But the implacable Venus gazes out of marble eyes at I know not what, in the distance.

## V

### THE DOG AND THE FLASK

"My beautiful dog, my dear dog, my good bow-wow, come and sniff an excellent perfume I have just bought from the best perfumer in the City."

The dog, wagging his tail, which is, I believe, the sign in these poor beings which corresponds to one's smile and one's laughter, approaches and with his wet nose curiously sniffs the uncorked flask; then, suddenly recoiling with fright, he barks at me reproachfully.

來便能夠探究永久之祕而且能夠感覺‘美’呀！唉！女神呵！可憐我的悲苦和我的狂亂罷！”

但是那毫不動心的維娜絲，望望然以那雙大理石的眼睛，凝視着遠處——我所不知的或物。

## 五

### 狗與瓶

‘我的好狗，我的寶貝，我的小啞啞，來，嗅一嗅我剛纔從城中優等香料店裏買來的這一種頂上的香水罷。’

這狗，搖着他的尾巴，這，我知道，是這種可憐的生物的一種表示以代替微笑或大笑的——他便走近前來，用他的濕潤的鼻子欣然地嗅着這出了塞的瓶子，但是，突然驚惶地後退，他對我吠起來，彷彿是埋怨我哩。

“Ah! miserable dog, if I had offered you a package of excrement, you would have sniffed it with delight and perhaps would have devoured it. Thus, you yourself, unworthy companion of my sad life, are like the public, to whom one must never offer those delicate perfumes that would exasperate it, but only carefully chosen sweepings.”

## VI

### THE EVIL GLAZIER

There are natures which are purely contemplative and wholly unfit for action, which, nevertheless, under a mysterious and unknown impulse, act sometimes with a rapidity of which they would never have considered themselves capable. He who, for instance, fearing to find in his porter's lodge some vexatious missive,

‘唉！可憐的畜牲，如果我給你一包屎，你一定會歡歡喜喜地嗅，也許會一口就把它吞了哩。這樣看來，你，我的悲苦生活之鄙賤的伴侶呵，你好比是那班俗衆，人決不可把微妙的香水貢獻給他們，那是會激惱他們的，頂好給他們一些隨時檢集的污穢呵。’

## 六

### 倒霉的玻璃匠

有些人的性情是純粹適於‘思’而完全不宜於‘行’的，但是，有時爲一種神祕的不可思議的衝動所激迫，却會突兀地發作起來，連他們自己也不曾想到他們自己會這樣哩。他，譬如說罷，恐怕在門房裏遇着什麼窘人的事，便顯着猥意的樣子在門外

wanders in a cowardly fashion for a whole hour in front of his door without daring to enter; he who keeps a letter for two weeks without opening it; or he who after six months is still undecided on a step which should have been taken a year earlier. Such men sometimes feel themselves brusquely propelled into action by an irresistible force, like an arrow shot from a bow. The moralist and the doctor, who pretend to universal knowledge, cannot explain from whence so mad an energy suddenly springs in these idle and voluptuous souls, nor how, incapable of accomplishing the simplest and most necessary things, they find at a given moment a glorious courage for the execution of the most absurd and often the most dangerous actions.

One of my friends, the most inoffensive dreamer who ever existed, once set a forest on fire so as to see,

彷徨整個鐘頭而不敢進去；他，把一封信收上兩星期而不去拆它；或者他，到了六個月之後還是沒有決定動身；雖則他是應當在一年之前就要走的。這樣的人們有時覺得他們自己突然地被一種不可抵抗的力所激迫而發爲動作，好比箭從弦上發射出來。自以爲無所不知的那班道德家和學問家，也不能說明這樣狂暴的力由何而來，竟突然地發作於這些嬉佚的荒淫的靈魂中；亦不能說明他們既無本領去做那最簡單而且最切要的事，怎麼在某一頃刻會有一種奮發的勇氣而幹出那些最荒謬而且往往最危險的事情來。

我的一個朋友——他是從來所未有的一個最不惹事的夢想家——曾經有一回將一所樹林放起火來，



he said, whether the flames would spread as rapidly as people generally asserted. Ten times over<sup>1</sup> the experiment failed ; but, at the eleventh, it succeeded far too well. Another lighted a cigar while standing next to a powder barrel, *in order to see, in order to know, in order to tempt destiny*, to prove his own energy, to gamble, to know the pleasure of anxiety, for no reason whatever, out of caprice, out of idleness. This is a kind of energy which is caused by weariness or by day dreams ; and those in whom it manifests itself so obstinately are, in general, as I have said, the most indolent and the greatest dreamers. Another, timid to the point of lowering his eyes before those who glance at him, and who has to muster what remains to him of will in order to enter a café or stop at the box office of

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1. Ten times over: 反覆地十次 (over

爲的是，他說，要看那火燄的蔓延是否會如人們通常所說的那麼快。反覆地有十次，那試驗是失敗了；但是，在第十一次上，那纔很痛快地成了功。另外還有一個朋友，他站在一個火藥桶邊，燃起他的雪茄烟來，‘爲的是要看，爲的是要知道，爲的是要試運氣，’以顯他自己的本領，以和人家打賭，以嘗味那種‘忐忑’的樂趣，此外別無理由——由於妄誕，由於嬉佚而已。這種勇氣是‘無聊’或幻想的產物；所以最緊迫地爲它所激發的人，大都是如我所說過的那班最懶怠，最特殊的夢想家。還有一個朋友，他怯懦的至於低下他的眼睛於那些警視他的人們之前，他必定要極力抖擻他所僅有的一點精神才敢走進咖啡店或走

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——with repetition)。

a theatre where those who hand him the tickets seem to be invested with the majesty of Minos, of Æacus and Rhadamanthus,<sup>1</sup> will suddenly fall on the neck of an old man passing near him and embrace him enthusiastically before an astonished crowd. Why? Because—because his physiognomy<sup>2</sup> was irresistibly sympathetic to him? Perhaps; but it is more legitimate to suppose that he himself would not be able to say why he had done it.

I have more than once been the victim of these crises and of these impulses that appear to be the action of malicious Demons that possess us and, unknown to ourselves, make us accomplish their most absurd desires.

One morning I got up feeling bad-tempered, sad, worn out with

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1. Minos, Aeacus, Rhadamanthus: 陰司三判官。

近戲院的售票處(那些售票員，在他看來，似乎都擺出了那‘陰司三判官’的架子哩)；像這樣的他，往往在稠人廣衆之中，會突然地攀住一個在他身邊走過的老頭兒而且極其親熱地擁抱他，不管旁人怎樣地驚訝。爲什麼緣故呢？因爲——因爲那人的容貌是不可抵抗地動了他的哀憐麼？也許是罷；但是，更合理些，還不如說：連他自己也會不能夠說明爲什麼他做出這種事來。

我曾經不止一次遭殃於這種種危機和種種衝動，彷彿有一些邪魔在那裏作怪，他們佔據我們的心，而且，連我們自己也不知道，使我們奉行他們的最荒謬的意念。

有一早晨，我起來，覺得不暢

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### 2. Physiognomy: 容貌。

extreme weariness, driven, as it seemed to me, to do something wonderful, to commit some astonishing crime ; and I opened the window, alas !

(Take heed, I beg, of this fact, that the spirit of mystification which, in certain people, is not the result of overwork, or of a combination, but of a fortuitous inspiration, seems by the intensity of the desire, to be part of that state of mind which doctors call hysteria and people more thoughtful than doctors, demonism,<sup>1</sup> and impels us, unresisting, to commit many dangerous and unconventional actions.)

The first person I saw in the street was a glazier whose piercing and discordant cry came to me from the pavement below, through the foul and heavy atmosphere of Paris. It

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1. Demonism: 魔鬼精神; 邪氣。

快，悽楚，無聊極了，彷彿有什麼逼着我去做點什麼奇事，去犯一種驚人的罪；於是我打開窗來，唉！

（請列位注意：這種‘異想天開’的精神，在某些人，並非費力或集思的結果，而是由於意外的‘烟士披里純’；因其激力之強，似乎有幾分是醫生們所稱為‘歇斯迭里亞’而比醫生們較為深思的人所稱為‘邪氣’的那種心性，它激迫我們毫不自主地去做好些危險的反常的事。）

第一個人我看見在那街上的，是一個玻璃匠，他的刺耳的不諧和的叫聲從那下面傳來，透過巴黎的那種惡濁的沈重的空氣。我說不出

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would be impossible for me to say why at the aspect of this poor man I was seized with a hatred at once sudden and despotic.

“Halloa! Halloa!” I shouted, calling to him to mount the stairs. At the same time I reflected, not without some gaiety, that the room being on the sixth floor, and the staircase very narrow, the man was bound to experience some difficulty in climbing up all those stairs and would knock the corners of his fragile freight against various obstacles.

At last, he appeared; I examined curiously all his panes of glass, and I said to him: “What! You have no coloured glass? Rose, blue, magical glass, glass worthy of Paradise? What impudence! How dare you wander about in poor neighbourhoods without glass through which one may see some beauty in life!” And I pushed him violently in the direction

爲什麼我一見到這個可憐人便立即發出一種恨心，突然的而且急切的。

‘喂！喂！’我喊着，教他上樓來。同時我想着，不無愉快之感，心想我的住房既在第六層樓上，而且那梯級又很窄狹，這傢伙上來定會經過一些困難，而且在好些處所難免不扯壞他的那種脆薄的貨品哩。

終於，他來到了。我把他所有的玻璃一塊一塊地仔細看過，於是我對他說道：‘怎麼！你沒有彩色的玻璃麼？紅的，藍的，奇巧的玻璃，配得上神仙世界的那種玻璃？多麼大的狗膽呀！你怎麼竟敢在陋劣的街巷裏來往而沒有那種足以看出人生之美妙的玻璃呵！’於是我狠狠地將他一推，推向那梯邊，他便



of the staircase, where he stumbled, grumbling.

I went over to the balcony and took up a little flowerpot, and when I saw the man just outside the door, I let fall my war engine on the outer edge of his hooks, and the shock making him fall backward, he somehow managed to break under his poor back what remained to him of his itinerant fortune, and it sounded like the bursting of a crystal palace shattered by lightning. Intoxicated with my folly, I shouted at him furiously: "Life is beautiful! Life is beautiful!"

These nervous jests are not without peril, and one often pays dear<sup>1</sup> for them. But what matters an eternity of damnation to one who has found in a second an infinite joy?

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1. To pay dear—to suffer a severe

東倒西歪地下去了，咕嚕着。

我就走到那窗外的平台上，拿起一只小花鉢，而且，當我看見那傢伙剛到門外的時候，我就把我的武器丟下去，正落到他的肩角上，這一驚便使他跌倒，而他所有的那些行貨都碰碎了，那聲響真好比一座水晶宮被雷轟倒了那樣的鏗鏘哩。這一來真痛快極了，我向他狂叫着：‘人生真妙呀！人生真妙呀！’

這種發神經病似的惡作劇並不是沒有危險的；往往自己大吃其虧。但是，如果你於一剎那中感到了一種無限的快樂，即使永世受苦又有什麼關係呢？

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penalty. 受嚴重的懲罰

VII  
AT ONE O'CLOCK IN THE  
MORNING

At last I am alone. I hear no longer the noise of the belated and weary vehicles. For some hours we shall possess silence, if not repose. At last! The tyranny of the human face has disappeared; I suffer only from my own loneliness. At last! I can relax in a bath of shadows! First, a double turn of the key in the lock. It seems to me that this turn of the key will intensify my solitude and will strengthen the barriers that now separate me from the world.

Horrible life! Horrible city! Let us recapitulate our day: having seen several men of letters, one of whom asked me if one could go to Russia by land (he probably thought that Russia was an island): having

## 七

### 早上一點鐘

好了！這可太平了！就是那稀少的疲倦的車馬聲也沒有聽到了。至少我可以有幾點鐘的寂靜，即使並非安閑。好了！那些難堪的面孔已不見了；即使苦惱着，總還是我獨自一個人在這裏。好了！我可以悠然地沈浸於陰暗中！第一件事，使勁地把鑰匙扭兩下，把門鎖好。我覺得鑰匙這樣地一扭似乎可以加強我的幽寂，而且可以使此刻給我隔離了世界的那些屏障更結實些哩。

難堪的生活！難堪的都城！且讓我結算我的這一天的事情罷：會見了幾位文學者，其中有一個問我們是否能夠由陸路往俄羅斯去(他大

disputed handsomely with the Editor of a magazine who answered every objection by saying: "This is the opinion of decent people," which implied that all other magazines are edited by rascals; having greeted twenty people of whom fifteen were unknown to me; having shaken hands in the same proportion, and that without having taken the precaution to buy gloves; having gone during a shower, to the rooms of a dancing-girl who wanted me to design for her a costume of *Vénustre*; having tried to court the favour of the Manager of a Theatre, who said as he ushered me out: "Perhaps you ought to call on Z: he's the heaviest, the stupidest and the most celebrated of all my playwrights; with him you might perhaps come to some understanding. Go to see him, and then we shall see"; having boasted (why?) of several villainous actions I had never

概以爲俄羅斯是一個海島哩)；……和一個雜誌的主撰者頗客氣地爭論了一番，他對於各種反駁的論調總是用這麼一句來回答：‘我是就正經的人立論，’這意思就是說其他一切刊物都是一些流氓主撰的了；……應酬了二十來個人，其中有十五個是於我不相識的；……和這同樣多的人握過手，這却是不會預先買了手套來防備的呀；……微雨中到一個跳舞的姑娘的房子裏坐了一會，她要我給她擬定一種服裝的式樣；……和一個劇場經理接洽了一番，他送我出來時說道：‘你頂好去訪一訪Z君罷，他是我所有的劇作家中最蠻，最拙，而又最受歡迎的；你和他大概可以說得上。去見他罷，那時我們可以再看；——對人誇耀了(爲什麼呢?)幾種缺德的行爲，

committed, and having in a cowardly fashion denied certain other misdeeds that I accomplished with joy, an offence of boasting, a crime against human respect; having refused a simple favour to a friend, and having given a recommendation to a perfect knave: oh! what a relief to have finished with all that!

Discontented with myself and discontented with everyone, I should like to redeem myself and feel a little pride, in the silence and solitude of the night. Souls of those I have loved, souls of those I have sung, fortify me, sustain me, remove from me the lies<sup>1</sup> and the corrupting vapours of the world, and you, Lord, my God! grant me the grace to fashion a few beautiful verses which will prove to me that I am not the lowest of men, that I am not inferior

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1. Lie: 迷妄, 迷障。

其實我並沒有做過那些事的，而對於我曾經高興做過的幾件醜事，因為有損體面，我却又憤然地予以否認了；……拒絕了一個朋友很小的請求，却又給一個混蛋寫了一封介紹信；哦，感謝蒼天！這一切總算完了。

討厭我自己而又討厭一切人，我，在這深夜的寂靜和幽穩裏，倒很想搔拔我自己，而且覺得一點驕傲了。我從來所愛的那些人的靈魂，我從來所歌咏的那些人的靈魂呵，保佑我，護持我，給我驅除這世界的迷妄和那些烏煙瘴氣罷；而且你，主呵，我的上帝呵！請賜予我這種恩惠罷：讓我作出幾行絕妙的詩句，足以給我證明我自己並不是人類中最劣者，證明我自己並不

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to those I despise.

## VIII

### THE OLD MOUNTEBANK

Everywhere the holiday crowd rolled about, made merry, and scattered in all directions. It was one of those days of ceremony to which mountebanks, acrobats, lion-tamers and wandering tradesmen, wearily look forward<sup>1</sup> in the hope that they will make up for the bad seasons of the year. On such days as these it seems to me that the people forget everything, sorrow and work; they become like children. For the young it is a day of freedom, with the horror of school dismissed for twenty-four hours. For the old it is an armistice concluded with the

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1. To look forward: 期望。

下於我所厭惡的那班東西呀。

## 八

### 老浪人

是慶祝的節日，到處都有羣衆遊行着，熱鬧着，紛紛地擾攘着。這麼種節日是一班浪人們所盼望的——例如走索者哪，耍獅子把戲的哪，小販子哪——爲的是希望他們可以補救這一年的生意。在這樣的日子，我覺得人們都忘却了一切，憂愁和勞苦；他們變得像小孩子似的。在那班少年人，這是自由的日子，因爲在這廿四小時中是沒有上課的苦事了。在那班老年人呢，這是和人世的苦孽暫時絕緣的一天，

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malevolent powers of life, a respite from the universal struggle and strife. Even the man of the world and the man concerned with spiritual labours escape with difficulty the influence of this public festivity. They unwillingly absorb their share of this carefree atmosphere. As for me, like a true Parisian, I never fail to make a tour of the booths that are so joyously decorated on these days of official celebration.

The competition between the booths was, in fact, formidable; they howled, bellowed, bawled. There was a medley of cries, of brass detonations and of the explosion of fireworks. The grotesques and the Jocrisses<sup>1</sup> convulsed the features of their tanned faces, hardened by the wind, the rain and the sun. With the self-possession of actors sure of the effect, they

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1. Jocrisse : 儂傢伙, 小丑。

使大家的辛勤和奮鬥得到休息。就是那班功利場中的人以及那些從事於精神工作的人，都難免這種‘萬衆矚目’的影響。他們不由自主地各如其份地吸收着這種忘憂的空氣。我呢，如同道地的‘巴黎老’那樣，屆時總免不了去參觀在這公眾慶祝日臨時搭起來的那些炫耀的棚子和貨攤。

這些貨攤間之彼此的競爭，簡直是令人出驚的；他們吼着，號着，吶喊着。那裏是叫聲，銅器的敲打聲和花炮的爆裂聲，鬧成一團。那些耍把戲的小丑們皺動着他們的襍色的臉(這，不用說，是由於日曬雨淋的緣故)。從容自在的，如同那些腦有成竹的戲子一樣，他們彼此調弄着滑稽的言辭和謔語，簡

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bandied witty phrases and jests, as solid and as ponderous as Molière's<sup>1</sup> comedy. The Hercules,<sup>2</sup> proud of the enormity of their limbs, with hardly any foreheads or skulls, rather like apes, strutted about majestically in tights that had been washed for the occasion only the night before. The dancing-girls, lovely as fairies or as princesses, jumped and skipped under the fire of the lanterns which covered their skirts with sparks.

All was light, dust, cries, joy, tumult; some spent, others earned; both equally joyous. Children clung to their mother's petticoats in order to obtain a sugar-stick, or climbed on their father's shoulders to have a better view of some juggler as dazzling as a god. And pervading all, dominating the perfumes, was the

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1. Molière (1622—1673) 法國的諷刺劇作者。

勁的而且耐人尋味的如同莫理哀的喜劇一般。那些力士們，驕傲於他們的四股之粗大，腦兒癱腫的幾乎看不見額頭或天靈蓋，穿着緊身袴（這是專為這種盛典而新近洗過的），大搖大擺，有不可一世之概。那些舞女們，漂亮的如同天仙或公主似的，跳蕩於那些燈火之下，那光耀閃映着她們的舞裳。

滿場都是光輝，灰塵，叫喊，嬉笑，擾攘；有的是用錢，有的是賺錢；總之都是一樣快快活活的。孩子們緊牽着她們的母親的衣裳，為的是要買糖吃，或者他們就爬到他們的父親的肩上去，為的是要更分明地觀看那神通廣大的魔術家。而到處彌漫，壓倒一切香氣者，是

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2. Hercules：希臘神話中之勇士，此處即言大力士。

odour of the frying-pan which seemed to be the incense of this feast.

At the end, at the extreme end, of the row of booths, as if, shameful, he had exiled himself from all these splendours, I saw a poor mountebank, bent, broken down, decrepit, a ruin of a man, with his back against one of the posts of his shed; a shed more miserable than that of the most brutalized savage, and the distress of which two smoking and guttering candles made even more evident.

Everywhere, joy, profit, debauch; everywhere the certainty of bread for the morrow; everywhere the frenzied explosion of vitality. Here, absolute misery, misery made more horrible for being wrapped in rags whose contrasting patches, the result rather of necessity than of art, produced a comical effect. The miserable man did not laugh! He neither wept nor danced, nor gesticulated,

那油炸鍋的氣味，而這油炸鍋就彷彿是這種紀念會中的香爐哩。

在那盡頭處，在這些貨攤和游戲棚的行列盡頭處，我看見一個可憐的浪人，彷彿是，害羞似的，使他自己遠離這一切熱鬧，佝僂着，老態龍鍾，衰殘不堪，背兒靠着他的棚子的支柱；這茅棚比那最崙暗的野人所住的更可憐些，而且有兩支冒煙的殘燭使得這茅棚的淒涼更其顯然了。

到處是，行樂，牟利，浪蕩；到處是，無憂無慮；到處是，興致勃勃。這裏呢，絕對的淒涼，這淒涼，因衣服之襤褸而更見其刺目，那些不同的布片，不是由於藝術的配合，而是由於必然的事實之結果，弄成了一種可笑的樣子。這可憐的人兒却並不會笑哩！他也不流淚，也不歡躍，也不動，也不叫



nor cried ; he did not sing a gay or a sorrowful song ; nor did he beg. He was mute and motionless. He had given up ; he had abdicated. His destiny was done.

But how profound, how unforgettable the glance he cast over the crowd and on the lights, whose moving flood stopped a few steps from his repulsive misery ! I felt my throat seized by the terrible hand of hysteria, and it seemed to me that my eyes were blinded by those rebellious tears they would not surrender.

What could I do ? Of what use would it be to ask the unfortunate man what curiosity, what marvel he had to show in that stinking darkness, behind his ragged curtain ?

Indeed, I dared not : and though the reason for my timidity may make you laugh, I confess that I feared to humiliate him. I had just resolved

戒：他不曾唱一曲開心的或傷心的歌；他也不懇求。他沉默着而且毫無舉動。他是已經拋棄一切了；他是已經退縮了。他的運氣是完了。

但是多麼深沈，多麼明銳，他向着這人羣和燈彩所放射的那種眼光呵！——那萬頭攢動的人海隔他的難堪的苦景不過幾步遠哩。我覺得我的喉頭似乎爲那可怕的‘歌斯特里亞’的魔手所扼住，而且我覺得我眼睛是被那不遵命的眼淚所蒙住了。

我可能怎麼辦呀？去詢問這個不幸的人有什麼寶貝，有什麼把戲他要在那薰臭的黑暗中，在他的破爛的幕布之內顯示於人的麼，——這詢問又有什麼用處？

實在，我不敢問：而且，雖則我之所以不敢的原故也許會使你們發笑罷，我老實說我是恐怕失了他的面子。我正已決定我經過那裏的

to put some money on the counter as I passed, hoping that he would divine my intention, when a sudden wave of movement in the crowd, caused by I know not what disturbance, carried me away from him.

And, on my way back, obsessed by this vision, I tried to analyse my sudden sorrow, and I said to myself: "I have just seen the picture of an old man of letters who has outlived the generation which he amused with his brilliance; of an old poet without friends, without family, without children, degraded by his misery and by the ingratitude of the public, and into whose booth the forgetful world will no longer enter!"

## IX

### THE CAKE

I was travelling. The land-

時候放些錢於他的櫃臺上，希望他會明白我的意思，而那其間人叢却突然地起了一陣動亂(我不知道是出了什麼鬼)把我擠開了。

在我的歸路上，那印象簡直迷住我的心，我試行分析着我的那種突如其來的悲哀，於是我對我自己說道：‘我剛纔正看見了一個老文士的寫照哩，他曾經以他的生輝之筆博得了讀衆的歡心：而現在，那時代是已經過去了，他却又老而不死；又如一個老詩人，沒有朋友，沒有家眷，沒有兒女，他的孤寂和讀衆的薄情使得他頹喪，而忘恩的世人是再不會走近他的貨攤了！’

## 九

### 糕

我漫遊着，我所坐着的地方的

scape in the midst of which I was seated was of an irresistible grandeur and sublimity. No doubt, at that moment, something passed from it into my soul. My thoughts fluttered with a lightness like that of the atmosphere: vulgar passions, such as hate and profane love, seemed to me now as far away as the clouds that floated in the chasms beneath my feet; my soul seemed to me as vast and as pure as the dome of the sky that enveloped me; the remembrance of earthly things came as faintly to my heart as the thin tinkle of the bells of unseen herds, browsing far, far away on the slope of another mountain. Across the little motionless lake, black with the darkness of its immense depth, there passed from time to time the shadow of a cloud, like the shadow of an airy giant's cloak, blown across the sky. And I remember that this rare and

四圍之風景具有一種了不起的壯麗與雄奇，無疑地，在那頃刻間，有某種意味從那景象中傳入我的靈魂，我的意緒飄動着如那大氣一般的輕靈：惡劣的感情，如憎恨和猥褻的情愛，這時我覺得都遠遠地離開了，如同飄蕩於我足下的巖岫中的那些浮雲；我覺得我的靈魂似乎是遼廓而且純淨的如同那覆蓋着我的蒼穹一樣，塵俗的事物之憶念來到我的心裏是那麼隱約地如同遠遠地在另一山坡上吃草而沒有被看見的羊羣所帶的鈴子之微弱的丁當聲。那平靜的，深極而暗黑的小湖上，時有雲影飛過，如同什麼大妖精的袍服的影子之飛過天空。而且我記得這種因廣大而且靜寂的運行所引起的希罕而且嚴肅的感覺，使

solemn sensation, caused by a vast and perfectly silent movement, filled me with mingled joy and fear. In a word, thanks to the enrapturing beauty about me, I felt I was at perfect peace with myself and with the universe; I believe that in that state of beatitude and in my complete forgetfulness of all earthly evil, I had even come to think that after all those newspapers were not so ridiculous which maintained that man was born good; when, incorrigible matter renewing its exigencies,<sup>1</sup> I sought to refresh my weariness and satisfy an appetite caused by so lengthy a climb. I took from my pocket a large piece of bread, a leathern cup, and a small bottle of a certain elixir which the chemists at that time sold to tourists, to be mixed, on occasion, with liquid snow.

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1. 言疲勞了要休息，餓了要吃東西，都

我滿心懷着相參雜的快暢和敬畏。總之，多謝我周圍的那種怡人的美景，我覺得我之於我自己以及於這宇宙是處於十分怡靜的境界；我相信當時在那種欣暢的狀態中在我完全忘却一切塵世的苦孽的時候，我甚至於覺得那班新聞紙畢竟不怎麼可笑，它們主張人是性善的；當時，無可奈何的事又來了，我要休息我的疲勞而且滿足我的食慾，因為爬了這麼遠的路。我從我的袋子裏拿出一大塊麵包，一個軟皮杯，和一小瓶藥酒，這種酒是當時藥師賣給一般旅行者的。有時可以參入一點雪水。

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是無可奈何的事。



I was quietly cutting my bread when a slight noise made me look up. Before me stood a little ragged urchin, dirty and dishevelled, whose hollow eyes, wild and supplicating, devoured the piece of bread. And I heard him gasp, in a low, hoarse voice, the word : "Cake!" I could not help laughing at the appellation with which he thought fit to honour my bread, so nearly white, and I cut off a big slice and offered it to him. Slowly he came up to me, never taking his eyes from the coveted object ; then, snatching it out of my hand, he stepped back quickly, as if he feared that my offer was not sincere, or that I had already repented of it.

But at the same instant he was knocked over by another little savage who had sprung from I know not where, and who was so exactly like the first that one might have taken

我悄悄地切着我的麵包，其時便有一點鬧聲使我抬起頭。在我的前面站着一個襤褸的小夥子，骯髒而且蓬亂，他的深陷的眼睛，粗獷而又乞憐似的，簡直把這塊麵包吞了哩。我聽見他喘出一種低微的粗鹵的聲音，說道，‘糕！’我不禁失笑於這種稱呼，他以爲是應該這樣恭維我的這麼白的麵包哩，於是我切下一大片來奉送與他。他慢慢走到我面前來，眼巴巴地望着所垂涎的這片東西；於是，突然地把它從我的手裏拿去，他便急速地回身跑，彷彿是他恐怕我的贈送不是真心的，或者恐怕我已經後悔起來哩。

但是就在一頃間，我不知道從什麼地方跳出另一個小野蠻來把他打倒，那個傢伙和這個是相像的，

them for twin brothers. They rolled over on the ground together, struggling for the possession of the precious prize, neither apparently willing to share it with his brother. The first, exasperated, clutched the second by the hair; the latter seized his brother's ear between his teeth, and spat out a little bloody piece with a superb oath in dialect. The legitimate proprietor of the cake tried to hook his little claws into the usurper's eyes; the latter, in turn, did his best to throttle his adversary with one hand, while with the other he endeavoured to slip the prize of war into his pocket. But, heartened by despair, the loser pulled himself together, and sent the victor sprawling with a blow of the head in his stomach. Why describe a hideous fight which indeed lasted longer than their childish strength seemed to

簡直可以被認為孿生的兄弟。他們兩個打做一團，在地上滾着，爭奪那寶貴的賞品，顯然地都不願彼此平分。那第一個，氣極了，擰着那第二個的頭髮；而那後者則用牙齒咬住前者的耳朵，而且吐出血淋淋的一小塊，同時惡狠狠地用兇語罵了一句。那塊糕的合法的所有者便做勢要用他的小爪子去挖那掠奪者的眼睛；而後者，也就不讓他，用一隻手使勁地扼住他的對手，同時用那另一隻手把那戰利品插進他的口袋裏去，但是那輸者，因絕望而奮興，把身子縮做一團，猛然將他的頭兒碰中那勝利者的肚子。這種無聊的爭鬥實在是打到他們的稚弱的精力告竭的時候還要繼續打的——何必細述呢？那塊糕一會兒到這個的手裏，一會兒又到那個的手裏，

promise? The cake travelled from hand to hand, and changed from pocket to pocket, at every moment; but, alas! it changed also in size; and when at length, exhausted, panting and bleeding, they stopped from the sheer impossibility of continuing, there was no longer any cause for the feud; the slice of bread had disappeared, and lay scattered in crumbs like the grains of sand with which it was mingled.

This sight had darkened the landscape for me, and dispelled the joyous calm in which my soul had been basking; I remained saddened for quite a long time, saying over and over to myself: "There is, then, a wonderful country in which bread is called cake, and is so rare a delicacy that it is enough to cause a literally fratricidal war!"

一會在這個的袋子裏，一會兒又到那個的袋子裏了，但是，傷心呵！它的模樣也變了哩：等到最後他們兩個精疲力竭，喘着氣而且流着血，實在不能再打了因而停止的時候，也就沒有相爭的目的物了；那片麵包已經不見了，七零八落地散在地上，碎得如同那地上的沙子一般。

這件目睹的事給我殺了風景，而且擲掉了我的靈魂適纔所領略的那種愉快的恬靜的心情。我黯然良久，反復地對自說道；‘喔；竟有這麼一個可怪的國度呀：麵包被稱爲糕，而且是這麼希罕的一種美味，足以釀成一種同類相殘哩！’

## X

### THE CLOCK

The chinese tell time by looking at the eyes of cats. One day a missionary, wandering in the environs of Nankin, noticed that he had forgotten his watch, and asked a small boy what time it was. The child of the Celestial Empire hesitated; after a moment he replied: "I shall tell you." Almost immediately afterwards he returned, holding in his arms a very fat cat, and, to use a colloquial expression, gazing into the whites of its eyes, he affirmed without hesitation: "It is not quite noon." Which was true.

As for me, if I lean towards my fair Féline,<sup>1</sup> so felicitously named, who is at once the honour of her sex,

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1. Feline: 意云似貓(catlike)。

## 十

### 時計

支那人之揣定時候便靠看取貓兒的眼睛。有一天，一個傳道的教士，漫遊於南京的郊外，想起他忘却了他的錶，於是便問一個小小的孩子：是什麼時候了。這‘神州’的小夥子不免有些遲疑；但過了一會兒，他便答道：‘我可以告訴你。’回頭他就抱來一隻很肥壯的貓兒，而且，用俗語的說法罷，瞅進它的白眼，於是他馬上斷定了，毫不遲疑地說道：‘還不到正午哩。’這很準確。

我呢，如果我假傍着我可愛的菲玲（這名字是如此地恰當）——她是女性的榮耀，同時是我心中的光彩

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the pride of my heart and the perfume of my spirit, whether at night or by day, in sunshine or in opaque darkness, I always distinctly see the hour in the depths of her adorable eyes, always the same hour, vast, solemn, great as space, without division of minutes or of seconds—a motionless hour not marked on any clock, and yet which is as light as a sigh, as swift as a glance.

And if some intruder were to disturb me while my gaze rested on this charming dial, if some rude and intolerant genie, some Demon of ill omen came to me and said: “What do you gaze at so searchingly? What do you seek in the eyes of this being? Do you see the hour there, prodigal and idle mortal?” I should reply without hesitation: “Yes, I see the hour: it is Eternity!”

Is not this, Madame, a truly praiseworthy madrigal and as full of

又是我精神上的芳香，——無論在夜裏或在日間，在陽光中或在幽暗裏，我總分明地看見那時辰在她的可愛的眼睛之深處，總是那常住不變的時辰，渺茫，嚴肅，遼廓如太空，並無分數或秒數的區劃——一種不動的時辰，非標明於時計上者，然而它輕微的如同嘆息，急促的如同一瞬。

所以，如果有不速之客前來打擾我，當我的眼光正釘住在這神奇的日晷上的時候，——如果有什麼粗暴的，可憎的妖怪，什麼不祥的魔鬼來到我面前而且問道：‘你瞧着什麼呢，這樣地上勁？你在這傢伙的眼睛裏探究什麼呀？你看見了那時辰嗎，你放浪的懶惰的人？’那麼我就可以毫不遲疑地答道‘是呀，我看見了那時辰：那便是“無極之境”！’

這豈不是，馬·丹，實在值得讚

affectation as your precious self? In truth, it has given me so much pleasure to embroider this pretentious compliment, that I shall ask nothing from you in exchange.

## XI

### THE POOR BOY'S TOY

I want to suggest an innocent diversion. There are so few amusements which are not sinful! When you go out in the morning with the evident intention of sauntering along the highways, fill your pockets with little penny toys—such as the flat Polichinelle<sup>1</sup> who is moved by a single wire, the Blacksmith who strikes the anvil, the horseman and his horse whose tail is a whistle—

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1. Polichinelle: 耍把戲的人, 譯文作‘猴’。

賞的一首情詩嗎？——而且是十足的花言巧語如同你自己一樣哩！誠然，編出這種矯揉造作的諛詞，那倒是使我很愉快的，所以我並不求你回報我什麼。

## 十一

### 窮孩子的玩具

我想貢獻一種無害的消遣法。尋開心而又不致造孽的事，實在是如此其少呵！

當你早上出去，打算往大路上閒蕩的時候，將你的衣袋裏裝帶一些小玩意兒罷——例如用一根繩子扯動的‘猴子耍棍’哪，‘鐵匠打鐵’哪，‘武士騎馬’哪（那馬尾巴便是一個哨

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子耍棍’非直譯。

and beside the taverns, under the trees, bestow your gifts upon the poor unknown children whom you will meet. You will see their eyes open wide. At first they will not dare to take it; they will doubt their happiness. Then their hands will suddenly snatch the gift, and they will take to their heels<sup>1</sup> like cats that go a long way off to eat the morsel you have given them, having learned to be mistrustful of men.

On a road, behind the railings of a vast garden, at the end of which appeared the white walls of a pretty, sunlit château, a handsome, rosy-cheeked boy stood, dressed in those country clothes that are so full of daintiness. The luxury, the freedom from care, the habitual sight of riches, make these children so pretty

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1. To take to one's heels — to run

子哩)——於是在酒館旁邊，在那些樹下，把那些東西施散給你所遇見的那些不相識的窮孩子們。你就會看見他們的眼睛睜起來哩。起始，他們會不敢接受你的恩賞；他們不相信他們有這樣的福氣。過一會兒，他們的手却會突然地把那東西拿去，而且他們便會放開脚步跑——好比貓兒們得到了你所給與它們的一片肉，便遠遠地走開去才安心來吃它，因為它們從來就領教了，知道人們是靠不住的。

在一條路上，在那花園的欄杆內（那花園的盡頭處現出一所華麗的，朝陽的宅第之煥奕的門牆），站立着一個漂亮的，臉色淡紅的小孩，穿的是極其精緻的便衣。華貴，安閑，飽暖，使這般孩子們這

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away.

that one might believe they were made of a different composition than the children of mediocrity or of poverty.

There lay on the ground beside him a splendid toy, as fresh as its owner, polished, gilded, dressed in a purple robe, covered with feathers and glass beads. But the child was not interested in his favourite toy, and this is what he gazed at: on the other side of the railing, in the road, between the thistles and the nettles, there stood another boy, thin, dirty, sooty, one of those outcast brats in whom an impartial eye could discover beauty, if, like the eyes of the connoisseur that suspect an ideal picture under the coating of carriage varnish, one were to remove the disgusting patina of misery.

Through these symbolical bars separating two worlds, the high road and the château, the poor boy showed

樣地清秀：你也許會覺得他們是用別種質料造成的哩，殊異於那班小康的或赤貧的孩子們。

在那地上，在他的身旁，放着一件美妙的木偶，鮮豔的如同它的主人一樣，光滑，燦爛，穿着紫紅色的衣，插着野雞毛，帶着玻璃珠子。然而這位小孩對於他的心愛的玩具却並不感着興趣，而他所凝望的是：在那欄杆的外面，在那大路上，雜草和荊棘之間，站立着另一小孩，枯瘦，骯髒，污黑——是那班倒霉的小傢伙中之一個，在他們身上，一種非勢利的眼睛能夠看出‘美’來，只要你有那種鑑賞家於塗飾馬車的漆面下擬想出一幅妙畫來的那種眼睛，而掃去那寒儉的霉垢。

從表明把兩個世界(那大路和那宅第)隔開的那欄杆的空隙處，那窮



the rich boy his own toy, which the latter examined greedily as if it were a rare and unknown object. Now, this toy, that the little sloven teased, disturbed and shook inside a wired box, was a living rat! His parents, through economy, no doubt, had taken the toy from life itself. And the two children, laughing at one another fraternally, displayed teeth of an equal whiteness.

孩子把他自己的玩意兒給那富孩子看，那富孩子驚異地貪看着那東西，彷彿以爲那是一件希罕的奇怪的把戲。原來，那窮小子戲弄着，逗惹着，搖動着在一個鐵絲籠子裏的那玩意兒，是一隻活老鼠哩！他的父母，不用說，爲了省錢的原故，便把生物作了玩具。而那兩個孩子，親愛地相視而笑，露出一樣潔白的牙齒。

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