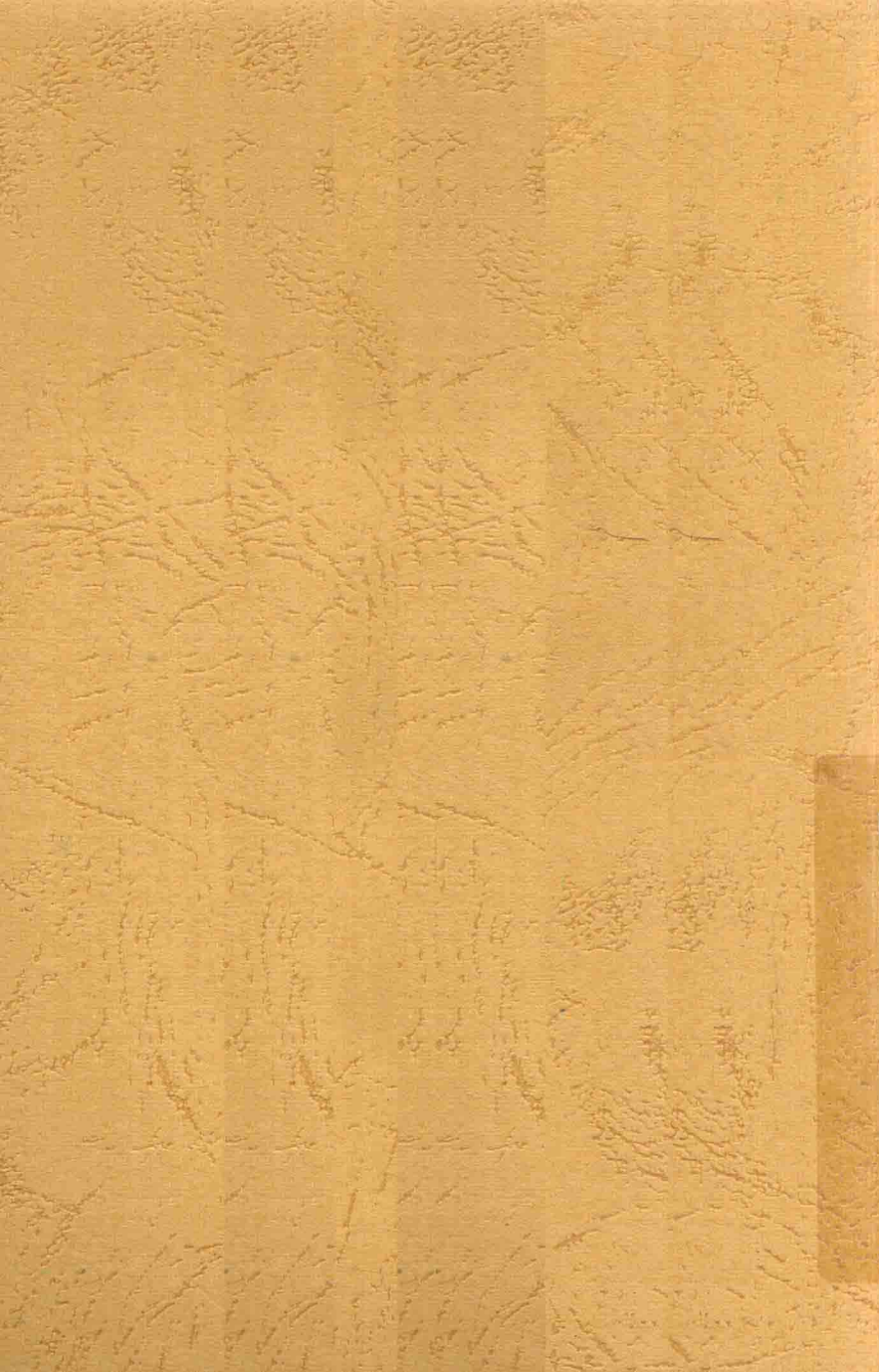


詩人的手提包



英文小叢書之一

詩人的手提包

梁遇春譯註

這  
是  
詩  
人  
從  
生  
活  
中  
來  
的  
書

主 海

北 隨 書 局 印 行

1931

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George Gissing 1857—1903

他的父親是一個藥劑師，他受過良好的教育，能够拿希臘詩歌做消愁解悶的東西。十九歲時候，他被一個普通的女人迷了，把她娶來，還偷一位朋友的皮夾子給她，因此下獄。二十歲時候，流落到美國去，當照相師，裝置煤氣燈的人，報館訪員糊口。後來從德國回英國來，專靠寫稿子謀生，但是常有得不到東西吃的時候，英國博物

院的盥洗所是他唯一洗澡的地方。他的妻子變成醉鬼，後來甚至於隨便當人姘頭。她死了，他又不能忍受寂寞的獨身生活，就向隨便遇到的女人求婚，把她娶來。起先他的朋友再三勸阻他，但是他天真地答道：‘他們同樣地可以叫他不吃通常的食物，因為過幾年後他能夠買到精美的食品；然而他每天不能不有些滋養料；現在他到了一個時期，當他非有一個妻子伴着就不能過日子’。他還說：‘天下只有可憐的女子纔肯嫁給我這麼一個可憐的男子。’他們婚後的生活是不幸極了，終於離散。晚年他娶一個法國女人，他小說的銷路也漸漸好起來了，生活也比較舒適些，然而夕陽無限好，不久就死了。

他寫有許多長篇小說 (The Un-  
classified (1884) Demos (1886) Thyrsa (1887)  
The Nether World (1889) New Grub Street  
(1891) Denzil Quarrier (1892) Born in Exile  
(1892) Odd Women (1893) 多半是描狀  
倫敦貧民窟同工廠的灰色生活。他  
終身住在倫敦小屋的頂樓上，和下  
流的人們一起過活，深嘗過貧窮的  
苦痛，所以對於下等社會特別有同  
情。他又是個悲觀主義者，覺得世  
上無處不是淒涼的境地，太陽光總  
不會射到屋裏。他極能道出失敗人  
的心理，并且他的失望始終含有惆  
悵的詩意，所以他的書對於淪落的  
人們有極大的魔力。他晚年寫有一  
本散文，The Private Papers of Henry  
Ryecroft，充滿了恬靜幽怨的情調，  
是散文裏一部傑作。他還有幾本短

篇小說集，(Human Odds and Ends, A Victim of Circumstances, The House of Cobwebs) 上面這篇，‘詩人的手提包’就是收在‘人生的零碎’(Human Odds and Ends) 裏面。

他說：‘當今的藝術應當傳達出‘困苦’的意義，因為困苦是近代生活的基本音調 (Keynote)’。這句話可說是他的藝術論。



THE POET'S PORTMANTEAU

(詩人的手提包)

## THE POET'S PORTMANTEAU

The poet had been nourishing his soul down<sup>1</sup> in Devon. A petty windfall, a minim legacy, which plucked him from scholastic bondage<sup>2</sup> in a London suburb, was now all but<sup>3</sup> consumed. He turned his face once more to the mart of men,

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1. down——adv. in a place away from capital 在都市以外的地方；鄉下裏。

2. scholastic —— 當教師的。教書匠這一行生意本來叫做 the scholastic profession

## 詩人的手提包

詩人最近在得文鄉下滋養他的靈魂。一筆意外的小款，一點兒遺產，把他從倫敦郊外教讀生涯的束縛裏拔出，現在這些錢幾乎用盡了。他又回過臉來，向着人們的市

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(教職，直譯起來是書生職業。)

3. all but—nearly: almost 幾乎；差不多。

strong in the sanguine courage of two-and-twenty. His luggage (the sum total<sup>1</sup> of his personal property, except<sup>2</sup> twenty pounds sterling) consisted of a trunk and a portmanteau. The latter he kept beside him in the railway carriage—a small and very shabby portmanteau, but it guarded the result of ten months' work, the manuscript volume (entitled *The Hermit of the Tor; and Other Poems*) whereon rested all his hopes. A few articles of clothing and of daily necessity were packed in the same receptacle. On reaching London he would deposit his trunk at the station, and carry the small portmanteau whilst he searched for a temporary lodging.

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1. sum total—the amount, 總共; 合計。

2. except——“除了二十鎊外, 他的財產

場，滿腔是二十二歲青年具有的樂天自信的勇氣。他的行李（再加上二十磅現金，就是他私人財產的全部了）一共只是一個大箱子和一個手提包。在火車裏他將這手提包放在身邊——一個很破舊的小號手提包，但是牠保護有十月辛苦工作的結果，手寫的稿本（書名是‘托爾的隱者；和其牠’）他一切的希望都在這本書上面。幾件衣服和日用必需品也裝進這同一的提包裏面。到倫敦時候，他將把他的大箱子存火車站裏面，帶着這個小手提包去找個暫時寄宿的地方。

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總共是……’這是等於說‘他的財產是二十鎊和……’

Green vales and bosky<sup>1</sup> slopes of Devon; the rolling uplands of Wiltshire; the streams and heaths and wooded hills of Surrey. It was late autumn, and the day drew to its close. Through mists of evening a red orb hung huge above the horizon; it crimsoned and grew lurid, athwart the first driftings<sup>2</sup> of London smoke; it disappeared amid towers and chimneys and squalor multiform. The poet grasped his portmanteau, and leapt out on to the platform of Waterloo Station.

One cheap room was all he wanted, and as he could not carry his burden very far he turned southward, guided by memory of the grey, small streets off Kennington Road. Twenty minutes' walk brought

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1. bosky——having bosk or boscage 有灌木的：小林甚多。

火車經過了得文的綠色的山谷和樹木叢生的斜坡；尉爾次的峯巒起伏的高原；薩立的河流，沼地和森林茂盛的小山。這是晚秋的時候，白天快結束了。隔着黃昏的霧看去，一輪紅日龐大地掛在水平線之上；牠變成深紅的顏色，漸漸慘淡無光了，橫於倫敦最外層的煙霧之後；牠消失在高塔，煙囪和各樣各式的齷齪東西裏面了。詩人抓起他的手提包，跳到滑鉄盧火車站的月臺上。

一間租錢低廉的房子是他唯一的需要；他既不能帶他這手提包走得很遠，他就靠着他對於離肯寧頓路不遠的幾條灰色，小街的記憶，望

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2. driftings—drifts 飄浮物

him into a by-way where every other<sup>1</sup> window offered its card of invitation to wanderers such as he. At this hour of gloom there was little to choose<sup>2</sup> between one house and another. A few paces ahead of him sounded the knock of a telegraph messenger. Where telegrams were delivered there must be, he thought, some measure of<sup>3</sup> civilization; so he lingered till the boy had gone away, then directed his steps to that door.

His rat-tat<sup>4</sup> was answered by a young woman, whose personal appearance surprised him. Her features were handsome and intelligent, though scarcely amiable; her clothing indicated poverty, but was not such

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1. every other——each alternate 每隔一個。

2. little to choose between them——one is almost as good as another 彼此差不多; 用不着怎樣揀選。



南走去。二十分鐘的徒步帶到一條僻路，那裏每隔一家的窗子上都有招徠他這種流蕩者的廣告。當這個黃昏時節，也看不出這家和那家的高下。在他前面幾步的地方有一個送電報人敲門的聲音。他想，有電報投遞去的人家多少總有點文化；所以他停步等那送電報的小孩子走開，然後他的脚步望那個門走去。

他的敲門有一個青年女人出來應話，她的外貌使他驚奇。她的臉孔是美麗聰明，雖然幾乎可以說是并不和藹可親；她的衣服指出她的貧窮，然而又不是勞動階級的一

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3. some measure of——some degree of 有一些。

4. rat-tat——敲門的聲音，這個字的聲音就是模倣敲門的剝啄。

as would be worn by a girl of the working class; her language and manner completed the proof<sup>1</sup> that she was no native of this region. "Yes," she said, speaking distantly and nervously, "a single room was to let, a room up at the top." The poet, as became a poet, observed with emotional interest this unexpected figure. Only a wretched little oil-lamp hung in the passage, and he could not see the girl's face very distinctly; perhaps the first impression of sullenness was a mistake; it might be only the shrinking self-respect of one whom circumstances had forced into a false position. He noticed that in her hand she held a telegram.

"Would you let me see the room?"

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1. completed the proof —— 完全證實。  
本來證據不夠，現在再加上這點，可以十分明白

個女子所穿的；她的談話和態度更明白無疑地證明出她不是這裏本地的人。‘是的，’她冷淡地，精神不安地答道，‘有一間房子出租，一間在頂高那一層的房子’。詩人，的確像個詩人，感情興奮地觀察這個預料不到的人兒。只有一盞寒儉的小油燈掛在屋裏的走廊，他不能很清楚地看見這個女子的臉孔；也許起初的印象：認她為孤僻的人，是一個錯誤；也許這只是羞怯不前的自尊心，因為環境使這個人處在和她本來身份不相稱的地位。他看出她拿一張電報在她手裏。

‘你肯讓我看那房間嗎？’

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地證明了。

“Please wait a moment.”

She went upstairs, and soon reappeared with a lighted candle. Leaving his portmanteau, he followed her through the usual stuffy atmosphere to a chamber of the usual dreariness.<sup>1</sup> His attendant placed her candle within the room, then drew back and waited outside on the landing.

“I think this would do.<sup>2</sup> What is the rent?”

There was hesitation. The poet stepped forward, and endeavoured to discern a face amid the shadows.

“Eight shillings—I think,” he was at length answered.

Ah, then she was not the landlady. Perhaps the daughter of

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1. Gissing 善於描摹倫敦窮困地方的情形，這裏說的是郊外的公寓，家家都是那麼悶人空氣，房裏總是那麼淒清。

‘請稍微等一等。’

她到樓上去，很快又出現，拿一枝點着了的洋燭。離開他的手提包，他跟她穿過照例是悶人的空氣，到一間照例是淒涼的房子。和他同來的人將她的洋燭放在房裏，然後退出去，在外面樓梯頭候着。

‘我想這可以住。租錢多少？’

她遲疑着。詩人走前一步，努力在陰影裏去辨出這一個臉孔。

‘八先令——我想是’他最後得到這麼一個回答。

啊，那麼她不是女房東了。也許是一個墮到災難的人的女兒。他

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2. this would do——this would suffice; 這已經可以了; no more is needed 用不着再好的。

people who had come to grief.<sup>1</sup> He began to speak of details; she answered shortly, but to his satisfaction.

“I shall be glad to take<sup>2</sup> the room for a week or two. I’ll go and bring up my portmanteau.”

“It is usual”—he still could not see the speaker—“to pay a week’s rent in advance.”

“Oh, to be sure.”

Determined to see her face in full light he took up the candle, and stepped with it on<sup>3</sup> to the landing. As if aware of his motive, the girl stood in a retiring attitude; but she met his gaze, and they looked, for an instant, steadily at each other. She was handsome, but her lips had a hard, defiant expression, and in her

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1. to come to grief—to meet with disaster 遇到災難。

2. to take the room—to engage or

開始談各種細節了；她簡短地答他，但是使他很滿意。

‘我很想租這個房間一兩星期。我現在去把我的手提包拿上來。’

‘照例’——他還是看不清這個說話的人——‘是先交一星期的租錢。’

‘啊，一定的。’

決定好要在十足光線之下看她的臉孔，他舉起洋燭，拿着走到樓梯頭。好像曉得他的動機，這個女子站在一種望後退的姿勢裏；但是她並不避他的凝視，有一會兒他們彼此直着眼睛相望。她是美麗的人，但是她的嘴唇有一種冷酷同輕蔑的表情，他從她的眼睛看出不是一個女性的受苦，就是一個不以人

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bespeak the room 租房子。

3. stepped on——踏上。

eyes he read<sup>1</sup> either the suffering of a womanly nature or the recklessness of one indifferent to<sup>2</sup> all good. Her speech favoured the pleasanter interpretation; yet, after all, the countenance disturbed rather than attracted him.

An old box stood by the head of the stairs; on this he placed the candle, and then drew from his pocket the sum he had to<sup>3</sup> pay. The girl thanked him coldly. He ran downstairs, fetched his portmanteau, and put it in a corner of the dark room. Then they again faced each other.

“By-the-bye,”<sup>4</sup> he said, wishing he could draw her into conversation,

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1. to read—to discern by observation of signs 觀察

2. indifferent to — careless or insensible to 不關心。

3. to have to—to be obliged to 不得



們好感爲意的人的萬事漠不關心的神情。她的談話使人們傾向於採取前一較好的解釋；然而，這個臉孔畢竟是使他心亂，而不是使他心喜的。

一個舊箱子站在樓梯頭；他將洋燭放在上面，然後從他的衣袋掏出他所應繳的款。這個女人冷冷地謝他一聲。他跑到樓下去，拿起他的手提包，安頓在這間黑暗房子的一個角落上。然後他們又臉向着臉。

‘呀’，他說，希望他能够引她談下去，‘這裏地名是什麼？我來到這

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不；必須。

4. by-the-bye——却說；話說。偶然記起一件和剛纔說的有些相關的事情時，就用這個字來做引子。

“what’s the address? I have come here by mere chance.”

She gave the information as briefly as possible.

“Thank you. Now I must go out and get something to eat.”

The girl would not speak. There was nothing for it<sup>1</sup> but to turn and descend the stairs. She followed, and half-way down her voice stopped him.

“When shall you be back to-night?”

“Not later than eleven, I think.”

And so they parted, the poet taking a last look at her as he opened the front door.

She had strongly affected his imagination. As he walked towards Westminster, new rhymes and rhythms sang within him to<sup>2</sup> the

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1. There was nothing for it but——she could only 她只好……。

裏完全是出於偶然。’

她盡量簡短地說出地名。

‘謝謝你。現在我要出去，找些東西吃。’

這個女子不肯說話。他無奈何只得轉過身走下樓梯。她跟着走，纔走一半她的聲音使他停足。

‘今晚上你什麼時候回來？’

‘不會遲過十一點，我想。’

他們就這樣分手了，詩人最後望她一下，當他打開大門時候。

她深刻地激動了他的幻想。當他向着達斯敏斯德走去時候，新的韻脚和音律在他心裏唱起來，和街上咆哮的音樂相應。得文的隱舍是

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2. to sing to the music—to accompa-  
ny the music with singing 和着音樂而唱。

roaring music of the street. The Devon hermitage was a far, faint memory. London had welcomed him with so sudden a glimpse of her infinite romance that he half repented his long seclusion.

At about the hour he had mentioned he returned to seek a night's rest. Would the same face appear when the door opened? He waited anxiously, and suffered a sad disappointment, for his knock was answered by just the kind of person that might have been expected—the typical landlady of cheap lodgings, a puffy, slatternly woman chewing a mouthful of the supper from which she had risen.

“Good evening,” said the poet, as cheerfully as he could. “I am your new lodger.”

The woman stared, as if failing<sup>1</sup>

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1. as if failing——as if she was failing

一悠遠模糊的記憶了。倫敦歡迎他以這麼突然一瞥地見到牠所蘊有的無限的浪漫，他有一半追悔他那長時期的遁世了。

差不多在他所說的那個時候，他回來找一夜的安歇。那個同一的臉孔會現出來嗎，當大門打開時候？他焦急地等着，受到一個可傷的失望，因為他的打門是一個剛是可以預料得到的那種人來答應——價廉房子的女房東的結晶，一個臃腫的懶婦，嚼着滿口的晚餐，她是從食棹上走來的。

‘祝你晚安，’詩人極力現出高興的神氣說道。‘我是你的新寄宿人。’

這個女人瞪着眼睛，好像不能

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to understand him.

“I took a room at the top,<sup>1</sup> early this evening.”

“You’ve made a mistake. It’s the wrong house.”<sup>2</sup>

“But isn’t this—?” he named the address which the girl had given him.

“Yes, that’s here.”

“I thought so. I remember the house perfectly. You were out, I suppose. I saw a—a young woman. I paid a week’s rent in advance.”

This circumstantial<sup>3</sup> story increased the listener’s astonishment. She glared with protuberant eyes, breathed quickly, and gave a snort.

“Well, that’s a queer thing. Wait a minute.”

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1. at the top——at the uppermost storey 在最高那一層樓裏面。

2. ‘ouse——house 英國沒有受過教育的人們講話常把 h 開頭的字念成沒有 h 的音。

够了解他的話。

‘我在頂高的那一層定了一間房子，天剛黑的時候。’

‘你弄錯了。你說的不是這個屋子。’

‘但是這不是——’他說出那個女子給他的地址。

‘對的，這兒是。’

‘我也想是對的。我十分明白增記得這個屋子。你那時出去了，我想。我看見一位——一位年青女子。我先交了一星期的房金。’

這個詳細的敘述增加了聽者的驚愕。她的眼睛突出地睜視着呼吸得很快，發出一聲沉重的鼻息。

‘呀，這真是怪事。等一下。’

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沒有 h 的，反加上 h 音。

1. circumstantial——with many details  
委委細細。

She went upstairs, and could be heard to tap at a door; but there followed no sound of voices. Then she came down again, and asked for a description of the young woman who had acted as her representative. The poet answered rather vaguely.

“We have somebody of that sort lodgin’ ’ere,<sup>1</sup> but she’s out. You say you paid eight shillin’s?”<sup>2</sup>

“Yes. And left my portmanteau; you’ll find it upstairs.”

Again the landlady disappeared. When she returned her face exhibited a contemptuous satisfaction.

“There’s no portmanty nowheres in *this* ’ouse.<sup>3</sup> I told you you’d made a mistake. Try next door!”

The poet was staggered. Mistaken he could not be; the little

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1. lodgin’ ere——lodging here

2. shillin’s——shillings

3. There’s no portmanty nowhere in this



她到樓上去，可以聽得出她去敲一間房子的門；但是沒有別的聲音接下去。然後她又下來，請描狀做她代表的這個女子的相貌。詩人有些渺茫地答應她。

‘我們有一個這樣的人住在這裏，但是她出去了。你說你付了八先令嗎？’

‘是的。還留下我的手提包；你在樓上可以看見。’

女房東又不見了。當她回來時候，她的臉孔顯出一種鄙視的滿意。

‘這個屋子裏那裏也找不到什麼手提包。我早告訴你是弄錯了。到第二家去試一試罷！’

詩人猶豫起來了。他是絕不會

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ouse—There is no portmanteau anywhere in this house 粗人說話常用 double negative 傳達一個 negative 的意思。

oil-lamp, a dirty engraving on the wall of the passage, remained so clearly in his mind. A shapeless fear took hold upon him.

“Pray let me go up with you to the top room. I *know* this was the house. Let me see the room.”

The woman was impatient and suspicious. At this moment there sounded from the back of the passage a male voice, asking, “What’s up?”<sup>2</sup> A man came forward; the difficulty was explained. For a second time the baffled poet essayed a description of the girl he remembered so well.

“He means Miss Rowe,” said the husband. “She ain’t in?” Then you just take a light, and ’ave a good look in her room.”

They went up together to the

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1. to take hold upon——to catch 抓着。

2. What’s up?——what is going on? 有什麼發生?

錯的；小油燈，走廊壁上的一張不潔的印畫，是這麼明白地印在他心裏。一個尙未成形的恐懼抓住他。

‘請讓我同你到頂高那層的房子。我知道是這個屋子。讓我看一下那房子。’

這個女人不耐煩了，而且狐疑起來。這時候從走廊的後面發出一個男人的聲音，‘什麼事？’一個男人走到面前；他們就將這個困難向他細說。這位弄得糊塗了的詩人第二次試來描狀他記得這麼清楚的女子的形容。

‘他指的是駱女士，’這個丈夫說。‘她不在家嗎？那麼你就拿一枝燭，去她房裏仔細看一下。’

他們一同到二層樓去，詩人忍

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3. ain't—am not; are not; is not<sub>o</sub> in  
—at home

first floor,<sup>1</sup> and the poet, unable to keep still, followed them at a distance.<sup>2</sup> He was seriously alarmed. If his portmanteau were to be lost—heavens! His poems—his only copy! Some of the shorter ones he could rewrite from memory, but the backbone of his volume, *The Hermit of the Tor*, could not be reproduced. And *how* could the portmanteau have vanished? That girl—Surely, surely, impossible! Much rather suspect these vulgar people, or some one else of whom he knew nothing.

Man and wife were searching within the room. He heard feminine exclamations and a masculine oath. Unable to control himself he pushed open the door.

“She’s took her ’ook,”<sup>3</sup> said the

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1. the first floor——第二層樓；第一層叫做 the ground floor

2. at a distance——far away 遠離。

不住滯在底下，隔着相當距離地跟他們走。他真是嚇了。若使他的手提包不見了——天呀！他的詩——他惟一的稿本！裏面有幾首短的他能够靠着記憶重寫下，但是他這本詩集的脊椎，‘托爾的隱者，’是不能重寫下的。這個手提包怎麼會變得無影無踪呢？那個女子——一定的，一定的，絕不至如是！還是懷疑這兩個粗俗的人，或者他完全不認得的其他人們好得多罷。

夫妻在房裏搜着。他聽見女性的驚呼和男性的詛咒。不能自阻，他推開那房門。

‘她跑掉了，’男人猶笑地望着他

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3. to take one's hook——to make off;  
to run away 逃走。

man, looking at him with a grin. "See—'ere's her tin box—empty! nothing as belongs to her in the room."

"And owin' a week's rent!" cried his wife. "I might 'a'<sup>1</sup> known better than to<sup>2</sup> trust her. There wasn't no good<sup>3</sup> in her face. She's sloped with your eight bob and your portmanty,<sup>4</sup> I'll take my hoath!"<sup>5</sup>

The poet seized the candle, and strode up the higher flight of stairs. Yes, there was the old box on the landing; yes, this was the room he had paid for. *Pheu! pheu!*<sup>6</sup>

"Sal!" roared the man's voice, "'ev a look and see if she's laid 'ands

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1. 'a'—have

2. to know better to——to be too discreet to 小心不至於

3. There wasn't no good——there was not any good 參看 P.24—25 註 3

4. bob——shilling 複數也是這字，并不

說道。‘你看——這裏是她的錫箱子——空了！這房子裏沒有一件她的東西了。’

‘還欠一星期的房租！’妻子喊道。‘我真不該傻得去相信她。她臉上的神氣一點也不善良。她拐了你這八先令和你的手提包走了，這是我敢設誓的。’

詩人奪過洋燭，大步走上末了幾級樓梯。不錯，樓梯頂有這個舊箱子；不錯，這是他付錢租的房子。呸！呸！

‘沙魯！’一個男人聲音怒吼着，

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加 s。

5. hoath——oath

6. pheu——pew, interjection of disgust  
鄙視的聲音

7. Sal——Sally 的簡稱。

on anything of ours!"

The woman yelled at the suggestion, and began a fierce rummage, high and low.<sup>2</sup>

"I can't miss nothin',"<sup>3</sup> she kept shouting. And at length, "Go and fetch a p'liceman, D' y'ear,"<sup>4</sup> Matt.<sup>5</sup> Go and fetch a p'liceman. This 'ere young gent 'll be chargin' us with robbin' him."<sup>6</sup>

"Where's your receipt for the eight bob?" asked her husband, turning angrily upon the poet.

"I took no receipt."

"That doesn't sound very likely."<sup>7</sup>

"Likely or not, it's true," cried

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1. Have a look and see if she has laid hands on anything

2. high and low——everywhere 到處。

3. I can't miss nothing——I can't miss anything.

4. D'y'ear——Do you hear



‘看一看她拿了我們什麼東西沒有!’

女人聽到這個提醒就大喊一聲，開始高處低處拚命搜查一陣。

‘我不能掉了什麼東西。’她老是嚷着。最後說道，‘去找一個巡警來。你聽到沒有，馬提。去找一個巡警來。這裏這位年青先生將控告我們搶他了。’

‘你那八先令的收條在那裏?’她的丈夫怒氣洶洶地轉過來問詩人。

‘我沒有拿收條。’

‘這說得不大像罷。’

‘不管像不像，這是件真事’詩人

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5. Matt——Matthew 的簡稱。

6. This here young gentleman will be charging us with robbing him

7. sound likly ——聽起來不很像是真的。

the other, exasperated by this insult added to his misfortune. "Fetch a policeman, or else I shall. We'll have this investigated."

"I'll jolly<sup>1</sup> soon do that," was the man's retort. "Think you're dealing with thieves, do you? Begin that kind o' talk, and I'll— 'Ere, Sal, keep a heye<sup>2</sup> on him whilst I go for the copper."<sup>3</sup>

What ensued calls for no detailed narrative. Suffice<sup>4</sup> it that by midnight all had been done that could be done in the way of charges, defences, and official interrogation. Later, the poet sat talking with his rough acquaintances in their own parlour. After all,<sup>5</sup> the people had

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1. jolly—very

2. Here, Sal, keep an eye

3. copper — to cop = to catch (offender) 捉, 所以警察叫做 copper, 就是巡邏者的意思。

真是給他惹怒了。‘找一個巡警來，否則我要去找。我們要把這件事，澈底檢查一下。’

‘我很快就要去找他，’是那個人的反斥。‘你以為你是對付一羣小竊嗎？你這樣想嗎？只要你一開始說那種話，我就要——。來，沙魯，看着他，當我去找一個巡警來。’

結果如何是用不着細說。總而言之，午夜時候，控告，辯護，和警吏的詰問，這類事凡是能夠做到的都做了。後來詩人坐在他們客廳裏和他這粗野的朋友談話。畢竟，這班人除開一星期房租外沒有失掉

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4. Suffice it that — suffice it to say;  
I will content myself with saying that

5. after all — everything else being  
considered 究之。

lost nothing but a week's rent, and they were at length<sup>1</sup> brought to some show of sympathy with the stranger so shamefully treated under their roof. He, for his part,<sup>2</sup> decided still to occupy the bedroom, which would be let to him, magnanimously, for seven-and-sixpence: whilst the police were trying to track his plunderer he might as well remain on the spot. At one o'clock he went gloomily to bed, and in his troubled sleep dreamt that he was chasing that mysterious girl up hill and down dale amid the Devon moorland; she, always far in advance,<sup>3</sup> held his fated manuscript above her head, and laughed maliciously.

## II

On the eighth anniversary of

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1. at length——at last 最後。
2. for his part —— as far as he was

了什麼東西，他們最後弄得對於在他們屋裏受這麼可恥的待遇的生人現出一些同情。他，在他那方面，決定還是住這間臥室，房東慨然地減價每星期算七先令六便士租給他；當巡警想法去追蹤搶他的人時候，他還是住在原地方好些。一點鐘時候他愁悶地上床去睡，在他不安的睡眠裏夢見他在得文曠野裏上山下坡地追趕那神祕的女子；她總是遠在前面，高舉過頭他那注定失掉的詩稿，惡意地大笑。

## 二

在這個值得記憶的日子的八週

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concerned 至于他那方面。

3. in advance——in front; before 在前。

that memorable day the poet could look back<sup>1</sup> upon his loss with an amused indifference. He was a poet still, but no longer<sup>2</sup> uttered himself in verse. The success of an essay in romantic fiction had shown him how to live by his pen, and a second book made his name familiar "at all the libraries."<sup>3</sup> For a man of simple tastes he was in clover.<sup>4</sup> He dwelt among the Surrey hills, and on his occasional visits to London did not seek a lodging in the neighbourhood of Kennington Road.

As for *The Hermit of the Tor*, though often enough he wondered as to its fate, on the whole<sup>5</sup> he was glad it had never been published. To be

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1. to look back upon——to recollect 回憶。

2. no longer——not any more 不復；再也不。

3. at all the libraries——這是書店做廣

紀念日，詩人能夠取一種覺得好玩的冷淡態度回想到他的損失。他還是一個詩人，但是不再用詩的格式來表現自己了。浪漫小說的嘗試的成功指示給他看怎樣去靠着他的筆度日，第二本小說出版使他的名字‘爲一切圖書館’所熟悉。一個欲望簡單的人，他現在是在極愉快的境遇裏了。他住在薩立羣山裏，有時到倫敦去，也不到肯寧頓路鄰近找寄宿的地方了。

至於‘托爾的隱者，’雖然他都還常納罕牠的下落，但是就全部說起來，他覺得高興那篇詩永遠沒有出

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告時常說的話，這處引用，當然含有調侃之意。

4. in clover——in ease and luxury 在舒適奢侈之中。

5. on the whole——taking everything into account 總而言之。

sure,<sup>1</sup> no publisher would have risked money on it. In his vague recollection, the thing seemed horribly crude; he remembered a line or two that made him shut his eyes and mutter inarticulately. The lyrics might be passable; a couple of them, preserved in his mind, had got printed in a magazine some five years ago. One of his ambitions at present was to write a poetical drama, but he merely mused over the selected theme.

He was thus occupied one winter afternoon as he strolled from the outlying cottage, which he had made his home, to the nearest village. A footstep on the hard road caused him to look up, and he saw the postman drawing near. This encounter saved the humble official a half-mile walk; he delivered a letter into the poet's hands.

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1. to be sure—without doubt 一定。



版。一定的，沒有書店肯把錢拿放在這上面去冒險。在他模糊的回憶裏，那東西好像粗糙得可怕；他記得一兩行，那使他閉起眼睛，說不明白地喃喃起來。抒情詩也許還過得去；有兩詩保存在他心裏，大約五年前居然刊登一本雜誌裏。他現在的野心之一是寫一本詩劇，但是他單是默想着三個揀定的題目。

一個冬天的下午他正在這樣默想着，當他從邊僻的小屋——他把這個當做他的家了——散步到最近的鄉村。堅硬路上的一個人脚步聲音使他舉頭一望，他看見郵差走近前來。這個相逢省了這個低微的公僕半哩的路程；他交一封信到詩人手裏。

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無疑。

A letter redirected by his publishers; probably the tribute of an admiring reader, such as he had not seldom received of late. With a smile he opened it, and the contents proved to be of more interest than he had anticipated.

Sir,

I have in my possession<sup>1</sup> a manuscript which bears your name, as that of its author, and dates<sup>2</sup> from some years back. It consists of poetical compositions, the longest of them entitled *The Hermit of the Tor*. I cannot at present explain to you how these papers came into<sup>3</sup> my hands, but I should like to return them to their true owner, and for this purpose I should be glad if you

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1. in my possession——possessed by me 存在我處。

2. to date——to mark with date 記有

一封從他的出版者轉交的信；也是一個欽佩的讀者的讚辭，像他近來常接到的。他含着微笑打開，內容却是比他所預料的更有趣得多。

先生，

我存有一本稿子，上面寫了你的名字，算做牠的作者，日期是好幾年之前。裏面都是詩歌，最長的一首叫做托爾的隱者。我現在不能向你解說這些稿子怎麼會流落到我手裏，但是我很想將牠們歸還牠們的原主，因此若使你肯讓我，我很高興和你相會，地點同時間

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某年某月某日。

3. to come into——to fall to 歸於。

would allow me to meet you, at your own place and time.<sup>1</sup> But for<sup>2</sup> a residence abroad, I should probably have addressed you on the subject long before this, as I find that your name is well known to English readers. Please direct your reply to Penwell's Library, Westbourne Grove, W., and believe me,

Faithfully yours,

Eustace Grey

At the head of the letter there was no address. "Eustace Grey" sounded uncommonly like a pseudonym. Altogether a very surprising sequel to the adventure of eight years ago. Was the writer man or woman? Impossible to decide from the penmanship, which was bold, careless, indicative of character and

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1. at your own place and time——地點和時間都隨你自己定去。

隨你選定。假使我一向不在外國住，也許我早就爲這事情寫信給你了，我看出你的名字是英國讀者所週知的。覆信請寄西城衛斯特勃倫·格羅夫，平威爾圖書館，請相信我是

誠懇地你的，

尤斯退，格雷

信的頂端沒有寄信人的住址。‘尤斯退·格雷’念起來怪像個假名字。真是八年前的奇事的一個很奇怪的結果。寫這封信的人是男是女呢？不能從筆跡上去決定，筆鋒是大致的，隨便的，指示出剛毅的

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2. but for this—if this condition etc were absent 假使沒有那麼一回事。

of education. As a man, at all events,<sup>1</sup> the mysterious person must be answered, and curiosity permitted no delay. Where should the meeting take place?<sup>2</sup> He had no inclination to breathe the air of London just now, and a journey of twenty miles might fairly be exacted from a correspondent who chose to write in the strain of melodrama. Let "Eustace Grey" come hither.

With all brevity the poet invited him to take a certain train from Waterloo, which would enable him to reach the cottage at about four in the afternoon, on a specified day.

The appointed hour was just upon nightfall. With blind drawn, lamp lit, and a log blazing in the old fireplace, the poet awaited his visitor, who might or might not come, for no second communication had been

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1. at all events——certainly 無論如何。

性格同良好的教育。詩人既是一個男子漢，無論如何，這個神祕的人總是要答覆的，好奇心使他不能遲延。相會要在什麼地方呢？他現在正是不願呼吸倫敦空氣，二十哩的旅程可以很公平地索之於一個高興用傳奇的筆墨來寫信的人。讓，‘尤斯退·格雷’來這裏罷。

極簡短地詩人請他從滑鐵盧搭某一次火車，那可以使他在說定的某一天下午四時左右到他的小屋。

約定的時間剛是快黑時候。百葉窗拉下，燈點着，一塊木頭在舊火爐裏燃燒，詩人等候他的客人，那個人也許來，也許不來，因為從他那裏沒有得到第二封的信。若使

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2. to take place—to happen 舉行。

received from him. If he came, he would doubtless take a conveyance from the railway station, a mile and a half away; a rumble of wheels would announce him. At a quarter past four no such signal was yet audible, but five minutes later it struck upon the listener's ear. He stood up, and waited in nervous expectancy.

The vehicle stopped by the door; a knock sounded. A tap at the door of the sitting-room, and there appeared, led by the servant, a tall lady. She was warmly and expensively clad; wraps and furs disguised the outline of her figure, and allowed but<sup>1</sup> an imperfect view of her features. In a moment,<sup>2</sup> however, she threw some of the superfluities aside, and stood gazing at the poet, who saw now that

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1. but——only

2. in a moment——in an instant; very



他來，他一定從火車站，離這裏有一哩半路，僱一輛車子；輪聲會宣佈他的來臨。四點過一刻，還聽不見這種記號，但是五分鐘後，這聲音打到靜聽着的人的耳鼓。他站起來，在神經震動的期望裏等候着。

車子停在門口；來了一下敲門的聲音。客廳的門上輕輕一敲，現出一位體格高的太太，僕人在前引着。她穿有暖和的，值錢的衣服；外套和皮圍巾遮住她身體的輪廓，只讓人們看見她一部分的形容。然而她立刻扔開一些多餘的衣服，站着睜視詩人，他現在看見她是不過三十歲的女人，一副有毅力的，漂

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soon 頃刻間。

she was a woman of not more than thirty, with a strong, handsome face, and a form that pleased his eye. She offered a hand.

“If I had known—”<sup>1</sup> he began, breaking the silence with voice apologetic. But she interrupted him.

“You wouldn’t have brought me all this way. Never mind. It’s better. I shall be glad to have made a pilgrimage<sup>2</sup> to the home of the celebrated author.”

Her language and utterance certainly did not lack refinement, but she spoke with more familiarity than the poet was prepared for. He judged her a type of the woman that lives in so-called smart society. His pulses had a slight flutter; in observing and

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1. If I have known——他想說的話是：假使我知道不是一個男子，我一定不會叫她這樣跋涉長途。

亮的臉孔，一個悅目的身材。她伸出一隻手。

‘假使我曉得——’他開始用道歉的口吻來破這寂默。但是她截斷他。

‘那麼你不會叫我走這麼多路。不要緊。這還好些。我很願來參詣文豪的家。’

她的辭句同語調的確并不缺乏文雅，但是她說話的親密態度是出乎詩人預料之外的。他認為她是那種在所謂時髦社會裏過活的人。他的脈搏微有震動；一心去觀察同讚

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2. pilgrimage——參詣聖地，朝山進香之意。這是她恭維這位作家，說值得遠道來頂禮。

admiring her he all but<sup>1</sup> forgot the strange history in which she was concerned.

“The cab will wait for me,” she continued, “so I mustn’t be long.”<sup>2</sup>

“I’m sorry for that,” replied the poet, so far imitating her as to talk like an old acquaintance. “You shall have a cup of tea at once.” He rang a hand-bell. “You’ve had a cold journey.”

Whilst he spoke he saw her lay upon the table a rolled packet, which was doubtless his manuscript. Then she seated herself in an easy chair by the fireside, glanced round the room, smiled at her own thoughts, and met his look with a steady gaze.

“Are you Eustace Grey?” he inquired, taking a seat over against<sup>3</sup> her.

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1. all but——almost 幾乎。

2. I mustn’t be long —— I must not.

美她，他幾乎忘却和她相關的那段奇怪事情。

‘馬車等着我，’她繼續說道，‘所以我絕不能久坐。’

‘我覺得悵然，’詩人答道，模倣她，說話像個老朋友樣子。‘你立刻有一杯茶喝。’他搖一個手鈴。‘你走了一個寒冷的旅程。’

當他說話時候，他看見她放一捲小包在棹上，那無疑地是他的詩稿。然後她自己坐在爐邊一張舒服的椅上，向房子四週望一下，自己想笑起來了，用一種從容的凝視來抵住他的注視。

‘你是尤斯退·格雷嗎？’他問道，坐在她對面。

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stay for a long time 我絕不能久滯在這裏。

3. over against—facing 對面。

"I chose the name at random.<sup>1</sup> My own doesn't matter. I am only an—an intermediary, as you would say in a book."

He searched her countenance closely, persistently, without regard to good manners. It was no common face. Had he ever seen it before? It did not charm him, but decidedly it affected his imagination. This could not be an ordinary woman of fashion. He knew little of the wealthy world, but his experience of life assured him that "Eustace Grey" was not now for the first time engaged in transactions which had a savour of romance.

"Those are my verses?" He pointed towards the table.

"Exactly as they left your hands," she answered calmly.

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1. at random——at haphazard; without

‘我隨便揀中這個名字。我自己的名字是毫無關係的。我只是一個媒介者——你在小說裏會這樣說。’

他仔細地，固執地，不顧禮貌地端詳她的臉孔。那不是個普通的臉孔。他從前看見過嗎？這臉孔並不使他入迷，但是的確打動了他的想像。這不會是個普通時髦女子。他不大知道有錢人家的事情，但是他的人生經驗堅決地告訴他，‘尤斯退·格雷’現在不是第一次幹帶有浪漫意味的事情。

‘那是我的詩稿嗎？’他指掉上。

‘正如牠離開你的手時候，’她冷靜地答道。

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aim 隨便；無目的。

“Or my portmanteau, rather.”<sup>1</sup>

“Yes, your portmanteau.” She accepted the correction with a smile.

Surely he had *not* seen her face before? Surely he had never heard her voice? At this moment the servant entered with a tea-tray. The poet stood up and waited upon<sup>2</sup> his visitor. As soon as the door had closed, she said:

“You are not married?”

“No—unhappily.”

“Please don’t add the word in compliment to me. I’m delighted to know that you keep your independence. Don’t marry for a long time. And you live here always?”

“Most of the year.”

“Ah, you are not like ordinary

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1. 詩人已有些猜到這個女子就是從前那個拿了他的房錢，帶去他的提包的人，所以用這些話來試她，但是她飽歷世變，滄海曾經也就神色不動地暗暗承認一切，只是不刺破這



‘也可以說離開我的手提包，還好些罷。’

‘是的，你的手提包。’她以一笑接受這個更正。

他真的沒有見過她的臉孔嗎？他真的沒有聽過她的聲音嗎？這時僕人捧一個茶盤進來。詩人站起來，招待他的來客。門一關好，她就問道：

‘你還沒有結婚嗎？’

‘沒有——不幸得很。’

‘請你不要爲着我加上這句恭維的話。我覺得高興聽到你保存有你的獨立。在長時間之內請你不要去結婚。你總是住在這兒嗎？’

‘一年大半的時光。’

‘啊，你不像普通的男人。’

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個假名字。

2. to wait upon—to attend upon 伺候；幹倒茶遞餅這類的事情。

men.”

“Nor you—I was thinking—like ordinary women.”

“Well, no; I suppose not.” She looked at him with a peculiar frankness, with a softer expression than her face had yet shown, and, whilst speaking, she drew off her left-hand glove. A peculiarity in the movement excited her companion’s attention; he saw that she wore two rings, one of them of plain gold.<sup>1</sup>

“I like your books,” was her next remark.

“I’m glad of it.”

“Have you good health? You look rather pale—for one who lives in the country.”

“Oh, I am very well.”

“To be sure you have brains, and use them. It’s pleasant to know that there *are* such men.” She sipped her

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1. 這見指結婚戒指，因為照例都是沒有

‘你也不像——我正想着——普通的女人。’

‘不像；我想大概是不像罷。’她有一種特別坦白的態度望着他，臉上形容的和藹是她臉上一向所沒有表現過的，當說話時候，她脫下她左手的手套。這個動作的一個特別姿勢引起她同伴的注意；他看見她戴兩粒戒指，一粒是通常的金戒指。

‘我喜歡你的書，’她又說道。

‘我聽着很高興。’

‘你健康嗎？你臉色彷彿蒼白些——就一個住在鄉下的人而論。’

‘啊，我身體很好。’

‘你的確有腦筋，而且善用牠們。這是一件樂事，知道世上尚有

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彫花的。

tea. "But time is going, and the driver and horse will freeze."

"I have no stable," said the poet, "but the man can sit by the kitchen fire and have some ale. Anything to make your visit longer."

"Complimentary; but I am here on business."<sup>1</sup> She had grown more distant. "Of course, you want to know how those papers came into my hands. I'll tell you, and make a short story of it."<sup>2</sup> I had them a year or two ago from a friend of mine—a girl, who died. She had stolen them."

The listener gave a start,<sup>3</sup> and looked at the face before him more intently than ever. He detected no shrinking, but a certain suggestion of defiance.

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1. on business——with a purpose relating to business 爲着正經的事務的。

2. to make a short story of it——to tell

這樣的人們。’她啜些茶。‘但是時間快過去了，馬夫同馬會凍住了。’

‘我沒有馬房，’詩人說道，‘但是那個人可以坐在廚房火旁，喝點麥酒。怎麼辦都可以，總之使你多坐一會兒。’

‘客氣得很；但是我是來交代事情。’她變得冷淡些。‘你自然想知道這詩篇怎麼會落到我手裏。我要告訴你，向你簡短地說出那經過。一兩年前我從我一位朋友那裏得來——一個已經死了的女子。她偷來這詩稿。’

聽的人嚇了跳，比以前更注意地瞷視在他面前這個臉孔。他尋不出退縮的神氣，只是含有些抵抗的意思。

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it in a few words 簡單說出來。

3. to give a start——嚇得一跳。

“She was a girl who did what is supposed to be the privilege of men—sowed wild oats.<sup>1</sup> She came to an end of<sup>2</sup> her money, and found herself in a poor lodging—somewhere in the south of London—”

“Off Kennington Road,” murmured the poet.

“Very likely. I forget. She had got rid of all the clothing she could spare. She was a week behind with<sup>3</sup> her rent. Another day or two, and she would starve. No way of earning money, it seemed. Poor thing, she thought herself something<sup>4</sup> of an artist, and went about offering drawings to the papers and the publishers; but I’m afraid the work was poor to begin with, and got poorer<sup>5</sup> as *she*

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1. to sow wild oats—to indulge in youthful follies 少年任情胡爲。

2. to come to an end of—to spend all 用盡。

‘她是一個幹大家公認為男人專利的事情——過放蕩的生涯——的女子。她弄得金盡了，自己住在一個可憐的寄宿處——倫敦南部鄰近——’

‘離肯寧頓路不遠的地方，’詩人輕輕說道。

‘大概是罷。我忘却了。她把她不必需的衣服全典賣完了。她還欠一星期的房租。再過一兩天，她就得餓肚子了。好像無法可以攢錢。可憐人，她以為自己勉強可以算個藝術家，到處向報館同書店賣畫；但是我恐怕那玩意兒是不足靠以謀生的，她的確變得更窮了。絕望的

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3. behind with——in arrear with 拖欠。

4. something——多少；幾分。

5. 第一個 poor 是‘可憐的’，‘不妙的’的意思；第二個是‘貧’的意思。

did. The desperate state of things made her fierce and ready for anything.

“However, she had a girl friend who wrote to her now and then,<sup>1</sup> addressing to the name she had assumed. This friend lived far away in the north, and earned her own living. One afternoon, just when things were at the blackest, there arrived a telegram: ‘If you come at once, I can promise you employment. Start immediately.’ All very well but how was she to raise fifteen shillings or so for her journey? Now it happened that at this moment she was the only person in the house. The landlady, she knew, would be away for two or three hours; the husband wouldn’t be home till eight (it was now five),—and another lodger had just gone out. I mention this—

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1. now and then——occasionally 有時:



環境使她橫起心來，肯幹任何事情。

‘然而，她有一個女朋友，時時寫信來給她，信封外面寫交給她所假託的名字。這位朋友遠處北方，自己謀生。一天下午，剛剛當一切前途在最黑暗時候，來一封電報：‘若使你立刻來，我能答應你找得到位置。請立即動身。’好極了，但是她怎能够籌出十五先令左右的款做旅費呢？這時候湊巧只有她一個人在屋裏。房東太太，她知道，會在外面滯兩三鐘頭；那個丈夫在八點鐘以前不會回家（現在是五點），——另一個寄宿的人出去了。我說這句話——你知道是爲什麼緣故。當她還站着手裏拿這個電報，有人敲門。

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時常

you know why. Whilst she was still standing with the telegram in her hand, some one knocked. She opened the door. A young man, carrying a portmanteau—a very nice-looking young man, who spoke softly and pleasantly—had come for a lodging; he wanted one room. She let him in, and took him upstairs.”

“She did,” murmured the poet, his eyes straying about the room.

“And you remember what followed?”

“Remarkably well. I can see—well. I’m not quite sure; but I *think* I can see her face.”

“Can you? Well, until you had left the house, her intention was perfectly honest. She thought that, in return<sup>1</sup> for her service in letting the room the landlady might perhaps lend her money for the journey north,

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1. in return—as requittal 酬報。

她打開門。一個青年，帶一隻手提包——一個非常漂亮的年青人，輕輕地，可愛地說話着——來尋寄宿處：他要一間房子。她讓他進來，引他到樓上去。

‘她的確是這樣幹，’詩人低聲說道，他的眼睛隨便望房裏各處瞧。

‘你記得後來的事情嗎？’

‘記得非常清楚。我現在能看見——呀，我不十分有把握，但是我想我現在能看見她的臉孔。’

‘你能够嗎？好罷，在你離那屋子之前，她的存心完全是誠實的。她想，爲着報償她租出房子這個情誼，房東太太也許肯借她到北方去的川資，相信她會寄還。但是你一走去，魔鬼開始耳語了。你的錢在

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and trust for repayment. But as soon as you had gone the devil began whispering. Your money lay in her hand. Your portmanteau contained things that would sell or pawn. The chance of a loan from the landlady was dreadfully slight. You see? A man of imagination ought to understand."

"I do—perfectly."

"She tried her keys on the portmanteau. No use. But it was old and shaky. She pressed open the lock. What she found disappointed her; it wouldn't fetch many shillings. But she had taken the fatal step. No staying in the house now. She put on<sup>1</sup> her hat and jacket, stuffed into her pockets the few things still left to her, caught up the portmanteau—and away!"

The poet could not help a laugh,

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1. to put on—to wear 戴上去。

她手裏。你手提包裏有可以賣或者典當的東西。從房東太太借到一筆款的可能性是少得可怕。你會意嗎？一個有想像力的人應當會了解。

‘我會了解——十分了解。’

‘她將她鑰匙試開那手提包。沒有用。但是那是個破舊搖動的提包。她壓開那鎖。她所看見的使她失望；那不會換得許多先令。但是她已經走了那不可挽回的步驟了。現在絕不能再滯屋裏了。她穿上她帽子同短衣，將她還剩下的幾件東西塞在衣袋裏，抓起手提包——走矣！’

詩人免不了大笑一聲，他的伴

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and his companion joined in it. But she was agitated, and her mirth had not a genuine ring.

“And how much were my poor old rags worth?”

“Five shillings.”

“By Jove!<sup>1</sup> You don't say so!”<sup>2</sup>

“She pawned them in a street somewhere north of the Strand. But this gave her only thirteen shillings. Then she sold the portmanteau; that brought eighteen-pence. Fourteen shillings and sixpence. Next she sold or pawned her jacket; it brought three shillings.”

“Poor girl! With such a journey before her on a cold night! But the poems?”

“She looked at them, and was on the point of throwing them away,

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1. By Jove——Jove (Jupiter) 天帝, by Jove 是表欣歡的感嘆詞。

2. you don't say so! 你不是這樣說嗎!

侶也附和着。但是她的心震動了，她的笑聲缺乏真摯的音調。

‘我那幾件破衣服值多少？’

‘五先令。’

‘哈哈！難道你說的是真話嗎！’

‘她將牠們押在司徒蓮北邊的某一條街的當舖。但是這一起只給她十三先令。然後她賣去那手提包；這給她十八便士。總共是十四先令六便士。其次她賣掉或者典去她的短衣；這給她三先令。’

‘可憐的姑娘！她面前還橫有冷夜裏這麼一段旅程！但是那些詩稿呢？’

‘她瞧一下，幾乎要扔開了。但

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因為太驚駭了，就疑自己聽錯了，或者說話的人沒有講明白，所以這樣追問一下。

but she didn't. She read some of them in the train that night. And oh—oh—oh! how ashamed of herself she was then and for many a long day! So much ashamed that she couldn't even feel afraid."

"And she got the employment promised?"

"Yes. And sowed no more wild oats. It was a poor living, but she struggled on—until by chance<sup>1</sup> she met a very rich man, who took a fancy<sup>2</sup> to her. She didn't care for him. In her life she had only seen one man who really attracted her, but—well, she made up her mind<sup>3</sup> to marry the rich man; and then—she died. I knew her story already, and at her death she left your poems in my care, to be restored if possible.

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1. by chance——accidently 偶然

2. to take a fancy to——to take a liking  
to 喜歡



是她却没有扔開。那夜裏火車中她念了一點兒。啊——啊——啊！那時她自己多麼慚愧呀，有好幾天都如是！她自慚到不能覺得害怕了。’

‘她得到那個朋友答應她的那個工作嗎？’

‘是的。不再過放蕩的生涯了。那是個可憐的位置，但是她奮鬥下去——等到偶然她碰到一個很有錢的人，他喜歡她。她并不高興他。一生裏她只有一個真叫她心迷的男人，但是——好罷，她決心嫁給這個富人；然後——她死了。我早知道她的故事了，死時候她把你的詩稿交託我，若使能夠就歸還原主。

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3. to make up ones' mind——to determine 決定

There they are."

With a careless gesture she rose.

"You are not going yet," exclaimed the poet.

"I am; this moment. I have a train to catch."

"Hang the train! There's one at about nine o'clock. I shall send away your cab."

She looked at him very coldly.

"I am going at once, and you will be good enough<sup>1</sup> to stay where you are."

"You won't even tell me your name?"

"Not even that. Good-bye, poet!"

She gave him her hand. Holding it, he gazed at her with bright eyes.

"I do remember your friend's

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1. you will be good enough to stay——

現在這詩稿就在這兒。’

具一種隨隨便便的態度，她站起來。

‘你現在總不走罷，’詩人驚奇地說道。

‘我走：就是此刻。我還要趕火車去。’

‘該死火車，九點左右還有一次。我打發你馬車走罷。’

她很冷淡地望着他。

‘我立刻就走了，請你滯在你自己這地方罷。’

‘你甚至於不肯告訴我你的名字嗎？’

‘甚至於名字也不肯說。再見，詩人！’

她向他伸出手。握著牠，他眼睛奕奕地注視她。

‘我真記得你朋友的臉孔。我

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(please stay 請滯在。

face. And how I wish she could have spoken to me that night!"

"The ideal is never met in life," she answered softly. "Put it into your books—which I shall always read."

The door closed, and he heard the cab rumble away.

現在多麼希望那天晚上她會對我說話！’

‘理想是絕不能在人生裏遇見的，她輕輕地說道。把牠放你書裏罷——那我將永遠念着。’

門關了，他聽到馬車磷磷的聲音漸漸消滅了。