

自修英文叢刊之一

小品文選

梁遇春譯註

上海

北新書局印行





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三 卷 集 文 叢 刊 之

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# 小 品 文 選

葉 海 春 選 註

上 海

北 新 書 局 印 行

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## 序

自從有小品文以來，就有許多小品文的定義，當然沒有一個是完完全全對的，所以我也不去把幾十部破書翻來翻去，一條一條抄下。大概說起來，小品文是用輕鬆的文筆，隨隨便便地來談人生，因為好像只是茶餘酒後，爐旁床側的隨便談話，並沒有儼然地排出冠冕堂皇的神氣，所以這些漫話絮語很能夠分明地將作者的性格烘托出來，小品文的妙處也全在於我們能夠從一個具有美妙的性格的作者眼睛裏去看一看人生。許多批評家拿抒情詩同小品文相比，這的確是一對很可喜的孿生兄弟，不過小品文是更灑脫，更胡鬧些罷！小品文家信手拈來，信筆寫去，好像是漫不經心的，可是他們自己奇特的性格會把這些零碎的話兒鑄成一氣，使他們所寫的篇篇小品文都彷彿是在那裏對着我們拈花微笑。

小品文與定期出版物幾乎可說是相依爲命的。雖然英國文壇的巨魁 Montaigne 是一個住在圓塔裏的，他對於人生微妙與觀察，去給過他的文章，給與了一層無窮的深奧意義，但是小品文的興起是與定期出版物的發行成正比例的。這自然是因為定期出版物篇幅有限，最宜於刊登短儂的小品文字，而小品文的沖淡閒適也最合於定期出版物讀者的口味，因為他們多半是看倦了長而無味的正經書，纔來拿定期出版物鬆散一下。所以在這集裏，我忽略了精巧利詐的Bacon，恬靜自安的遺老 Izaak Walton，古怪的Sir Thomas Browne同老實的Abraham Cowley 雖然他們都是小品文的開國元勳，却從 Steele 起手，因為大家都承認Steele 的 Tatler是英國最先的定期出版物。中國近代的文壇豈不也是這樣嗎？有了‘晨報副刊’，有了‘語絲’，纔有周作人先生的小品文字，魯迅先生的雜感。我只希望中國將來的小品文也能有他們那麼美妙，在世界小品文裏面能夠有一種帶着中國情調的小品文，這也許是我這樣不願魯拙，謬譯這

部小品文的一些動機罷！

現在要把這二十位作家約略地說幾句。在這二十位裏，四位是屬於十八世紀的，四位是屬於十九世紀的，其他那十二位作家現在都還健在。Steele 豪爽英邁，天生一片俠心腸，所以他的作品是一往情深，懇摯無比的，他不會什麼修辭巧技，只任他的熱情自然流露在字裏行間，他的性格是表現得萬分清楚的，他的文章所以是那麼可愛也全因為他自己是個可喜的浪子。他的朋友 Addison 却跟他很不同了。Addison 溫文爾雅，他自己說他生平沒有接連着說三句話過，他的沈默，可想而知，他的小品文也是默默地將人生拿來仔細解剖，輕輕地把所得的結果放在讀者面前。約翰生不是小品文名家，但是他有幾篇小品文是充滿了智慧同憐憫，「悲哀」這篇就是一個好例子。Goldsmith 和 Steele 很相似，不過是更糊塗一點。他的‘世界公民’，The citizen of the world 是一部我百讀不厭的書。他的小品文不單是洋溢着真情同仁愛，並且是珠圓玉潤的文章。Washington Irving 就是個私



澈他的文才，還只學到他的一些好處，就已經是那麼令人見愛了。以上四位都是屬於十八世紀的，十九世紀的小品文多半是比十八世紀的要長得多，每篇常常佔十幾二十頁。Charles Lamb 是這時代裏的最出色的小品文家，有人說他是英國最大的小品文家，不佞也是這樣想。他的 *Essays of Elia* 是談諧百出的作品，沒有一個人讀着不會發笑，不止是發笑，同時又會覺得他忽然從個嶄新的立腳點去看人生，深深地感到人生的樂趣。William Hazlitt 是個最深刻不過的作家，但是他又能夠那麼平易地說出來，難怪後來的作家像 Healey, Stevenson 對他總是望洋興歎，以為不可復得。他寫有好幾本小品文集 (*Sketches and Essays; Table-Talk; Plain Speakers; Winterslow etc*) 同許多批評文字 (*Spirit of the Age; Lectures on the English Poets; Lectures on English Comic Authors; Characters of Shakespeare's Plays; etc.*) 他又是英國文學史坐頭把椅的批評家。Leigh Hunt 是整天笑哈哈的快樂人兒，確然他一生裏有許多不幸的事情，他的人生態度

在他這篇‘在監獄裏’很可看出。他的下牢是因為他在報紙上攻擊當時皇太子。他著有一部很有趣的‘自傳’。John Browne 是個蘇格蘭醫生，有一回霍亂盛行，別的醫生早已逃之夭夭了，他却捨不得病人，始終是在病城中服務。他是個心腸最好的人，最會說牽情的話，他的傑作是一部散文集 *Hours of Solace* 他自己喜歡狗，談起狗來娓娓不倦，他那篇 *Rab and his friends* 是談狗的無上佳文，可惜太長了，不能收在這本集裏。近代的小品文又趨向於短篇了，大概每篇總過不了十頁。含蓄可說是近代小品文的共同色彩，甚麼話都只說一半出來，其餘的意味讓讀者自己去體會。Chasterton 的風格是刁鑽古怪，最愛翻斛斗，說似非而是的話的，無精打彩的人們念念他很可能以振作精神。Belloc 是以清新為主，他最善於描寫窮鄉僻處的風景，他同 Chesterton 一樣都是大胖子，萬想不到這麼臃腫的人會寫出那麼清瘦的作品。Lucas 是研究 Charles Lamb 的專家，他自己的文筆也是學 Charles Lamb 的，不過却看不出模倣的痕迹。

Lynch 的小品文是非常結實的，裏面的思想一個一個緊緊地銜接着，却又是那麼不費力氣樣子，難怪有人將他同 Hazlitt 相比。Gardiner 的文字伶俐生姿，他在歐戰時候寫有許多小品文，來排遣心中的煩悶，‘一個旅伴’也是在那時候寫的。以上五位差不多是專寫小品文的，自然也有其牠的作品。此外 Calsworthy 是英國當代五大小說家之一，有時也寫些小品文，出版有二三部小品文集子 *The Inn of Tranquillity*; *Castles in Spain*，他的筆輕鬆得好像是不着紙面的，含蓄是他的最大特色。Murry 是英國文壇宿將，一個有數的批評家，他極贊美俄國近代文學，對於 Dostoyevsky 尤為傾心。他的名著 *The Problem of Style* 是一部極難讀而極有價值的書。這篇「事實與小說」是從他的小品集 *Pencilings* 裏選出來的。其他幾位比較不重要些，下次再談罷！

去年此日，正將去年春天所譯的十篇英國小品文註好，交開明書店的老板去，當時滿想寫一篇三萬字的序文，詳論小品文的性質同各代作家，人事草草，

結果是只寫出一千多字的短序文。今年開始整理這部小品文集時候，又動了這個念頭，還想了許多意思，打了許多腹稿，然而結果又僅僅是這麼幾句零碎的話。對自己實在有點難為情，真是‘人生何事耽心期’！

十八年八月十三日於蘇州

封面畫是 W. S. Gilbert 的滑稽詩選裏的插畫，我覺得那種嘻嘻哈哈的跳舞好像小品文家的行文，并且那首詩是以人生之謎為題材的，同小品文的內容又剛相合，所以把牠剪下，印在封面上。

## Some Best English Essays



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小品文選

## ON CONJUGAL HAPPINESS

RICHARD STEELE

My \*brother<sup>1</sup> Tranquillus being gone out of town for some days, my sister Jenny sent me word she would come and dine with me, and therefore desired me to have no other company. I took care accordingly, and was not a little pleased to see her enter the room with a decent and matron-like behaviour, which I thought very much became her. I saw she had a great deal to say to me, and easily discovered in her eyes, and the air of her countenance, that she had abundance of satisfaction in her heart, which she longed to communicate. However, I was resolved to let her break into her discourse her own way, and reduced her to a thousand little devices and intimations to bring me to the mention of her husband. But, finding I was resolved not to name

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1. 妹丈本來是叫做 brother-in-law, 但是講得親密點或者簡單



## 伉儷幸福

我的妹夫脫蘭啓拉斯離開了倫敦，要好幾天纔能回來，我的妹妹真妮遣人傳話，說她想來望我，和我同餐，所以最好是沒有別人在座。我就照着她的話辦去，看她端莊地，儼然一家的主婦樣子走進房來，我心裏的確非常喜歡，我想這種態度于她是很合宜的。我一看就曉得她有好多話要對我說，從她的眼睛同臉上的神情，我很容易猜出她心中是十分滿意，正欲說給我聽。但是，我已經下了決心，要讓她自己講出那一套話，因此她不得不用千般小計同暗示，希冀我會向她提起她的丈夫。一看到我是決意不說到他的名字，她只好自己先說出來。‘我丈夫，’她說，‘問您

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點的時候，也就叫做 brother 了。

him, she began \*of her own accord.<sup>1</sup> 'My husband,' said she, 'gives his humble service to you,' to which I only answered, 'I hope he is well;' and, without waiting for a reply, \*fell into<sup>2</sup> other subjects. She at last was \*out of all patience,<sup>3</sup> and said, with a smile and manner that I thought had more beauty and \*spirit<sup>4</sup> than I had ever observed before in her, 'I did not think, brother, you had been so ill-natured. You have seen, ever since I came in, that I \*had a mind to<sup>5</sup> talk of my husband, and you will not be so kind as to give me an occasion.' — 'I did not know,' said I, 'but it might be a disagreeable subject to you. You do not take me for so old-fashioned a fellow as to think of entertaining a young lady with the discourse of her husband. I know nothing is more acceptable than to speak of one who is to be so, but to speak of one who is so! indeed, Jenny, I am a better bred man than you think me.' She slow-

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1. of one's own accord = voluntarily 自願, 甘心

2. to fall into = to begin the discussion of 開始談話, 開始討論

論

3. out of all patience = thoroughly dissatisfied 不能容忍

的好，’我僅淡淡地答道，‘我希望他也很好，’不等她的回話，立刻又談到別的題目上去了。最後她真生氣了，微笑着，含嗔帶惱樣子，我從來沒有看見她有這樣可喜的風姿同豪爽的氣概，她對我說：‘我真沒有想到，哥哥，你的性情是這麼乖僻。我一進了門，你就知道我是一心一意打算來同你談論我的丈夫，你却偏不肯給我一個機會，這也未免太很心了。’‘我不知道，’我說，‘也許你討厭這個題目。你總不至於以為我是一個陳腐古板的老頭子，款待一位年青姑娘時候，會用她的丈夫來做談話題目。我曉得她所最喜歡聽的是談論她的未婚夫，但他變成了她的丈夫我們去談論呵，〔就要討沒趣了！〕真的！真妮，我并不要你思想的那樣子不懂禮節。’聽着我這幾句調侃，她稍稍有些不悅神氣；從她這種昂頭自許，憤憤

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4. **spirit**=energy or ardor 豪爽, 熱情

5. **to have a mind to**=to be inclined or disposed to 意欲, 擬

ed a little dislike at my raillery; and, by her \*bridling up,<sup>1</sup> I perceived she expected to be treated hereafter not as Jenny Distaff, but Mrs. Tranquillus. I was very well pleased with this change in her \*humour;<sup>2</sup> and, upon talking with her on several subjects, I \*could not but<sup>3</sup> fancy that I saw a great \*deal<sup>4</sup> of her husband's way and manner in her remarks, her phrases, the tone of her voice, and the \*very<sup>5</sup> air of her countenance. This gave me an unspeakable satisfaction, not only because I had found her a husband from whom she could learn many things that were laudable, but also because I looked upon her imitation of him as an infallible sign that she entirely loved him. This is an observation that I never knew fail, though I do not remember that any o her has made it. The natural shyness of her sex hindered her from telling me the greatness of her own passion; but I easily collected it from the representation she gave me of his. 'I have every thing,' says she,

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1. to **bridle up**==to express resentment by holding up the head and drawing in the chin 昂首縮頭以表示憤恨

2. **humour**==mood or state of mind 心境; 癖氣

不平裏，我看出她期望人們此後不再看她是真妮的斯塔夫姑娘，却是以脫蘭啓拉斯太太之禮待她。她這種新心境我也很喜歡；跟她閒談幾件事情，我免不了覺得她丈夫的辯性同態度很顯明地現在她的論斷裏，她的辭句裏，她的聲調裏，甚至於她臉上的表情裏。這使我感到不可言喻的快樂，不單是因為我替她所找的丈夫能夠教她這許多值得讚美的舉動，並且因為她這樣模倣他我認為是她整個心兒愛他的最好表徵。這種推測我未曾看見有不應驗過，雖然我記不起有誰說過這個意思。女性天生的害羞使她不便向我明說她自己的愛情是多麼熱烈；但是當她描摹他的性格給我聽時候，我很容易窺出她的真情。‘我所能希望的好處，’她說，‘脫蘭啓拉斯真是完全具有；你先前告訴我一個良好的丈夫會給他的妻子以愛人的倦戀，父母

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3. can not but = can not avoid or must 不得不，不禁

4. a great deal = a large amount 大部分

5. very = mere 就是



'in Tranquillus, that I can wish for; and enjoy in him, what indeed you have told me were to be met with in a good husband, the fondness of a lover, the tenderness of a parent, and the intimacy of a friend.' It \*transported<sup>1</sup> me to see her eyes \*swimming in tears of affection<sup>2</sup> when she spoke. 'And is there not, dear sister,' said I, 'more pleasure in the possession of such a man, than in all the little impertinencies of balls, assemblies, and equipage, which it cost me so much pains to make you content?' She answered, smiling, 'Tranquillus has made me a sincere convert in a few weeks, though I am afraid you could not have done it in your whole life. To tell you truly, I have only one fear \*hanging upon<sup>3</sup> me, which is apt to give me trouble in the midst of all my satisfactions: I am afraid, you must know, that I shall not always make the same amiable appearance in his eye that I \*do<sup>4</sup> at present. You know, brother Bickerstaff, that you have the reputation of a conjurer; and, if

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1. to transport = to fill with ecstasy 狂喜

2. swimming in tears of affection = being flooded with tears of affection 泛滥着挚爱之泪

的慈愛同朋友的親密，這些快樂我全能夠由他那裏得到。’我不禁狂歡，看她說時候雙眼滿溢着摯愛的淚。‘好妹妹，’我說，‘得到這樣一個人是不是比在跳舞會裏，集會裏，穿着妖嬈的衣服做出小小的胡鬧快樂得多，我從前却費了天大的勁纔勸服你看輕那些東西。’她微笑地答道，‘脫蘭啓拉斯在幾個星期裏說得我痛悔前非，變成另外一個人，雖然我恐怕你就是勸了一生，也做不到這樣地步。老實地告訴你，我現在只有一個恐懼徘徊在我心裏，常常當我在萬分滿意之中，使我頓然感到煩惱：你一定知道，我怕的是在他眼裏我不能夠永久保存像目前這麼可喜的模樣。你知道，畢克司達夫哥哥，你有魔術家之名，若使你能夠傳給你妹妹一種駐顏的祕術，我的快樂真是勝過于我做了大千世界的主人，就是你在星夜裏指給

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3. to hang upon = to hover around 環繞, 徘徊

4. do 下省去一 make 字

you have any one secret in your art to make your sister always beautiful, I should be happier than if I were mistress of all the worlds you have shown me in a starry night. —' 'Jenny,' said I, 'without having \*recourse to<sup>1</sup> magic, I shall give you one plain rule, that will not fail of making you always amiable to a man who has so great a passion for you, and is of so equal and reasonable a temper as Tranquillus. Endeavour to please, and you must please; be always in the same disposition as you are when you ask for this secret, and you may \*take my word,<sup>2</sup> you will never want it. An inviolable fidelity, good humour, and complacency of temper, out-live all the charms of a fine face, and make the decays of it invisible.'

We discoursed very long upon this head, which was equally agreeable to us both; for, I must confess, as I tenderly love her, I take as much pleasure in giving her instructions for her welfare, as she herself does in receiving them. I proceeded, therefore, to inculcate these sentiments, by relating

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1. to have recourse to = to resort to 依頼

我看的，——’真妮，’我說：‘用不着向魔術求助，我要教你一個簡單的法則，絕對能夠担保你在像脫蘭啓拉斯那樣鍾愛你的性情又溫和又合理的男人眼裏始終是一個可喜的人兒。努力于取得他的歡心，你就一定會得到他的歡心；永久保存着你現在求這種秘術時候的心情，我敢包你絕對不會有需要這種秘術的機會。一種不可侵犯的貞節，欣歡的心境同溫和的性情在標緻龐兒的各種嬌媚引力失丟之後，仍然能夠繼續存在，並且會使她的愛人看不出她容顏的漸漸衰老。’

關於這點我們談了好久，我倆同樣地喜歡討論這個問題；我要承認，因為我很深切地愛她，所以當我爲着她的好，去教導她時候，我覺得非常快樂，她自己接受這些教訓時也是同樣地快樂。因此我就將這類意思懇切地開導給她聽，告訴她我自己偶然曉得的一

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2. to take one's words = to believe one 相信，信之

a very \*particular<sup>1</sup> passage that happened within my own knowledge.

There were several of us \*making merry<sup>2</sup> at a friend's house in a country village, when the sexton of the parish church entered the room \*in a sort of<sup>3</sup> surprise, and told us, 'that as he was digging a grave in the chancel, a little blow of his pick-axe opened a decayed coffin, in which there were several written papers.' Our curiosity was immediately raised, so that we went to the place where the sexton had been at work, and found a great concourse of people about the grave. Among the rest, there was an old woman, who told us, the person buried there was a lady whose name I do not think fit to mention, though there is nothing in the story but what tends very much to her honour. This lady lived several years an exemplary pattern of conjugal love, and, dying soon after her husband, who \*every way<sup>4</sup> \*answered<sup>5</sup> her character in virtue and affection, made it her death-bed

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1. particular=peculiar 希奇, 奇怪

2. to make merry=to feast 宴飲

3. in a sort of=more or less completely 幾分, 似乎

段奇怪事情的經過。

有一回，我們幾個人正在鄉村的一位朋友家裏宴飲，教區裏禮拜堂的下級職員稍有些驚愕神氣走進房來，告訴我們，‘當他在聖壇旁邊掘墓時候，他的鶴嘴鋤輕輕一擊，却打開了一口朽爛的棺材，裏面有幾張寫着字的舊紙。’我們的好奇心立刻動起來，就走到這位下級職員剛纔工作的地方，看見一大羣人圍着墓旁。內中有一位老婦人告訴我們埋在裏面的是一位貴婦，至于她的名字，我覺得不便提起，雖然這段故事沒有一點不是增加她的榮耀的。這位貴婦過了幾年伉儷之愛的模範生活，她丈夫去世後沒有多久她也跟着死去，她的丈夫在道德同感情兩方面可以說都配得上她的性格，她彌留時要求‘他所寫給她的信，結婚以前同以後，全要埋在棺材裏，同她在一塊兒。’我

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4. every way = completely 完全

5. to answer = to correspond 符合，相配

request, 'that all the letters which she had received from him, both before and after her marriage, should be buried in the coffin with her.' These, I found upon examination, were the papers before us. Several of them had suffered so much by time, that I could only pick out a few words; as "my soul! lilies! roses! dearest angel!" and the like. One of them, which was legible throughout, \*ran<sup>1</sup> thus.

'MADAM,

'If you would know the greatness of my love, consider \*that<sup>2</sup> of your own beauty. That blooming countenance, that snowy bosom, that graceful person, return every moment to my imagination; the brightness of your eyes hath hindered me from closing mine since I last saw you. You may still add to your beauties by a smile. A frown will make me the most wretched of men, as I am the most passionate of lovers.'

It filled the whole company with a deep melancholy, to compare the description of the letter with the person that occasioned it, who was

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1. to run = to be worded 寫着

檢查後，知道所說的信就是我們面前這些舊紙。有幾封因為過了這麼久的時間，變成破碎不堪，我只能東鱗西爪地瞧出幾個字，像‘我的靈魂！白百合！紅薔薇！最親愛的天使！’這類的話。有一封是全篇都可以看得清楚的，內容是如下：

‘小姐，

‘若使你想知道我的愛情是多麼熱烈，請你想想你自己是多麼美麗。你那如花的龐兒，雪般的酥胸同婷婷的身材，無時無刻不是迴繞在我的想像裏；你那雙眸的光明阻碍我不能關閉我的眼睛，自從前次同你會面時起。你還能夠用嫣然一笑來增加你的美麗。你一皺眉就會使我變成世界裏最可憐的人，因為我是世上最熱烈的情人。’

拿信裏所描狀的話同本人現在的情形一比較，大家都覺得悲來填胸，因為現在只剩得幾塊將變成齏粉



now reduced to a few crumbling bones, and a little mouldering heap of earth. \*With much ado<sup>1</sup> I deciphered another letter, which began with, 'My dear, dear wife.' This gave me a curiosity to see how the style of one written in marriage differed from one written in courtship. To my surprise, I found the fondness rather augmented than lessened, though the panegyric \*turned upon<sup>2</sup> a different accomplishment. The words were as follow:

'Before this short absence from you, I did not know that I loved you so much as I really do; though, at the same time, I thought I loved you as much as possible. I am under great apprehension, lest you should have any uneasiness whilst I am defrauded of my share in it, and cannot think of tasting any pleasures that you do not partake with me. Pray, my dear, be careful of your health, if for no other reason, but because you know I could not outlive you. It is natural in absence to make professions of an inviolable constancy; but towards so much merit, it is scarce a virtue, especially when it is but a bare return to that of which you have

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1. with much ado = with much trouble 經過許多困難

的殘骨同一小堆快要崩解的塵土了。費了很大的勁，我又讀出另一封信，開頭是，‘我親愛的，親愛的妻子。’這觸起我的好奇心，想去看一看結婚後所寫的同求婚時寫的文字有什麼不同。我真是非常驚愕，看到倦戀之意却到增加好多，並沒有減少，雖然所讚美的是另一種的好處。信裏的話是如下：

‘在我們這次小別之前，我真不知道我實在是這麼愛你；雖然那時我也以為我是盡了愛的力量愛你。我現在非常恐懼，只怕你會有什麼麻煩，我却失丟了分憂的機會，我自己也不想有什麼賞心樂事，當你不能和我共享的時候。我求你，我親愛的，好好保養自己的身體，若使不為別的，那麼就為着你知道倘然你有什麼不測，我是不能獨生的。人們當離居時候，常常會說我心匪石，夢寐不忘這類的話，但是對於像你這樣值得懷念的人，我的忠實幾乎不能算是一個難能可貴的美德，尤其是這不過報答你待我的種種誠懇，

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2. to turn upon = to direct upon 以之向……，轉向

given me such continued proofs ever since our first acquaintance. I am, &c.’

It happened that the daughter of these two excellent persons was \*by<sup>1</sup> when I was reading this letter. At the sight of the coffin, in which was the body of her mother, near that of her father, she \*melted<sup>2</sup> into a flood of tears. As I had heard a great character of her virtue, and observed in her this instance of filial piety, I could not resist my natural inclination of giving advice to young people, and therefore addressed myself to her. ‘Young lady,’ said I, ‘you see how short is the possession of that beauty, in which nature has been so \*liberal<sup>3</sup> to you. You find the melancholy sight before you is a contradiction to the first letter that you heard on that subject; whereas, you may observe, the second letter, which celebrates your mother’s constancy, is itself, being found in this place, an argument of it. But, madam, I ought to caution you, not to think the bodies that lie before you your father and your mother. Know, their

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1. by = near at hand 近旁

2. to melt = to soften 化爲

自從我們初次認識以來，你是不斷地常常給我你摯愛我的證據。——你的……’

當我念這封信時候，剛好這對賢良夫婦的女兒站在旁邊。一看到這口棺材，裏面躺着她的母親，放在她父親的遺體隣近，她簡直化做一個淚人兒。我曾經聽過人們說她的德性非常好，現在又看到她是這麼純孝，我擺不脫我的老癖性，總愛教導年青人們，所以我就對她說出一番話。‘年青的小姐，’我說，‘你看‘自然’很慷慨地給你的那類美姿容的據有期間是多麼短促的。你曉得你眼前這個悲傷的景象同你剛纔所聽的關於這件事的第一封信的話是完全衝突的；但是你可以說讚美你母親的節操的第二封信居然能在這裏發現，到可以證明你母親的真潔誠摯。不過，小姐，我應當告訴你，不要想躺在你面前的屍體是你的雙親。你要知道，他們真摯的愛情得到了酬報，他們

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2. liberal = generous 慷慨

constancy is rewarded by a nobler union than by this mingling of their ashes, in a state where there is no danger or possibility of a second separation.'

## ON PRACTICAL JOKES

JOSEPH ADDISON

I shall communicate to my reader the following letter for the entertainment of this day.

'Sir,

'You know very well that our nation is more famous for that sort of men who are called "whims" and "humourists,"<sup>1</sup> than any other country in the world; for which reason it is observed that our English comedy excels that of all other nations in the novelty and variety of its characters.

'Among those innumerable sets of whims which our country produces, there are none whom I have regarded with more curiosity than those who have invented any particular kind of diversion for the

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1. **humorist** 此字在十八世紀多作舉動滑稽的人物解，現在却

實現有比這種同穴更尊貴的結合，他們處在極樂的世界裏，不會有第二次離別的危險同可能的。’

## 惡作劇

我要將下面這封信刊登出來，做讀者今天的消遣材料。

‘先生，

‘你很知道我們是世界裏最負盛名的產生所謂‘怪人物’同‘滑稽家’的國家；所以人們說英國喜劇裏人物的新奇同複雜是無論那一國的喜劇也趕不上的。

‘我們國家所產生的數不盡的種種怪人物裏面，我看起來最覺得奇怪有趣的是那班異想天開，弄出很

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是指言語詛語的人們了。

entertainment of themselves or their friends. My letter shall \*single out<sup>1</sup> those who take delight in \*sorting<sup>2</sup> a company that has something of burlesque and ridicule in its appearance. <sup>D</sup>I \*shall make myself understood<sup>3</sup> by the following example. One of the wits of the last age, who was a man of a good estate, thought he never \*laid out<sup>4</sup> his money better than in a jest. As he was one year at the \*Bath,<sup>5</sup> observing that in the great confluence of fine people there were several among them with long chins, a part of the visage by which he himself was very much distinguished, he invited to dinner half a score of these remarkable persons who had their mouths in the middle of their faces. They had \*no sooner<sup>7</sup> placed themselves about the table, but they began to stare upon one another, not being able to imagine what had brought them together. Our English proverb says,

'Tis merry in the hall  
When beards wag all.

---

1. **to single out**=to choose out for attention 選出來令人注意

2. **sorting**= picking out as of one sort 搜羅同類的

3. **to make one's self understood**=to be apprehended in meaning 使己所說者爲人了解

特別的把戲，替自己或他們的朋友們尋開心的人們。

我的信要單述一種怪人物，他們最喜歡召集一班具有同樣特點的客人，使人們看着會覺得滑稽可笑。我要用下面這個例子使大家來明瞭我的意思。前代有一位滑稽家擁有很厚的財產，他却以為開玩笑花的錢是用得最值得的。有一年他住在巴斯，看到那一大羣的時髦人們裏面有好幾個是長下頰的，他自己臉上的這一部分也是很出色的，他就宴請十位這種出色的人物，他們的嘴都生在他們臉孔中間。他們一坐在棹旁，立刻開始彼此睇視，想不出他們怎麼會聚在一堂。我們英國的俗諺說過，

滿堂都是鬍子

大家一定笑哈哈。

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4. to lay out = to spend 消費

5. 英國 Somersetshire 的都會，那裏有極好的溫泉，是十八世紀裏英國時髦人們聚集的地方。

6. no sooner……but = as soon as 即刻，旋即



It proved so in the assembly I am now speaking of, who, seeing so many peaks of faces agitated with eating, drinking, and discourse, and observing all the chins that were present meeting together very often over the centre of the table, every one grew sensible of the jest, and \*came into<sup>1</sup> \*it<sup>2</sup> with so much good humour, that they lived in strict friendship and alliance from that day forward.

‘The same gentleman some time after \*packed together<sup>3</sup> a set of oglers, as he called them, consisting of such as had an unlucky cast in their eyes. His diversion on this occasion was to see the cross bows, mistaken signs, and wrong \*connivances<sup>4</sup> that passed amidst so many broken and refracted rays of sight.

‘The third feast which this merry gentleman exhibited was to the stammerers, whom he got together in a sufficient \*body<sup>5</sup> to fill his table. He had ordered one of his servants, who was placed behind a screen, to write down their \*table talk,<sup>6</sup>

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1. **to come into**=to join with or take part in 加入

2. **it** 指 jest

3. **to pack together**=to crowd together 聚集在一起

4. **connivance**=assenting or polite acquiescences, made at the wrong time, or to the wrong person 不得其時或者不得其人的目

我現在所說的這羣人也是一樣的，他們看見當飲食談話的時候有這麼多臉孔的尖銳下頰老是搖動着，又看到在會這許多的下頰常常在棹的中央相碰，每人都有了內中的滑稽意味，大家非常高興，從那天起他們變成很好的朋友，有什麼事彼此也幫忙得很週到。

‘這位先生後來他又聚集一班他所謂送秋波的人們，就是那班帶有不幸的斜視眼的人們。他這次的開心是在觀看這許多破碎曲折視線裏的一切射眼箭，誤會的表示同不經意的目許。

‘這位哈哈笑先生的第三次大宴會是請口吃的人們，他集有夠坐滿一棹的人們。他先叫他的一個僕人坐在布幕後面，將他們酒棹上的談話記下，這是很容易

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許，這是十八世紀時候的用法，現在是作 *pretence of being unawares*, *tacit permission to offend* 佯作不知，默許人們做壞事解了。

5. **body** = aggregate of persons 人的總數

6. **table talk** = familiar conversation, as that round a table during and after meal 當吃飯或吃飯過後圍着桌子的很隨便之談話

which was very easy to be done without the help of short-hand. It appears by the notes which were taken, that though their conversation never fell, there were not above twenty words spoken during the first course; that upon serving up the second, one of the company was a quarter of an hour in telling them that the ducklings and asparagus were very good; and that another \*took up<sup>1</sup> the same time in declaring himself of the same opinion. This jest did not, however, \*go off so well<sup>2</sup> as the former; for one of the guests, being a brave man, and fuller of resentment than he knew how to express, went out of the room, and sent the facetious inviter a challenge in writing, which, though it was afterwards dropped by the interposition of friends, put a stop to these ludicrous entertainments.

‘Now, Sir, I dare say you will agree with me, that as there is no moral in these jests, they ought to be discouraged, and looked upon rather as pieces of unluckiness than wit. However, as it is natural for one man to refine upon the thought of another,

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1. to take up = to occupy 佔據, 使用

易可以辦到的，用不着速記的幫助。由所記下來的看起，雖然他們的談話沒有停歇，食第一道菜時候他們還說不到二十字；等二道菜捧上時候，有一位在座的整整費了一刻鐘工夫，只說小鴨同龍鬚菜都很好；還有一位化了同樣久的時間宣佈他也是這樣子想的。可是這次開玩笑的結果沒有前回那麼好；因為有一位客人是個勇士，一肚子的憤怒不知道怎地發洩好，走出房子，送來一張寫的挑戰書給這位談諧主人，雖然經過朋友們的從中斡旋，這個決鬪也就取消了，但是他也因此停止了這類好笑的宴會。

‘先生，我敢說你一定會贊成我的意思，以為這類開玩笑既然沒有寓了什麼深意，是應當阻止的，認做這全是不幸的舉動，并不能算為談諧。但是我們會自然而然地將別人所想出的東西漸漸地修改好，并且

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2. to go off well = to succeed 進行非常順利

and impossible for any single person, how great soever his \*parts may be, to invent an art, and bring it to its utmost perfection.—I shall here give you an account of an honest gentleman of my acquaintance, who, upon hearing the character of the wit above-mentioned, has himself assumed it, and endeavoured to convert it to the benefit of mankind. He invited half a dozen of his friends one day to dinner, who were each of them famous for inserting several redundant phrases in their discourse, as \**“L’ye hear me,”* *“d’ye see,”* *“that is,”* *“and so, Sir.”* Each of the guests making frequent use of his particular elegance appeared so ridiculous to his neighbour, that he \*could not but<sup>1</sup> reflect upon himself as appearing equally ridiculous to the rest of the company: by this \*means,<sup>5</sup> before they had sat long together, every one talking with the greatest circumspection, and carefully avoiding his favourite expletive, the conversation was cleared of its redundancies, and

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1. *parts*=ability 技能。天資，作這種解釋時，常用複數。

2. *“D’ye hear me”*=“do you hear me” 你聽見我的話沒有

3. *“D’ye see”*=“do you see” 你知道嗎

單單一個人，不管他有多大本領，總不能夠既發明出一種藝術，又使牠達到盡美盡善的地步——我現在要告訴你我所認識的一位忠厚紳士，他聽到前面所說的那種滑稽，自己也來幹一下，却努力于使牠變做有益于人類的東西。有一天他宴請六七位朋友來，誰也知道他們個個都喜歡在講話時用幾句特別的贅語，像‘你聽到我的話沒有，’‘你知道嗎，’‘這就是說，’‘所以，先生’。每個客人常常用他特有的這些雅句，坐在旁邊的人看來自然覺得很可笑的，于是這位鄰座人會想到自己，覺得自己在別人眼裏一定也是同樣的可笑：這麼一來，他們沒有坐多久，每個人都是萬分謹慎地談話，小心避免他們心愛的冗字，他們的談話因此丟去了多餘的詞句，包含有更多的意思，雖然沒

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4. *can not but* = *can not for bear* 不禁，難免

5. *means* 作‘手段’解，作這種解釋時，常用複數，但是却常做是居單數。

had a greater quantity of sense, though less of sound in it.

“The same well-meaning gentleman took occasion, at another time, to bring together such of his friends as were addicted to a foolish habitual custom of swearing. In order to \*shew<sup>1</sup> them the absurdity of the practice, he had recourse to the invention above-mentioned, having placed an amanuensis in a private part of the room. After the second bottle, when men open their minds without reserve, my honest friend began to take notice of the many sonorous but unnecessary words that had passed in his house since their sitting down at table, and how much good conversation they had lost by \*giving way<sup>2</sup> to such superfluous phrases. “What a tax,” says he, “would they have raised for the poor, had we put the laws in execution upon one another.” Every one of them took this gentle reproof \*in good part.<sup>3</sup> Upon which he told them that, knowing their conversation would have no secrets in it, he had ordered it \*to be taken down<sup>4</sup> in writing, and,

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1. 是這 show 的古寫

2. give way = to allow opportunity to 與以機會

有那麼多的聲音。

‘這位好心的紳士後來他得便又聚集另外一班朋友，他們是耽溺于呢詛這個壞習慣的。爲的是要指出給他們看這種習慣的荒謬，他就使用前面所說那個妙法，在房子裏看不見的地方安置一個書記生。喝完了兩瓶酒，人們不拘地說出心裏的話時候，我這位忠厚朋友看出他們坐下酒棹後在他家裏說出好許多響亮震耳的費話，他們失丟了不少有意思的談話，全因爲他們要亂說這類用不着說的詞句。‘他們一定可以集了一大筆的款給窮人們’他說，‘若使我們實行一種法律，彼此互相監督，說一句呢詛就要罰款。’他們都是沒有生氣地接受這句溫和的譴責。他跟着就告訴他們，因爲他知道他們的談論不會有什麼秘密，所以他叫人記下，爲着好玩起見，要將寫下的念出，若使他

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3. *in good part* = without offence 沒有生氣

4. *to be taken down* = to be recorded 記錄下



for the humour's sake, would read it to them, if they pleased. There were ten sheets of it, which might have been reduced to two, had there not been those abominable interpolations I have before mentioned. Upon the reading of it *'in cold blood,'* it looked rather like a conference of fiends than of men. In short, every one trembled at himself upon hearing calmly what he had pronounced amidst the heat and inadvertency of discourse.

'I shall only mention another occasion wherein he made use of the same invention to cure a different kind of men, who are the pests of all polite conversation, and murder time as much as either of the two former, though they do it more innocently; I mean that dull generation of story-tellers. My friend got together about half a dozen of his acquaintance who were infected with this strange malady. The first day, one of them sitting down entered upon the siege of *'Namur,'*<sup>2</sup> which lasted till four o'clock, their time of parting. The second day a *'North Briton'*<sup>3</sup> took possession of the discourse,

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1. *in cold blood* = without excitement 冷靜地

2. *Namur* 是比利時的一省, 接近法國

們願意。一共有十張，折實起來只有兩張，設使沒有我前面所說的那種可惡的插話。冷靜地念出來，那彷彿是魔鬼聚會的談話，不像是出自人的口裏。總而言之，每人恬靜地聽到他在談話的興高彩烈，毫不留意時候所說的呢詛，個個都戰慄起來。

‘我只要再說他的另一次宴會，他用同樣的妙策去醫好別一類的人們，他們是文雅談話的煩累，他們的自費時間是不下于前面所說的兩種人，雖然他們是比較天真些；我指那班愛說故事的無聊人們。我朋友找到六七個相識的人，他們全染有這個奇病。第一天，他們裏面一位一坐下來就說到那慕爾的被圍，一直講到下午四點鐘止，那是他們離別的時候。第二天，所有的談論全給關於蘇格蘭人的故事所佔有，簡直沒有法子使他停止，當他們還坐着談天時候。第三

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3. North Briton = Sectsman

which it was impossible to get out of his hands so long as the company staid together. The third day was engrossed after the same manner by a story of the same length. They at last began to reflect upon this barbarous way of treating one another, and by this means awakened out of that lethargy with which each of them had been seized for several years

‘As you have somewhere declared that extraordinary and uncommon characters of mankind are the game which you delight in, and as I look upon you to be the greatest sportsman, or, if you please, the \*Nimrod<sup>1</sup> among this species of writers, I thought this discovery would not be unacceptable to you.

‘I am, Sir, & c.,

## ON SORROW

Samuel Johnson

Of the passions with which the mind of man is agitated, it may be observed, that they naturally

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1. 寧錄‘爲世上英雄之首。他在耶和華面前是個英勇的獵戶。’（見

天也是同樣地費在一篇全樣長的事的敘述裏。他們最後感到這種互相對待未免太野蠻了，因此他們從這類昏眩裏醒來，他們患這個毛病已經有好幾年了。

‘因為你在某一篇文章裏曾經說過人們古怪奇特的性格是你所最喜歡的野味；我又覺得在這類觀察人情的作家裏你是最偉大的獵夫或者可說是一位宿祿，若使你肯讓我這樣稱呼你，所以我想這封信裏所說的新發見你一定是很願意聽的。

‘先生，我是你的……’

## 悲 哀

關於擾亂人心的種種熱情，我們可以說，牠們是

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（譯自《日記》）

hasten towards their own extinction, by inciting and quickening the attainment of their objects. Thus fear urges our flight, and desire animates our progress; and if there are some which perhaps may be indulged till they outgrow the good appropriated to their satisfaction, as it is frequently observed of avarice and ambition, yet their immediate tendency is to some means of happiness really existing, and generally within the prospect. The miser always imagines that there is a certain sum that will \*fill his heart to the brim;<sup>1</sup> and every ambitious man, like \*King Pyrrhus,<sup>2</sup> has an acquisition in his thoughts that is to terminate his labours, after which he shall pass the rest of his life in ease or gaiety in repose or devotion.

Sorrow is perhaps the only affection of the breast that can be excepted from this general remark, and it therefore deserves the particular attention of those who have assumed the arduous province of preserving the balance of the mental

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1. to fill one's heart to the brim = to make one quite satisfied 令人完全滿意，心滿意足

2. 皮洛士是希臘的伊庇魯斯 Epicurus 國王，又是亞歷山大的親戚，他早年就有征服意大利同西西里的計劃，以為若使能夠達到真

自然而然地急趨于自己消滅之途，因為牠們鼓勵同加快牠們目的的實現。比如恐懼催促我們的逃走，希望激發我們的向前；若使有幾種熱情或者因為受了我們的放縱，弄得失丟了牠們達到目的時候所該有的好處，貪婪同野心就常常是這樣子，然而牠們目前的志向還是想得到幸福的工具，那幸福又是真真存在的，大概是可望得見的。守財虜總是以爲有個數目能夠使他心滿意足；每個野心家，像皮洛士王一樣，心裏有個最想佔有的東西，得到這個東西，他的勞苦就告終止，此後他的餘生要在舒服或者作樂，休息或者度信裏過去。

悲哀或者是胸中的惟一情感，不能夠應用這幾句概括的話，所以值得那班想幹保持心境的平衡這個艱難工作的人們的特別注意。真牠的熱情的確也是種毛

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個目的，他是不會再有別的野心了。他在公元前二八〇年侵犯意大利，打了二回勝仗，在公元前二七五年在貝尼温陀 Beneventum 被羅馬人打敗了。

constitution. The other passions are diseases indeed, but they necessarily direct us to their proper cure. A man at once feels the pain, and knows the medicine, to which he is carried with greater haste as the evil which requires it is more excruciating, and cures himself by unerring instinct, as the wounded stags of \*Crete<sup>1</sup> are related by \*Aolian<sup>2</sup> to have recourse to vulnerary herbs. But for sorrow there is no remedy provided by nature; it is often occasioned by accidents irreparable, and \*dwells upon<sup>3</sup> objects that have lost or changed their existence; it requires what it cannot hope, that the laws of the universe should be repealed; that the dead should return, or the past should be recalled.

Sorrow is not that regret for negligence or error which may animate us to future care or activity, or that repentance of crimes for which, however irrevocable, our Creator has promised to accept it as an atonement; the pain which arises from these causes has very salutary effects, and is every hour extenuating itself by the reparation of

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1. Crete 是地中海裏隸屬於希臘的一個島

2. Aolia 是古希臘三大民族之一

病，但是牠們必然地使我們得到適當的醫治。人會立刻感到苦痛，知道應當用的是什麼藥，他會更快地去找這個藥，因為所以需要這藥的病是這麼苦楚的，因此，靠着那永不會錯的本能，會將自己醫好，好像伊恩力亞人所說，克里特島上受傷的鹿會自己去找治創的野草。但是關於悲哀，却沒有什麼天生的治療，因為悲哀的產生常是由于無法補救的意外事情，牠又使人們注意着那已經不在的，或者是情形已變的東西。牠絕沒有希望能夠得到牠所需要的，牠需要自然律會取消去，死者可以復生或者既往可以追回。

悲哀不是對於失檢或者錯誤的惋惜，那倒可以鼓舞我們將來的小心或者勤作，也不是對於罪惡的痛悔，不管那罪惡是如何無可挽回的，我們的‘創造主’却答應肯將這種痛悔當做贖罪；從這幾種的緣因

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3. to dwell upon = to keep one's attention fixed upon 非常注意，聚精會神



those misarranges that produce it. Sorrow is properly that state of the mind in which our desires are fixed upon the past, without looking forward to the future, an incessant wish that something were otherwise than it has been, a tormenting and harassing want of some enjoyment or possession which we have lost, and which no endeavours can possibly regain. Into such anguish many have sunk upon some sudden diminution of their fortune, an unexpected blast of their reputation, or the loss of children or of friends. They have suffered all sensibility of pleasure to be destroyed by a single blow, have \*given up<sup>1</sup> \*for ever<sup>2</sup> the hopes of substituting any other object \*in the room of<sup>3</sup> that which they lament, resigned their lives to gloom and despondency, and worn themselves out in unavailing misery.

Yet so much is this passion the natural consequence of tenderness and endearment, that, however painful and however useless, it is justly reproachful not to feel it on some occasions; and so widely and

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1. to give up = to part with 拋棄

2. for ever = to the end of life 永世, 永遠

所引起的苦痛還有很大培養精神的効力，並且靠着認清禍根而痛改前非，我們能夠時時刻刻減輕這個苦痛。悲哀却是一種特別心境，那時我們的欲望全放在過去上面，沒有望前向將來去着想，不斷地希望有些事情從前會不是那麼樣子，對於我們已經失去，無法再能得到的幾種歡悞或者所有物，懷有一個急迫難忍的需要。許多人沉到這類慘痛裏，因為他們的財產忽然減少好多，或者他們的名譽意外地遭瘟，或者是喪失了子女或者朋友。他們受此一個打擊，就讓自己一切對於快樂的感覺全歸于毀滅，終其身再也不想去找別個對象，來做替身，填補這個遺憾，甘心渡個苦悶愁鬱的生涯，銷磨自己於無益的自苦裏面。

但是這個情感的確是深情摯愛的自然結果，所以不管牠是多麼苦痛的，多麼無用的，在相當的情境之下，若使我們沒有感到悲哀，那又是該受責罵的；悲

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3. in the room of=instead of 代替

constantly has it always prevailed, that the laws of some nations, and the customs of others, have limited a time for the external appearances of grief caused by the dissolution of close alliances, and the breach of domestic union.

It seems determined, by the general suffrage of mankind, that sorrow is to a certain point laudable, as the offspring of love, or at least pardonable, as the effect of weakness; but that it ought not to be suffered to increase by indulgence, but must \*give way,<sup>1</sup> after a \*stated<sup>2</sup> time, to social duties, and the common avocations of life. It is at first unavoidable, and therefore must be allowed, whether with or without our choice; it may afterwards be admitted as a decent and affectionate testimony of kindness and esteem; something will be extorted by nature, and something may be given to the world. But all beyond the bursts of passion, or the forms of solemnity, is not only useless, but culpable; for we have no right to sacrifice, to the vain longings of affection, that time which providence allows us for the task of our station.

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1. to give way = to give place 讓與, 退讓

哀的勢力又老是那麼廣大，那麼持久，所以有些國家的法律，和有些國家的習俗對於因為親密人們的死亡同一家骨肉的永訣所產生的悲哀的露洩于外的時期，有一定的限制。

大多數人們好像都以為悲哀在相當程度之內是值得贊美的，因為牠是胚胎于愛的，或者最少也是可以原諒的，因為牠是人類弱點的結果；但是我們不應當放縱牠，讓牠滋長，要在一定的時期之後，勉強從事于社會上的義務同人生日常的職務。起先原是無法避免的，所以我們只好讓牠去，無論我們是願意不願意；後來也可以看牠是我們對於逝者的敬愛的一種適當親切的證據；既是天生有情，當然免不了受了感觸，并且我們的哀戚，還可以使世人看出逝者的價值。但是在悲情爆發同嚴肅儀式之外的悲哀，那不只是無用的，而且是有罪的，因為我們沒有權利將上帝派給我們用來做分內的事的時間，犧牲在無益的渴望裏面。

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2. stated=fixed 固定

Yet it too often happens that sorrow, thus lawfully entering, gains such a firm possession of the mind, that it is not afterwards to be ejected; the mournful ideas, first violently impressed, and afterwards willingly received, so much engross the attention, as to preponderate in every thought, to darken gaiety, and perplex ratiocination. An habitual sadness seizes upon the soul, and the faculties are chained to a single object, which can never be contemplated but with hopeless uneasiness.

From this state of dejection it is very difficult to rise to cheerfulness and alacrity, and therefore many who have 'laid down' rules of intellectual health, think preservatives easier than remedies, and teach us not to trust ourselves with favourite enjoyments, not to indulge the luxury of fondness, but to keep our minds always suspended in such indifference, that we may change the objects about us without inconvenience or emotion.

An exact compliance with this rule might, perhaps, contribute to tranquillity, but surely it

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1. to lay down==to establish or formulate definitely 建立/規

然而這樣規規矩矩地開頭的悲哀太常弄得堅固地霸佔着我們的心，以後簡直沒有法子把牠驅逐出去；那羣慘然的觀念開頭是蠻橫地印到心上，後來是願意地吸收進去，壟斷了我們全部的注意力，因此壓下一切的思想，遮暗欣歡的心情，攪亂推想的能力。一個變成習慣的悲哀捉着靈魂，所有的感官全範圍在一個對象裏面，這對象沒有一回想到時，不是引起絕望的痛心。

從這樣沈悶的心情裏是很不容易昇到欣歡喜樂的境界，所以許多釐定精神健康的法則的人們都以爲預防劑是比療病物容易奏效得多，教我們不要心傾于喜歡的享樂，也不可盡興地去鍾愛人們，却是要使我們的心老是超然地懸在冷淡的境界裏，那麼我們四圍的對象儘可變遷，我們却不會感到不便，或者有甚牽情。

一字不差地守着這條法則或者可以幫助我們得到

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則)，規定

would never produce happiness. He that regards none so much as to be afraid of losing them, must live for ever without the gentle pleasures of sympathy and confidence; he must feel no melting fondness, no warmth of benevolence, nor any of those \*honest<sup>1</sup> joys which nature annexes to the power of pleasing. And as no man can justly claim more tenderness than he pays, he must forfeit his share in that officious and watchful kindness which love only can dictate, and those lenient endearments by which love only can soften life. He may justly be overlooked and neglected by such as have more warmth in their heart; for who would be the friend of him, whom, with whatever assiduity he may be courted, and with whatever services obliged, his principles will not suffer to make equal returns, and who, when you have exhausted all the instances of goodwill, can only be prevailed on not to be an enemy?

An attempt to preserve life in a state of neutrality and indifference, is unreasonable and vain. If by excluding joy we could \*shut out<sup>2</sup> grief, the scheme would deserve very serious attention; but

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1. honest=fairly earned 應得的酬報

恬靜，但是絕不能夠產生幸福。他既是對於誰都沒有關切到怕失去了他們，這樣的人一生裏也嘗不到受人們的同情和信任的快樂；他一定是感不到柔情的愛戀同慈悲的熱心；有些人有本領使人們高興，跟着自己也得到應當得到的快樂，這種樂趣他也是沒有份兒的。因為沒有人配索取比他所給別人的更多的情誼，所以他該喪失他本來應得的人們對他的小心翼翼的懇懇好意，那是只有愛纔能向人要來的，同寬恕仁慈的懇摯情感，靠着牠愛纔能減輕人生的苦痛。他是該受心中有更多的熱血的人們的忽視同怠慢；因為誰肯做他的朋友，若使不管你怎地專心地去求得他的好感，替他幹了多少事情，他的主張却不讓他同樣地來報答你，并且當凡是好意所能做的事情，你全幹完了時候，你充其量只能使他不作你的仇敵？

想保持生活在冷淡中立的狀況裏是一種悖理無謂的舉動。若使單單將歡樂趕出，我們就能把悲哀擯之戶外，那麼這個計劃是值得很嚴重的注意；但是既

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2. to shut out = to exclude 拒而不納



since, however we may delar ourselves from happiness, misery will \*find its way' at many inlets, and the assaults of pain will force our regard, though we may withhold it from the invitations of pleasure, we may surely endeavour to raise life above the middle point of apathy at one time, since it will necessarily sink below it at another.

But though it cannot be reasonable not to gain happiness for fear of losing it, yet it must be confessed, that in proportion to the pleasure of possession, will be for some time our sorrow for the loss ; it is therefore the \*province<sup>2</sup> of the moralist to inquire whether such pains may not quickly give way to mitigation. Some have thought that the most certain way to clear the heart from its embarrassment is to drag it by force into scenes of merriment. Others imagine, that such a transition is too violent, and recommend rather to soothe it into tranquillity, by making it acquainted with miseries more dreadful and afflictive, and diverting to the calamities of others the regards which we are inclined to fix too closely upon our own misfortunes.

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1. to find one's way = to succeed in reaching 得達

然，不管我們怎樣不准自己享受幸福，禍患還是找得出許多的進口，雖然我們可以不受快樂的引誘，免丟因此而起的苦痛，苦痛的來襲還是會迫得我們不能不注意，我們有時真該努力將生活提高到麻木無情這個水平線之上，因為牠既是無論如何有時總會沉到悲哀的深淵裏去。

但是固然因為怕失丟幸福而不去求幸福是很不合于道理的，可是我們一定要承認，得時的快樂是多大，將來失時，我們的悲哀也是成正比例的；所以這是道德家分內的事，去研究我們可以不可以將悲哀很快地減輕消滅下去。有人以為將心中煩悶一掃而空的最靠得住的辦法是用強力將牠拖到歡樂場中去。有人却覺得這種轉移是太猛烈了，倒是主張先把心慰藉到安寧的境地裏，用的法子使是使牠看到別人的更可怕更可悲的苦痛，將我們那很容易緊緊地釘着自己的乖運的注意力，移到別人的苦難上面去。

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2. province=one's concern 分內的事務

It may be doubted whether either of those remedies will be sufficiently powerful. The efficacy of nirth it is not always easy to try, and the indulgence of melancholy may be suspected to be one of those medicines, which will destroy, if it happens not to cure.

The safe and general antidote against sorrow, is employment. It is commonly observed, that among soldiers and seamen, though there is much kindness, there is little grief; they see their friend fall without any of that lamentation which is indulged in security and idleness, because they have no leisure to spare from the care of themselves; and whoever shall keep his thoughts equally busy, will find himself equally unaffected with irremediable losses.

Time is observed generally 'to wear out' sorrow, and its effects might doubtless be accelerated by quickening the succession and enlarging the variety of objects.

'Tis long ere time can mitigate your grief;

To wisdom fly, she quickly brings relief.

F. Lewis.

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1. *to wear out* = to erase or efface 抹去, 銷去

這是很可以懷疑的，到底這些藥方裏有沒有一個是夠有力量的。快樂這個醫法並不是老是容易嘗試的，至於耽縱於悲哀，恐怕這是屬於那一類藥，設使偶然不能醫好，是反會致死命的。

作事可說是驅逐悲哀的又安全又普通的解毒劑。我們常常看見，在兵士同水手裏面，雖他們也是很慈愛的，却只有很少的悲忱；他們看見他們的朋友中彈死了，並沒有像在安逸懶惰裏的人們那樣恣情哀毀，因為他們已經是自顧不暇了；誰能夠使自己的思慮同樣地忙碌，他對於無法挽回的喪失會同樣地無動與衷。

人們常常說時間可以磨掉悲哀，這種效力的速率絕對可以增加，若使事情的遞遷能夠加快，事務的範圍又能擴大，更形出變化多端。

‘你還得等了許久，時間纔能夠減輕你的悲哀；  
飛到智慧那裏去罷，她很快就可以給你安慰。’

魯逸思

Sorrow is a kind of rust of the soul, which every new idea contributes in its passage to scour away. It is the putrefaction of stagnant life, and is remedied by exercise and motion.

## HAPPINESS \*IN A GREAT MEASURE<sup>1</sup>

### DEPENDENT ON CONSTITUTION

OLIVER GOLDSMITH

When I reflect on the unambitious retirement in which I passed the earlier part of my life in the country, I cannot avoid feeling some pain in thinking that those happy days are never to return. In that retreat all nature seemed capable of affording pleasure; I then made no retinements on happiness, but could be pleased with the most awkward efforts of rustic mirth; thought cross purposes the highest stretch of human wit, and questions and commands the most rational amusement for spending the evening. Happy could so

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1. in a great measure = largely 大半, 大分

悲哀是心靈上的一種銹，每個新念頭經過心中時，都可以幫助磨去一些。牠是停滯的生活所生的腐朽，只有勞作同活動纔是最好的醫法。

## 快樂多半是靠着性質

當我迴憶到我年青時候在鄉下裏所過的無野心的幽隱生涯，我免不了感到些悲哀，想起那種快樂的日子是不可復得了。在那個僻靜的地方，一切自然的東西好像都能夠產生快樂；那時我對於享樂並不講究，粗俗遊戲的笨拙舉動也能使我開心；我那時以為互相猜啞謎是人類談諧的極度，拿問題同命令來相難是消夜的最合理遊戲。那是多麼有幸福呵！若使這麼美妙的幻覺能夠還是繼續存在着。我看出老年同智識只是使

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shaming an illusion still continue! I find age and knowledge only contribute to sour our dispositions. My present enjoyments may be more refined, but they are infinitely less pleasing. The pleasure \*Garrick<sup>1</sup> gives can no way compare to that I have received from a country way, who imitated a \*Quaker's<sup>2</sup> sermon. The music of \*Mattei<sup>3</sup> is dissonance to what I felt when our old dairymaid sang me into tears with \*Johnny Armstrong's Last Good Night or the Cruelty of Barbara Allen.<sup>4</sup>

Writers of every age have endeavoured to show that pleasure is in us, and not in the objects offered for our amusement. If the soul be happily disposed, everything becomes a subject of entertainment, and distress will almost want a name. Every occurrence passes in review like the figures of a procession: some may be awkward, others ill dressed; but none \*but<sup>5</sup> a fool is for this engaged

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1. Garrick, David (1716—1779.)他是約翰生的學生，十八世紀裏最有名的戲子，他自己又會編劇。

2. Quaker 是教友派的信徒，此派意大利人 George Fox 在一六五〇年所創立，自稱做 Society of friend. 因為他們提到上帝時候，常常全身戰慄，自認為受到了靈感，所以別人譏笑他們，說他們是 quaker.

我們的癖氣更見乖戾。我現在的享樂也許是更講究些，但是牠們的可樂程度比從前的樂事是差了萬萬倍了。加立克所給我的快樂絕不能同我從前看到一位模倣教友派信徒的說教的鄉間滑稽家時所得的快樂相比。馬泰的音樂可說是不悅耳的聲音，一比到我從前所感到的，當我們的搾取牛奶的老姑娘唱着‘約呢·阿姆斯特郎最後的告別’或者‘巴巴刺·阿倫的殘忍’，唱得叫我流下淚來。

每代的作家都曾努力指示給我們看，快樂是在我們的心裏，並不是從我們的娛樂品得來的。若使我們的精神是很快樂的，任一東西都變做可樂的事情，世上差不多沒有愁苦這個字了。每件事情從我們眼裏經過好像是一個賽會裏的人物；有些或者是很難看的，還有些也許是穿得不整齊；但是除開了傻子沒有人會

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就是‘戰慄的人’的意思，他們說教時用了很多有力的姿勢。

3. Mattei 是十八世紀一個音樂家。
4. 這是英國兩首民歌的題目。
5. but = except 除開，除去



with the master of the ceremonies.

I remember to have once seen a slave in a fortification in \*Flanders,<sup>1</sup> who appeared \*no way<sup>2</sup> \*touched<sup>3</sup> with his situation. He was maimed, deformed, and chained; obliged to toil from the appearance of day till nightfall, and condemned to this for life; yet, with all these circumstances of apparent wretchedness, he sung, would have danced, but that he wanted a leg, and appeared the merriest, happiest man of all the garrison. What a practical philosopher was here! A happy constitution supplied philosophy, and though seemingly destitute of wisdom, he was really wise. No reading or study had contributed to disenchant the fairyland around him. Everything furnished him with an opportunity of mirth; and though some thought him from his insensibility a fool, he was such an idiot as philosophers might wish \*in vain<sup>4</sup> to imitate.

They who, like him, can place themselves on that side of the world in which everything appears

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1. Flanders 是歐洲從前一塊獨立區域，現在分屬法比兩國。

2. no way = not at all 并不

因此同這儀式的總管生氣。

我記得曾經在法蘭德斯堡壘裏遇到一個奴隸，他簡單不像感覺到他自己的地位。他的四肢被人們殘害了，他的軀體變成畸形，還給鐵鍊鎖住；他被迫從黎明工作到黃昏，並且是判定了終身是這樣幹着；可是，雖然有這麼多顯明的苦痛情況，他却唱着調兒，若使他不是缺了一個腿，一定會跳舞，看起來真是全要塞裏最高興，最快樂的人。這是多麼偉大的一個實行哲學家！一個快樂的性質給他的達觀的思想，雖然好像是一點智慧也沒有，他却是個真有智慧的人。沒有什麼學識同研究來點破他四圍的仙境。每件物事都給他一個發噓的機會；雖然有人從他這樣不感到苦痛推想他是個傻子，然而他這種傻子或者是哲學家所想模倣而模倣不來的。

有些人們像他這樣能夠將自己放在種特別的境

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3. **to be touched** = to be affected 受感動

4. **in vain** = without effect 無效

in a ridiculous or pleasing \*light,<sup>1</sup> will find something in every occurrence to excite their good humour. The most calamitous events, either to themselves or others, can bring no new affliction; the whole world is to them a theatre, on which comedies only are acted. All the bustle of heroism or the rants of ambition serve only to heighten the absurdity of the scene, and make the humour more poignant. They feel, \*in short,<sup>2</sup> as little anguish at their own distress, or the complaints of other, as the undertaker, though dressed in black, feels sorrow at a funeral.

Of all the men I ever read of, the famous \*Cardinal de Retz<sup>3</sup> possessed this happiness of temper in the highest degree. As he was a man of gallantry, and despised all that wore the pedantic appearance of philosophy, wherever pleasure was to be sold, he was generally foremost to \*raise the auction.<sup>4</sup> Being an universal admirer of the \*fair

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1. light 此處作, '看法' 解。

2. in short = briefly - 言以蔽之, 總之,

3. Cardinal de Retz (1614-1679) 是 Montmirail 地方的人, 進教會後, 很快就飛黃騰達起來, 變成很熱心的政黨中人, 專全Mazarine

界，在那裏一切物事都化爲可笑的，有趣的，這種人們從每一個事件裏都能找出怡情悅意的地方。最不幸的事體，自己的或者別人的，不能帶來什麼新的悲哀；由他們看來，全世界是一座戲院，在那裏專演着喜劇。一切豪勇英武的慌忙或者野心勃勃的狂言不過用來增加劇中的荒謬意味，使裏面談諧更添鋒芒。總之，他們對於自己的困難，或者別人的苦情，沒有什麼傷心，好似代人經理葬事的人，雖然也是穿着黑的衣服，在埋葬時沒有什麼悲哀。

我在書裏所曾碰遇到的人物裏，有名的累茲主教具有最高度的這種欣歡的性情。他既是個倜儻風流的男子，看輕一切掛起道學的酸腐臉孔，所以無論那裏有歡娛出賣，他常是最肯出價的。他是女性的一個普遍贊美者，當他發現一位姑娘太忍心了，他常常就愛上了

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作對。

• 拍賣時由叫賣人提出一件東西，買主們互相爭加價錢，到叫賣人答應爲止，所以叫做 to raise the auction 提高賣價

sex,' when he found one lady cruel, he generally  
\*fall in love with<sup>2</sup> another, from whom he expected  
a more favourable reception; if she too rejected his  
addresser, he never thought of retiring into deserts,  
or pining in hopeless distress. He persuaded him-  
self, that instead of loving the lady, he only fancied  
he had loved her, and so all was well again. When  
\*Fortune<sup>3</sup> wore her angriest look, when he at last  
fell into the power of his most deadly enemy,  
\*Cardinal Mazarine,<sup>4</sup> and was confined a close  
prisoner in the Castle of Valenciennes, he never  
attempted to support his distress by wisdom or  
philosophy, for he pretended to neither. He  
laughed at himself and his persecutor, and seemed  
infinitely pleased at his new situation. In this  
mansion of distress, though secluded from his  
friends, though denied all the amusements and  
even the conveniences of life, teased every hour by  
the impertinence of wretches who were employed  
to guard him, he still retained his good humour,

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1. fair sex = the female sex 女流, 婦女

2. to fall in love with 鍾情.

3. 此處將‘運命’拿來人格化, 這是十八世紀文人所最喜歡弄

另一個，他期望從她可以得到一個更好的待遇；若使她也拒絕了他的慫恿，他絕不會想起退隱到沙漠去，或者在絕望的苦痛裏憔悴着。他勸自己不要想自己現在是愛着那姑娘，只當做他從前曾愛過那姑娘就是了，這麼一來什麼事也沒有了。當‘命運’戴上她最憤怒的臉孔時候，當他最後落在他最凶惡的敵人，馬薩林主教手裏，變做嚴重禁錮的囚犯，關在瓦蘭迺尼斯堡時候，他也絕沒有想用智慧或者哲學來支持他的苦痛，因為他並不自命自己有智慧或者哲學。他笑他自己同磨難他的人，好像萬分喜歡他這個新環境。在這個苦痛的房屋裏，雖然同他的朋友隔絕了，雖然剝奪人生的一切娛樂同甚至于衣食住的利便，時時被那班僱來看守他的壞蛋的無禮所戲弄，他仍然保存着他的

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的把戲。

4. Mazarine jules (1602—1661) 他是路易十四朝的宰相，有好幾年簡直是法國的實際君王。

laughed at all their little spite, and carried the jest so far as to be revenged, by writing the life of his jailer.

All that the wisdom of the proud can teach is to be stubborn or sullen under misfortunes. The Cardinal's example will instruct us to be merry in circumstances of the highest affliction. It matters not whether our good humour be construed by others into insensibility, or even idiotism; it is happiness to ourselves, and none but a fool would measure his satisfaction by what the world thinks of it.

Dick \*Wildgoose<sup>1</sup> was one of the happiest silly fellows I ever knew. He was of the \*number<sup>2</sup> of those good-natured creatures that are said to do no harm to any but themselves. Whenever Dick fell into any misery, he usually called it seeing life. If his head was broke by a chairman, or his pocket picked by a sharper, he comforted himself by imitating the \*Hibernian<sup>3</sup> dialect of the one, or the more fashionable cant of the other. Nothing \*came

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1. wildgoose 此字譯意是‘野鵝’，英國人以為鵝是傻的東西，這位先生又是野性難馴的，所以這個名字實在有意義的。

好脾氣，笑他們一切無謂的怨毒，開玩笑到寫出他的獄卒的傳，來當作報復。

驕傲的人們的智慧所能教我們的是在不幸事體之下倔強着或者默默地愠怒着。這個主教的例子却教我們在最苦痛的境遇裏欣歡着。我們的好脾氣，別人會不會認為是感覺遲鈍，或者甚至于自癡，這全是不礙事的；對於我們這總是快樂，除開了傻子沒有人會用世人的意見來量自己滿意的多少。

狄克·魏爾德戈斯是我所知道的一個最快樂的傻瓜。他是屬於那類性情溫和的人們，據說他們沒有害誰，只是害了自己。每回狄克墮到什麼悲哀的時候，他總是說這是‘見世面’。若使他的頭被一個轎夫摔破了，或者他的袋子給扒手光顧了，他就去學轎夫的愛爾蘭土話或者扒手的更時髦的口吻，藉此來安慰自己。由狄克看來，天下裏的事情是沒有錯的。他

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2. number = company 羣，

3. Hibernian = Irish



amiss<sup>1</sup> to Dick. His inattention to money matters had incensed his father to such a degree, that all the intercession of friends in his favour was fruitless. The old gentleman was on his deathbed. The whole family, and Dick among the number, gathered round him. 'I leave my second son Andrew,' said the expiring miser, 'my whole estate, and desire him to be frugal. Andrew, in a sorrowful tone, as is usual on these occasions, 'prayed Heaven to prolong his life and health to enjoy it himself.' 'I recommend Simon, my third son, to the care of his elder brother, and leave him beside four thousand pounds.' 'Ah! father,' cried Simon (in great affliction to be sure), 'may Heaven give you life and health to enjoy it yourself!' At last, turning to poor Dick; 'as for you, you have always been \*a sad dog,' you'll never come to good, you'll never be rich, I'll leave you a shilling to buy a halter.' 'Ah! father,' cries Dick, without any emotion, 'may Heaven give you life and health to enjoy it yourself!' This was all the

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1. to come amiss—to be unwelcome 不受歡迎

2. a sad dog—a merry fellow or a gay man 尋快樂的人, 終日

銀錢事體的不當心激怒了他的父親，以致朋友們替他的從中斡旋都是無結果的。老紳士是在彌留的時候。全家人，狄克也在內，全圍着他四旁。‘我給我的第二兒子安德魯，’臨死的守財虜說道，‘我的全部財產，希望他知道勤儉。’安德魯用悲哀的聲音，在這種時候就例是這樣子，‘祈禱上天延長老人的壽命同健康，使他自己能夠享受這個。’‘我將西門，我第三個兒子，託他的哥哥照呼，此外還給他四千金鎊。’‘唉！父親，’西門喊道（絕對是很沉痛地）‘願上天給你壽命同健康，使你自己能夠享受這個！’最後，轉過向可憐的狄克；‘至於你，你一向是一個整天嘻嘻哈哈的人，你是永不會變好的，你是永不會發財的，我給一先令做買吊繩用。’‘唉！父親，’狄克喊道，沒有露出什麼哀情，‘願上天給你壽命同

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鐘笑的人

trouble the loss of fortune gave this thoughtless imprudent creature. However, the tenderness of an uncle recompensed the neglect of a father; and Dick is not only excessively good-humoured, but competently rich.

The world, in short, may cry out at a bankrupt who appears at a ball; at an author who laughs at the public which pronounces him a dunce; at a general who smiles at the reproach of the vulgar, or the lady who keeps her good humour \*in spite of<sup>1</sup> scandal; but such is the wisest behaviour they can possibly assume; it is certainly a better way to oppose calamity by dissipation, than to take up the arms of reason or resolution to oppose it: by the first method we forget our miseries, by the last we only conceal them from others; by struggling with misfortunes we are sure to receive some wounds in the conflict. The only method \*to come off<sup>2</sup> victorious is by running away.

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6. in spite of=notwithstanding 雖然

健康，使他自己能夠享受這個！’除開說這句話外，財產的失掉對於這位無憂無慮的粗忽傢伙簡單是沒有影響。可是，一位叔父的軟心腸補償了父親的冷淡；狄克因此不單是脾氣極好，並且也都還富有。

總之，世界儘可以譏誚一個出現在跳舞場裏的破產者，一個把說他是個蠢貨的公衆付之一笑的文學家，一個對着庸俗的責難微笑的將軍或者一個不管人們怎樣造謠，始終保持着她的好脾氣的太太；但是這些是他們所能做到的聰明辦法，用消散來抵制災難絕對是比拿着理性或者決心的武器來抵制災難高明得多了：用第一個法子我們忘記了我們的苦楚，用下一個法子我們只是將苦楚隱藏起來，使別人看不見；並且同不幸去奮鬥我們在衝突時一定會受些創傷。競爭得勝的惟一好法却是逃走。

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7. to come off = to emerge from action 終成

A BACHELOR'S COMPLAINT  
OF THE BEHAVIOUR OF MARRIED  
PEOPLE.

Charles Lamb

As a single man, I have spent \*a good deal<sup>1</sup> of my time in noting down the infirmities of Married People, to console myself for those superior pleasures which they tell me I have lost by remaining as I am.

I cannot say that the quarrels of men and their wives ever made any great impression upon me, or had much tendency to strengthen me in those antisocial resolutions which I took up long ago upon \*more substantial considerations<sup>2</sup>. What oftenest offends me at the houses of married persons where I visit, is an error of quite a different description;—it is, that they are too loving.

Not too loving neither: that does not explain my meaning. Besides, why should that offend me? The very act of separating themselves from the rest of the world, to have the fuller enjoyment of each other's society, implies that they prefer one another to all the world.

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1. a good deal = a large quantity 好多

2. 蘭姆在二十一歲時候，比他長十歲的姊姊瑪利。蘭姆一天忽然發狂起來，拿桌上的餐刀要刺一女僕。當她母親來勸止時候，她母親

## 一個單身漢對於結了婚的人們的 行爲的怨言

我是一個單身漢，一向費了好多時間，去記下‘結了婚的人們’的缺點，藉此來安慰自己，因為他們告訴我，我始終過現在這種生活，是失丟了許多高尚的快樂。

我不能說人們同他們妻子的吵嘴曾經給我什麼很深的印象，或者怎樣地更堅固我這類與社會組織相衝突的主意，這類主意我是早就打定的，却是爲着一個更結實的理由。走到結了婚的人們的家裏，最常使我生氣的是一種和這個大不相同的錯誤：——那錯誤是他們太相愛了。

也不是太相愛了：這句話不能夠說清我的意思。并且，我何必因此生氣呢？他倆爲着要更親密地彼此相伴，把自己兩個同世上別人分開，單單這種舉動早已含有他倆彼此徧愛勝過世上一切人的意思。

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却被誤殺了。瑪利此後每年中常有一兩月發狂，其餘的時候又是很好，所以蘭姆不忍把她關在瘋人院裏，情願自己一生不娶親，一心一意地去招呼她，因為他知道自己一結婚，對於他的姊姊就不能那麼盡心了。

But what I complain of is, that they \*carry<sup>1</sup> this preference so undisguisedly, they \*perk it up<sup>2</sup> in the \*faces of<sup>3</sup> us single people so shamelessly, you cannot be in their company a moment without being made to feel, by some indirect hint or open avowal, that you are not the object of this preference. Now there are some things which give no offence, while implied or \*taken for granted<sup>4</sup> merely; but expressed, there is much offence in them. If a man were to accost the first homely-featured or plain-dressed young woman of his acquaintance, and tell her bluntly that she was not handsome or rich enough for him, and he could not marry her, he would deserve to be kicked for his ill manners; yet no less is implied in the fact, that having access and opportunity of \*putting the question to<sup>5</sup> her, he has never yet thought fit to do it. The young woman understands this as clearly as if it were put into words; but no reasonable young woman would think of making this the \*ground<sup>6</sup> of a quarrel. Just as little right have a married couple to tell me by speeches, and looks that are scarce less

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1. to carry = to display 誇示

2. to perk it up = to obtrude it 排場

3. in the face of = in the presence of 當面

可是我所不滿意的是他們那樣不隱藏地現出他們的偏愛，他們那樣無恥地在我們單身漢面前排場，你只須同他們一起一會兒，他們絕對要使你覺到，用些間接的諷刺或者分明的直言，‘你’不是這個偏愛的對象。有些事情當暗暗地含在意內或者僅僅姑以爲然時，並不會開罪於人；可是一說出來，那就存有不少的侮辱意思了。若使一個人跑去招呼他最初認識的長得不漂亮或者穿得不講究的年青姑娘，蠢鈍地對她說她的容貌或者財產配不上他，這種人真該挨踢，因爲他太無禮了；可是這個意思也同樣包含在這件事實裏面，當他有向她求婚的路子同機會，却始終沒有向她求婚。這位年青姑娘也會很明白地知道了這個意思，可是沒有個明理的青姑娘會想拿這個來做吵嘴的理由。同樣地一對結了婚的人們沒有什麼權利，配用話或者同說出的話差不多是一樣地分明的臉孔來告訴我，我不是那種有幸福的人——姑娘所中意的人。

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4. to take for granted = to assume as true 姑以爲然

5. to put the question to = to ask in marriage 求婚

6. ground = reason 理由



plain than speeches, that I am not the happy man — the lady's choice. It is enough that I know I am not; I do not want this perpetual reminding.

The display of superior knowledge or riches may be made sufficiently mortifying; but these admit of a palliative. The knowledge which is brought out to insult me, may accidentally improve me; and in the rich man's houses and pictures—his parks and gardens—I have a temporary \*usufruct<sup>1</sup> at least. But the display of married happiness has none of these palliatives; it is throughout pure, uncompensated, unqualified insult.

Marriage \*by its best title<sup>2</sup> is a monopoly, and not of \*the least invidious sort.<sup>3</sup> It is the cunning of most possessors of any exclusive privilege to keep their advantage as much out of sight as possible, that their less favoured neighbours, seeing little of the benefit, may the less be disposed to question the right. But these married monopolists thrust the most obnoxious part of their\*patent<sup>4</sup> into

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1. usufruct=right of enjoyment 對於他人財產的暫享權

2. by its best title=even according to its strongest claim 就是照他的最強的的理由說去

我自知我不是那種的人，這已經是很夠了；我不愛受這樣繼續不斷的提醒。

炫學同誇富可以弄得使別人很難堪；但是牠們還能夠有點好處。特意搬出來做侮辱我用的學問或者偶然會增長我知識；在富人的屋裏，在許多古畫中間——在他的獵苑同花園裏——我最少有暫時享用的權利。但是結婚幸福的誇示却連這些聊以減輕苦痛的好處都沒有；那是種十分道地，沒有補償，沒有限制的侮辱。

結婚，就是從最好的方面去着想，也只是一種獨占，而且是一種最易招忌的獨占。一般得到什麼獨享的權利的人們常有一條狡計，他們儘力地使人們看不到他們所佔的便宜，這麼一來那班運氣趕不到他們的人們既是不大看出他們所得到的好處，或者會因此不大想去爭這個權利。但是這羣婚姻上的獨占者却反將

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3. not of the least invidious sort=one of the most invidious kind 最招忌的一種

4. patent=sole right or privilege 專利

our faces.

Nothing is to me more distasteful than that entire complacency and satisfaction which beam in the countenances of a new-married couple—in that of the lady particularly: it tells you, that her lot is disposed of in this world; that you can have no hopes of her. It is true, I have none; nor wishes either, perhaps; but this is one of those truths which ought, as I said before, to be taken for granted, not expressed.

The excessive *\*airs*<sup>1</sup> which those people give themselves, founded on the ignorance of us unmarried people, would be more offensive if they were less irrational. We will allow them to understand the mysteries belonging to their own craft better than we who have not had the happiness to be made *\*free* of the company<sup>2</sup>: but their arrogance is not content within these limits. If a single person presume to offer his opinion in their presence, though upon the most indifferent subject, he is immediately silenced as an incompetent person. Nay, a young married

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1. *airs*=affected manners 裝出來的神氣，作此解釋時，常居複數。

他們的獨享權的最可憎的部分強放在我們面前。

天下裏我所最討厭的是新婚夫婦臉上刻出的十分自得同滿意，——尤其是在姑娘方面。那是等于告訴你，她在世界上已經得個歸宿，‘你’不能夠再對於她有什麼希望了。的確，我是沒有希望的；也許我并不希望。但是這是屬於那類事實，應當，像我前面所說的，認為大家知道的，不該明說出來。

這班人們常拿出頂驕傲的神氣，以為我們沒有結過婚的人們對於許多事情是沒有經驗的，若使這種神氣不是那樣子不合理的，却會叫我更感到不快。我們肯承認他們對於本行的神祕，是比沒有福氣享受那權利的我們更懂得透徹；可是他們不甘於拘束在這個範圍裏面。若使一個單身漢敢在他們面前說出自己的意見，雖然是關於最不相干的題目，他們會立刻止住他的口，以為是個沒有說話資格的人。不，我認得有一個結了婚的年青姑娘，最可笑的是她出嫁還不到兩星

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2. to be made free of the company = to be admitted to the rights and privileges 得享權利

lady of my acquaintance, who, \*the best of the jest<sup>1</sup> was, had not \*changed her condition<sup>2</sup> above a fortnight before, in a question on which I had the misfortune to differ from her, respecting the properest mode of breeding oysters for the London market, had the assurance to ask, with a sneer, how such an old Bachelor<sup>3</sup> as I could pretend to know anything about such matters.

But what I have spoken of hitherto is nothing to the airs which these creatures give themselves when they \*come, as they generally do, \*to<sup>3</sup> have children. When I consider how little of a rarity children are—that every street and \*blind alley<sup>4</sup> swarms with them—that the poorest people commonly have them in most abundance—that there are few marriages that are not blest with at least one of these bargains—how often they \*turn out<sup>5</sup> ill and defeat the \*fond<sup>6</sup> hopes of their parents, \*taking to<sup>7</sup> vicious courses, which end in poverty, disgrace, the gallows, &c.—I cannot \*for my life tell<sup>8</sup> what cause for pride there can

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1. **the best of the jest** = the most ridiculous point 最可發噱的地方

2. **to change one's condition** = to get married 結婚

3. **to come to** = once to begin to 開始有

4. **blind alley** = a passage which has no outlet 死胡同

期，當討論一個問題時候，我不幸同她的意見相反，那是關於銷賣給倫敦居民的蠔要怎樣培養纔是最適當的，她居然冷笑一聲問我，像我這樣一個老單身漢怎配說也懂得些這類的事情。

我前面所講的可說是算不得什麼，若使拿來同這班東西後來的氣焰一比較，當他們開始生了小孩子時候，他們多半是會有小孩子的。我一想到小孩子是多麼普通的東西——每條街同死胡同裏總是有一大羣的小孩——最窮的人們在這方面常常是最富有的——結婚了而得不到這種寶貝的人們是多麼少數的——多麼常見，這班小孩子長大時候變壞了，使他們父母的一場癡望終于落空，走上罪惡的路，結果是窮困，丟臉，上絞架等等——我實在說不出，就是要我的命，也是說不出生了小孩會有什麼值得驕傲的地方。若

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5. **to turn out** = to be proved to be 結果是

6. **fond** = foolish 傻的

7. **to take to** = to be inclined to 傾向於

8. **for one's life** = for the purpose of saving one's life 爲着救我自己的性命

possibly be in having them. If they were young phoenixes indeed, that were born but one in a year, there might be a pretext. But when they are so common——

I do not advert to the insolent merit which they assume with their husbands on these occasions. Let them look to that. But why we, who are not their natural-born subjects, should be expected to bring our spices, myrrh, and incense our tribute and homage of admiration—I do not see.

“Like as the arrows in the hand of the giant, even so are the young children:” so says the excellent \*office<sup>1</sup> in our Prayer-book appointed for the \*churching<sup>2</sup> of women. “Happy is the man that hath his quiver full of them:” so say I; but then don’t let him discharge his quiver upon us that are weaponless;—let them be arrows, but not to gall and stick us. I have generally observed that these arrows are doubleheaded: they have two forks, to be sure to hit with one or the other. As for instance, when you come into a house which is full of children, if you

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5. office = form of prayer 祈禱文

使小孩子真真是雛鳳，世界上一年只生一個，那還可以有個藉口。但是當他們是這麼普通——

我并不是說到生了小孩子後，她們對於丈夫的居功。這件事讓他們自己去管。但是爲什麼不是她們的天生奴隸的‘我們’也該獻上香料，沒藥同乳香——我們的貢物同表示我們讚美的敬禮，——我真是莫名其妙。

‘少年時所生的兒女，好像勇士手中的箭：’我們‘詩篇’裏指定給女人產後感謝式時候用的優美的祈禱文是這樣說。‘箭袋充滿的人便是有福：’我也是這樣說；但是可不要讓他將滿袋的箭朝着沒有武器的我們發射；——就讓他們化做一束的箭罷，可是不要來擦傷我們，刺殺我們。我常常看出這類箭是帶有兩個箭鏃的：牠們有兩個鉄叉，這個打不準時，那個一定會打準。比如，當你走到一個住滿了小孩子的家庭，若使你剛好沒有去探他們（你或者心裏想着別種事情，不去理他們天真的擁抱），他們就斷定你是個頑梗的，怪癖氣的，小孩子的厭惡者。反過來

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6. to church==to perform a church service in thanking for safe delivery. 產後到教堂去，行感謝禮



I happen to take no notice of them (you are thinking of something else, perhaps, and \*turn a deaf ear to<sup>1</sup> their innocent caresses), you are \*set down<sup>2</sup> as untractable, morose, a hater of children. On the other hand, if you find them more than usually engaging—if you \*are taken with<sup>3</sup> their pretty manners, and \*set about<sup>4</sup> in earnest to romp and play with them, some pretext or other is sure to be found for sending them out of the room: they are too noisy or boisterous, or Mr. — does not like children. With one or other of these forks the arrow is sure to hit you.

I could forgive their jealousy, and dispense with toying with their brats, if it gives them pain; but I think it unreasonable to \*be called upon<sup>5</sup> to love them, where I see no occasion—to love a whole family, perhaps eight, nine, or ten, indiscriminately—to love all the pretty dears, because children are so engaging.

I know there is a proverb, “Love me, love my dog;” that is not always so very practicable, par-

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1. to turn a deaf ear to = to ignore 不理會
  2. to be set down = to be registered 斷定
  3. to be taken with = to like 喜歡

說，若使你覺得他們是特別有趣的——若使你愛上了他們可喜的態度，認真地來同他們一起亂跳亂鬧，他們的父母一定要找出些理由，將他們調動出房外：故意說他們嚷得太利害了，或者是喧鬧得太過了，或者說——先生是不喜歡小孩子的。用這個，或者用那個鐵鏟，那支箭總能夠打傷了你。

我能夠原諒他們的猜忌，情願不去玩弄他們的小孩子，若使他們因此感到什麼痛苦；但是我想那是很無理的，要我去‘愛’他們的小孩子，當我看不出有什麼可愛的地方，——要我盲目地去愛全家的人，或者八個，或者九個，甚至於十個，——去愛所有頂乖的寶寶，因為小孩子是這麼有趣的。

我知道有句俗諺說，‘若使你愛我，請你也愛我的狗：’這不是老是那麼容易實行的，尤其是若使那

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4. to set about = to begin 開始

5. to be called upon = to be demanded 來要求

ticularly if the dog \*be set upon<sup>1</sup> you to tease you or snap at you \*in sport,<sup>2</sup> But a dog or a lesser thing—any inanimate substance, as a keepsake, a watch, or a ring, a tree, or the place where we last parted when my friend went away upon a long absence, I can \*make shift<sup>3</sup> to love, because I love him, and anything that reminds me of him; provided it be in its nature indifferent, and apt to receive whatever hue fancy can give it. But children have a real character and essential being of themselves: they are amiable or unamiable \*per se,<sup>4</sup> I must love or hate them as I see cause for either in their qualities. A child's nature is too serious a thing to admit of its being regarded as a mere appendage to another being, and to be loved or hated accordingly: they stand with me \*upon their own stock,<sup>5</sup> as much as men and women do. Oh! but you will say, sure it is an attractive age—there is something in the tender years of infancy that \*of itself<sup>5</sup> charms us. That is

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- 1. to be set upon = to be incited 受人唆使
  - 2. in sport = for diversion 開玩笑
  - 3. to make shift = to contrive 設法
  - 4. per se = by itself 本質

狗受了唆使來跟你搗亂，或者咬你來開玩笑。但是一隻狗，或者一件更細微的東西，——隨便什麼無生命的東西，像一件紀念物，一架錶或者一個指環，一口樹，或者當我朋友將出外要好久纔能回來，我們最後握別的地方，我能夠因為我愛他，而設法去愛這些東西，以及凡是會使我記起他的東西；不過這些東西本身要沒有什麼意義的，容易接收想像所給牠的色彩纔行。可是小孩子們有一個實實在在的性格，他們自己有個不可磨滅的本性：他們是可愛的，還是不可愛的，全靠他們自己的價值；我愛他們或者嫌他們，一定要照着我看他們的性質內有什麼可愛或者可嫌的理由。一個小孩子的性格是太重要的一件東西，絕不能夠把牠只看做別人的一個附屬品，跟着來受我的愛憎：據我看來，小孩子却有他們自己的價值，像大人們一樣。呵！你又要說，但是他們的確是正在可愛的時期——小孩子在稗罕時候真有種迷住我們的魔

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5. upon one's own stock = on one's own value 靠着自己的價值

c. of itself = in itself 本身

the very reason why I am more \*nice<sup>1</sup> about them. I know that a sweet child is the sweetest thing in nature, not even excepting the delicate creatures which bear them; but the prettier the kind of a thing is, the more desirable it is that it should be pretty of its kind. One daisy differs not much from another in glory; but a violet should look and smell the daintiest.—I was always rather squeamish in my women and children.

But this is not the worst: one must be admitted into their familiarity, at least, before they can complain of inattention. It implies visits, and some kind of intercourse. But if the husband be a man with whom you have lived on a friendly \*footing<sup>2</sup> before marriage—if you did not come in on the wife's side—if you did not sneak into the house in her train, but were an old friend in \*fast<sup>3</sup> habits of intimacy before their courtship was so much as thought on—\*look about you<sup>4</sup>—your tenure is precarious—before a twelvemonth shall roll over your head, you shall find your old friend gradually grow cool and altered to—

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1. nice=fastidious 吹毛求疵

2. footing=one's relation to others 與人們的關係

力。不錯，所以我對於他們格外苛求得利害。我知道一個甜蜜可愛的小孩子是自然界裏最甜蜜可愛的東西，甚至於比他們的幽嫻纖弱的母親還要可愛；但是一類的東西越是悅意，我們越想得到那類中間最悅意的分子。一朵雛菊在豔麗方面跟別一朵沒有什麼多大的分別；可是紫羅蘭却該找那色香都是最精美的。——我對於所認得的女人同小孩子也總是喜歡這樣子加以挑剔。

但是這還不是頂壞的：最少她們先要讓你同她們很親密，她們纔能說你對於小孩子的冷淡。她們總還讓你去拜望她們同相當的來往。可是若使那丈夫沒有結婚以前一向同你是很有交情的——若使你不是從他的妻子而認得他——若使你不是偷偷地跟着她的裙裾到那家裏，却是那家裏的一個老朋友，素來是過從非常親密的，那時他們的婚事簡直還沒有想到——可是你要當心——那個屋子的享有權你是隨時有被奪的危險的——還不到一年，你就看出你的老朋友對於

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3. fast=firm 堅固

4. look about you=take care 小心

wards you, and at last seek opportunities of breaking with you. I have scarce a married friend of my acquaintance, upon whose firm faith I can rely, whose friendship did not commence after the period of his marriage. With some limitations they can endure that: but that the \*good man<sup>1</sup> should have dared to enter into a solemn league of friendship in which they were not consulted, though it happened before they knew him—before they that are now man and wife ever met—this is intolerable to them. Every long friendship, every old authentic intimacy, must be brought into their office to be new stamped with their currency, as a sovereign Prince calls in the good old money that was coined in some reign before he was born or thought of, to be new marked and minted with the stamp of his authority, before he will let it \*pass current<sup>2</sup> in the world. You may guess what luck generally befalls such a \*rusty piece of metal<sup>3</sup> as I am in these new mintings.

Innumerable are the ways which they take to

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1. **good man**=master of the house 這是古時候的用法，現在已經不通行了。

2. **to pass current**=to be generally used 通行

你漸漸冷淡了，態度也變更了，最後他就去找個機會來同你破裂。在所認識的結過婚了的朋友裏，我能夠信得過他們的懇摯的，幾乎沒有一個不是在他‘結婚時期以後’我纔和他生出交情的。在相當程度之下，她們能夠忍受這類交情；但是若使丈夫居然敢同人結下了嚴重的友誼關係，而未曾向她們商量過，雖然那時她還沒有認識他——他們現在是夫婦了，那時却還沒有見過面——她們覺得這是不可忍耐的。每個有很久歷史的友誼，每個靠得住的老交情都得拿到她們的公事房裏，按着她們的制度重新蓋印過，好像一個皇帝下令將前朝（那時他還沒有出世，或者誰也沒有想到將來會有他這個人）鑄的良好的老錢要重新印過鑄過，加上他的朝號，然後纔讓牠通行世界。你們可以猜出在那些‘新鑄的人物’裏面像我這樣一個鏽色斑斕的古板傢伙常常會碰到什麼運氣。

她們有數不盡的法子，來欺侮你同瞞騙她們的丈

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3. such a rusty piece of metal=such an old-fashioned fellow 這麼一個老人兒



insult and \*worm<sup>1</sup> you out of their husband's confidence. Laughing at all you say with a kind of wonder, as if you were a queer kind of fellow that said good things, but an oddity, is one of the ways; —they have a particular kind of stare for the purpose; —till at last the husband, who used to defer to your judgment, and would pass over some \*exerescences<sup>2</sup> of understanding and manner for the sake of a general \*vein<sup>3</sup> of observation (not quite vulgar) which he perceived in you, begins to suspect whether you are not altogether a humorist—a fellow well enough to have consorted with in his bachelor days, but not quite so proper to be introduced to ladies. This may be called the staring way; and is that which has often<sup>4</sup> been put in practice against me.

Then there is the exaggerating way, or the way of irony; that is, where they find you an object of especial regard with their husband, who is not so easily to be shaken from the \*lasting<sup>4</sup> attachment founded on esteem which he has conceived towards

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1. to worm = to trick 愚弄

2. exerescences = extravagances 荒誕

夫，使他對於你失去了信任。無論你說什麼，她總是粧做很驚愕的樣子大笑，彷彿你是個會說俏皮話的怪物，但是的確是‘一個奇人’——這是一個法子；——她們有一種特別的睇視專做這個用；——她們的丈夫本來是很順從你的主張，願意忽視你的意見同態度上有些古怪的地方，因為他看出你通常的想頭（也不十分粗熟）到還不錯，現在却開始懷疑你到底是不是一個完完全全的滑稽家——那種人是他當單身漢時候的好伴侶，但是若使介紹給姑娘們，却有點不大好。這個可以叫做‘睇視’的法子；是最常用來抵抗我的。

此處還有個‘形容過實’的法子，或者可以叫做‘反語’的法子；那是當她們看出你是她們丈夫所特別看重的人；知道他那種堅固的交情不是這樣容易地可以動搖的，因為那是建設於他對於你的尊敬上面；

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3. vein=quality 性質

4. lasting=durable 耐久

you : by neverqualified exaggerations \*to cry up<sup>1</sup> all that you say or do, till the good man, who understands well enough that it is all done \*in compliment to<sup>2</sup> him, grows weary of the debt of gratitude which is due to so much candour, and by relaxing a little on his part, and \*taking down a peg or two<sup>3</sup> in his enthusiasm, sinks at \*length<sup>4</sup> to that kindly level of moderate esteem—that “decent affection and complacent kindness” towards you where she herself can join in sympathy with him without much stretch and violence to her sincerity.

Another way (for the ways they have to accomplish so desirable a purpose are infinite) is, with a kind of innocent simplicity, continually to mistake what it was which first made their husband fond of you. If an esteem for something excellent in your moral character was that which riveted the chain which she is to break, upon any imaginary discovery of a want of poignancy in your conversation she will cry, “I thought, my dear, you described your friend Mr. — as a great wit.” If, on the other hand, it

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1. to cry up = to extol 讚美

2. in compliment to = to gratify 使喜悅

於是你每回講一句話或者做一件事，她們就拚命地言過於實地讚美，她們的丈夫也很明白這全是爲着要悅他的意，心裏自然很感激她這麼慷慨的舉動，等到後來他對於自己不斷的感激生了厭倦，就將他的友誼放鬆一些，把他對於你的熱情降下幾度，一直墮落到對你只存一種普通的好感，只具有個適度的尊重，——一種‘相當的感情同皮面的厚意’；這種態度她纔能夠跟他同情，不至於損害到她的至誠。

還有一個法子（她們達到這麼可愛的目的的法子是無窮的）是假裝天真無知的神氣，老是故意看錯她們丈夫起先所以會愛你是爲了什麼。若使他是爲欽重你的道德，纔來同你結締她現在所要打斷的關係，她會隨意發現出你的說話是太不俏皮了，高聲地叫道，‘我記得，我親愛的，你說你的朋友——先生是一個大滑稽家。’反過來說，若使他是因爲你的談

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3. to take down a peg or two == to bring lower 弄低一點

4. at length == at last 最後

was for some supposed charm in your conversation that he first grew to like you, and was content for this to overlook some trifling irregularities in your moral deportment, upon the first notice of any of these she as readily exclaims, "This, my dear, is your good Mr.—." One good lady whom I took the liberty of expostulating with for not showing me quite so much respect as I thought due to her husband's old friend, had the candour to confess to me that she had often heard Mr. — speak of me before marriage, and that she had conceived a great desire to be acquainted with me, but that the sight of me had very much disappointed her expectations; for from her husband's representations of me she had formed a notion that she was to see a fine, tall, officer-like looking man (I use her very words); the very reverse of which proved to be the truth. This was candid; and I had the civility not to ask her in return, how she came \*to pitch upon<sup>1</sup> standard of personal accomplishments for her husband's a friends which differed so much from his own; for my friend's dimensions as near as possible approximate to mine;

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1. to pitch upon—to hit upon 得到

吐好像很有些妙處，纔開始來喜歡你，因此願意寬恕你在道德方面細微的不軌，她却一看出你這些毛病，就立刻喊道，‘我親愛的，這是你所謂道德完好的——先生。’我曾經大胆地對一位太太理論，說她待我的禮貌有差，沒有把我當作她丈夫的老朋友看待，她倒是很老實地向我自認，她在沒有結婚以前常聽到——先生說我，她就很想同我認識，但是一見到我，却大使她失望；因為從她丈夫所說的關於我的話，她造成一個觀念，以為她要看到一個漂亮的，長得很高的，有軍官的儀態的男子(我用她自己的話)；而事實却剛剛是相反的。這可說是很坦白的談話；我却有點客氣，沒有去報復她，問她怎麼會忽然間對於她丈夫的朋友的外貌有一個同她丈夫自己的外貌這樣不同的標準；因為我朋友的身材同我是再相近也沒有了；他穿着鞋子時候有五尺五寸高，我却佔了便宜，

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he standing five feet five in his shoes, in which I have the advantage of him by about half an inch ; and he no more than myself exhibiting any indications of a martial character in his air or countenance.

These are some of the mortifications which I have encountered in the absurd attempt to visit at their houses. To enumerate them all would be a vain endeavour : I shall therefore just glance at the very common impropriety of which married ladies are guilty—of treating us as if we were their husbands, and *\*vi e versa*,<sup>1</sup> I mean, when they use us with familiarity, and their husbands with ceremony. Teetacea, for instance, kept me the other night two or three hours beyond my usual time of supping, while she was fretting because Mr.—did not come home till the oysters were all spoiled, rather than she would be guilty of the impoliteness of touching one in his absence. This was reversing the *\*point*<sup>2</sup> of good manners : for ceremony is an invention to take off the uneasy feeling which we derive from knowing ourselves to be less the object of love and esteem with a fellow-creature than some other person is. It

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1. *vi e versa*==conversely, i.e. treating their husbands as visitors 互易亦然

比他差不多高了半寸；他在態度同臉孔上是同我一樣地沒有現出什麼英武性格的表徵。

這些不過是我傻瓜地跑去拜訪他們時候所捱的侮辱的幾種。要想把那許多的侮辱一個一個說出，那是辦不到的事：所以我現在只將結了婚的姑娘們最常患的一種失禮稍為提一下，——那是待我們彷彿是她們的丈夫，待她們的丈夫又彷彿是她們的客人。我是說她們對我們很隨便，對她們的丈夫却很客氣。比如忒斯他西亞有一天晚上使我等到比我通常晚餐時間遲兩三個鐘頭，她在那裏所焦急的，却是——先生還沒有還家，弄得那晚上所吃的蠔因為放了太久，全變味了，可是她總不肯對她的丈夫失禮，在他還未回家以前開宴。這是把禮貌的意義弄顛倒了，因為禮貌的產生是為着要免去一種不安的感覺，那是當我們知道自己在別一個人的眼裏不如另外一個人那樣可愛可敬時候所感到的。他在細微事情方面對你加倍慇懃，想

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2. the point = the essential matter 要義



endeavours \*to make up<sup>1</sup> by superior attentions in little points, for that invidious preference which it is forced to deny in the greater. Had Testacea kept the oysters back for me, and withstood her husband's importunities to go to supper, she would have acted according to the strict rules of propriety. I know no ceremony that ladies are bound to observe to their husbands, beyond the point of a modest behaviour and decorum: therefore I must protest against the \*vicarious gluttony<sup>2</sup> of Cerasia, who at her own table sent away a dish of \*Morellas,<sup>3</sup> which I was \*applying to<sup>4</sup> with \*great good-will<sup>5</sup> to her husband at the other end of the table, and recommended a plate of less extraordinary gooseberries to my unwedded palate in their stead. Neither can I excuse the wanton affront of—.

But I am weary of stinging up all my married acquaintance by \*Roman deominations.<sup>6</sup> Let them

1. to make up==to compensate 補償

2. vicarious gluttony==greediness exhibited in behalf of another 替別人弄得許多食物

3. morellas==one kind of cherries 一種櫻桃

4. applying to==partaking of 享受

用此來補償在重要地方他那種可妒忌的偏愛却是不能給你。若使忒斯他西亞將蠔留着給我吃，拒絕了她丈夫的先行開宴的要求，那麼她的舉動是非常合理的。我不知道在貞嫻態度同端莊舉止之外，做妻子的對於她們的丈夫還要拘什麼別的禮貌：所以我一定要反對塞拉西亞的爲虎作倀的饗餐，她在自己家裏的餐棹上，將我吃得正津津有味的一碟摩勒拉斯地方的櫻桃拿去，送到坐在棹子那端的她的丈夫面前，却換一盤沒有那麼神妙的洋莓給我的沒有嘗過結婚樂趣的味覺。我也不能原諒那種輕佻的無禮，那是一位——

可是我已厭倦於這樣用羅馬的古名來將我所認得的結了婚的朋友——揭示出來。讓他們自己去悔過，改換他們的態度，否則我是要把他們真名字的英文

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5. with good-will = heartily 很帶勁地

6. 蘭姆前面所提的幾個名字都是羅馬人們所用的名字，他把真名隱去，用這些假名來代。據說全是實有其人，慣會疏註名家文集的學究們都能一一舉出真名字來，他們還因爲所舉的人不同而互相吵架，總之是一百年前的幾位死鬼而已。

and change their manners, or I promise to record the full-length English of their names to the terror of all such desperate offenders in future.

## ON THE FEAR OF DEATH!

William Hazlitt

\*And our little life is rounded with a sleep.<sup>1</sup>

Perhaps the best cure for the fear of death is to reflect that life has a beginning \*as well as<sup>2</sup> an end. There was a time when we \*were<sup>3</sup> not: this gives us no concern——why, then, should it trouble us that a time will come when we shall \*cease to be?<sup>4</sup> I have no wish to have been alive a hundred years ago, or in the reign of \*Queen Anne<sup>5</sup>: why should I regret

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1. 這是莎士比亞名劇 *Tempest* 裏的名句, to be rounded with = to be finished with 來作結束

2. as well as = no less than 不下於, 等於

3. to be = to exist 生存

4. to cease to be = to die 死亡

字的全寫出來，使這類行無忌的罪人將來有所忌憚。

## 死的恐懼

‘我們短促的生命是以一場大睡來結束的。’

死的恐懼的最好醫法或者是去想生命是有一個開頭的，好像牠是有個結局。有個時期我們是沒有存在的：這却沒有使我們有什麼難過——那麼，爲什麼我們要覺得煩惱，一想到將來有個時期，我們的生命會告了終止？我并不希望一百年前，在安女皇朝代；我

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5. Queen Anne (1664—1714) 英國的女皇，她在位時，英國文人極盛，英國的散文可說是在她朝裏纔成爲完善的文學工具，詩也奇怪，英國的詩是在伊利沙伯女皇朝達到盡美盡善的境界，英國的小說是在維多利亞女皇朝纔有名家輩出。詩，散文，小說三種文學都是在女皇時代大放異彩，真是彷彿女皇同文學的發達有特別的關係一樣。

and \*lay it so much to heart<sup>1</sup> that I shall not be alive a hundred years hence, in the reign of I cannot tell whom ?

When \*Bickerstaff<sup>2</sup> wrote his Essays I knew nothing of the subjects of them ; nay, much later, and but the other day, as it were, in the beginning of the reign of George III., when \*Goldsmith,<sup>3</sup> \*Johnson,<sup>4</sup> \*Burke,<sup>5</sup> used to meet at the Globe, when \*Garrick<sup>6</sup> was in his glory, and \*Reynolds<sup>7</sup> was over head and ears<sup>8</sup> with his portraits, and \*Sterne<sup>9</sup> brought out the volumes of Tristram Shandy year by year, it was without consulting me : I had not the slightest intimation of what \*was going

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1. to lay to heart = to be deeply concerned about 戚戚於心，憂念

2. Bickerstaff 這個名字是刻毒的 Swift 用的假名，當他寫文章同一個做歷書的人為難時候。後來 steele 寫小品文時，也常常自稱為 Mr. Bickerstaff, ('伉儷幸福' 中他的妹妹就叫他做 Bickerstaff) 所以這裏是指 Richard Steele.

3. Goldsmith, Oliver (1728—1774) 他是十八世紀裏最可愛的文人，年青時候浪跡歐洲，靠着吹簫，雄辯等雜技渡日，後來回到英國行醫，沒有生意，只得藉着賣稿混日子。他著有一本誰也曉得的長篇小說 威克斐爾牧師傳 The Vicar of Wakefield, 二篇長詩，幾部戲劇，幾百篇絕妙的小品文（我們前面也有一篇）同許多數不盡的七古八怪雜書，那是專為錢而寫的，現在只剩個考古的價值了。

就已經活在人世，爲什麼我要那麼惋惜，心中那樣哀傷，一想到一百年後，在我不曉得是誰的朝代裏，我是已經去世了？

當畢克斯達夫寫他的小品文字時候，我並不曉得他寫的是什麼題目；不，還要近代些，好像就是前天的事，在喬治第三朝代，當哥德斯密，約翰生，柏爾克常在環球酒館相會，當加立克正在極盛時期，當梭諾爾咨理頭在他的人物寫真裏面，當斯騰將他的‘特立斯特藍·禪底’分年出版時候，這許多事情都未曾徵求過我的同意；我絲毫也不知道當時有什麼事情正在進行：下議院裏關於美國戰爭的辯論全邦刻山上的

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4. **Johnson, Samuel (1709—1784)** 他是十八世紀裏那個出色的大胖子，他著有一部字典，寫了許多批評文字（‘詩人傳’）同不少的小品文。（‘悲哀’就是他寫的。）

5. **Burke, Edmund (1729—1797)** 他是英國一個大演說家，他還著一部批評名著 *Sublime and Beautiful*。

6. **Garrick, David** (參看‘快樂多半是靠著性質’註2.)

7. **Reynolds, Sir Joshua (1723—1792)** 英國皇家學會第一任會長，當時最有名的畫家，他又是約翰生的好朋友。

8. **over head and ears** = thoroughly engrossed 深陷在

9. **Sterne, Laurence (1713—1768)** 英國一個大小說家，他的傑作 *Tristram Shandy* 是一部怪書，裏面有許多猥褻話，却又含有好多極精妙的對於人性的觀察。

on: the debates in the House of Commons on the American War, or the firing at \*Bunker's Hill, disturbed not me: yet I thought this no evil—I neither ate, drank, nor was merry, yet I did not complain: I had not then looked out into this breathing world, yet I was well; and the world did quite as well without me as I did without it! Why, then, should I make all this outcry about parting with it, and being no \*worse off<sup>2</sup> than I was before? There is nothing in the recollection that at a certain time we were not come into the world that \*‘the gorge rises at’<sup>1</sup>—why should we \*revolt at<sup>3</sup> the idea that we must one day go out of it? To die is only to be as we were before we were born; yet no one feels any remorse, or regret, or repugnance, in contemplating this last idea. It is rather a relief and disburthening of the mind: it seems to have been holiday-time with us then: we were not called to appear upon the stage of life, to wear robes or tatters, to

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1. to be going on—to be getting on 進行

2. Bunker's Hill 是美國革命首先起事的地方

3. Badly off—in an unfortunate or undesirable condition 在一個不幸的情境裏

開火也沒有擾亂着我的方寸：可是我那時並不覺得這樣情形有什麼不對——我也沒有吃東西，也沒有喝酒，也沒有拼命作樂，但是我一句怨言也沒有說：那時我還沒有看到這個生氣勃勃的世界，但是我也是好好地過去；世界沒有我，並不感到什麼不方便，同我沒有世界，也不感到什麼不方便是一樣的。那麼，爲什麼我要做出這許多悽呼慘號，因爲將同這世界離別，又回到從前的境地裏去？回想起在某一時期，我們是還沒有來到這世界裏，並不會使我們‘胸中作嘔’——爲什麼我們會起反感，一想到將來免不了有一天我們要走出這個世界？死去只是恢復到我們出世以前的境界；可是沒有人覺得什麼追悔，或者惋惜，或者憎惡，當他記起他曾有調未到世界的時期。那個時期到是一個很好的休息，使我們的心靈可以輕鬆一會兒：真好像我們的放假時期：我們那時用不着走上

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4. **one's gorge rises at**=one is sickened by 爲……作嘔，(厭惡的意思)

5. **to revolt at**=to feel disgust 嫌惡



laugh or cry, be hooted or applauded ; we had \*lain  
perdus<sup>1</sup> all this while, sung, \*out of harm's way ;<sup>2</sup>  
and had slept out our thousands of centuries without  
wanting to be waked up ; at peace and free from  
care, in a long nonage, in a sleep deeper and calmer  
than that of infancy, wrapped in the softest and  
finest dust. And the worst that we dread is, after  
a short, fretful, feverish being, after vain hopes and  
idle fears, to sink to final repose again, and forget  
the troubled dream of life ! . . . Ye armed men,  
knights templars, that sleep in the stone aisles of  
that old Temple church<sup>3</sup>, where all is silent above,  
and where a deeper silence reigns below (not broken  
by the pealing organ), are ye not contented where  
ye lie ? Or \*would you<sup>4</sup> come out of your long  
lomes to go to the Holy War ? Or do ye complain  
that pain no longer visits you, that sickness has  
done its worst, that you have \*paid the last debt to  
nature<sup>5</sup>, that you hear no more of the thickening  
phalanx of the foe, or your lady's waning love ; and

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1. to lie perdus==to lie hidden 隱藏

2. out of harm's way =in a secure way 安全

3. 倫敦城裏一個大教堂

人生的舞台，去穿紅著紫或者掛一件百結衣，去大笑或者哀啼，受人們的嘲罵或者捧場；那時我們偷偷地隱居着，舒服得很，遠離開人世的災難；我們睡了萬萬年，還不願意被人叫醒；平平安安地，一些憂慮也沒有，渡個悠長的幼稚時代，我們那時的酣睡是比小孩子的睡眠還要深沉，還要恬靜；隱存在最溫柔，最美麗的塵埃裏面。我們現在所怕的最壞的却是一個短促，煩惱，發狂也似地的生涯之後，在許多空虛的希望同無謂的恐懼之後，又沉到最後的安息裏，忘却了人生這一場惡夢！……你們這班武士，十字軍騎士，睡在古老的騰普爾禮拜堂的石廊裏，在那裏地上的空氣是靜寂寂的，在那裏地下却有個更深沉的靜寂（隆隆的琴聲也達不到地下），你們睡在那裏，還會有什麼不滿意嗎？你們還想走出你們這個老家，再去加入‘神聖的戰爭’嗎？你們會不會訴苦，說苦痛也不來拜訪你了，疾病已經是無法再來和你搗亂，你也

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4. 神聖戰爭就是十字軍戰爭

5. to pay the last debt to nature = to die 死亡

that while this ball of earth rolls its eternal round,  
no sound shall ever pierce through to disturb your  
lasting repose, fixed as the marble over your tombs,  
breathless as the grave that holds you! And thou,  
oh! thou, to whom my heart turns, and will turn  
while it has feeling left, who didst love in vain, and  
whose first was thy last sigh, wilt not thou too rest  
in peace (or wilt thou cry to me complaining from  
thy clay-cold bed) when that sad heart is no longer  
sad, and that sorrow is dead which thou wert only  
called into the world to feel!

It is certain that there is nothing in the idea of a  
pre-existent state that excites our longing like the  
prospect of a posthumous existence. We are satis-  
fied to have begun life when we did; we have no  
ambition to have \*set out<sup>1</sup> on our journey sooner;  
and feel that we have had quite enough to do to  
battle our way through since. We cannot say,

The wars we well remember of \*King Nine,  
Of old Assaracus and Inachus divine.<sup>2</sup>

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1. to set out = to start 出發

2. 言有所不明，數有所不逮，神有所不通，這兩句裏的三個人

還給自然這筆最後的債了，你不會再聽到敵人的密密圍來，或者你心愛的姑娘情誼日淡；並且當地球走地這個永久不停的循環時候，沒有什麼聲音會穿過地面，來擾亂你們這最後的安眠，那是同你們墓上的大理石一樣地堅固，同收容你們的墳墓一樣地沒有氣息！還有你，唉！你，我心中所念念不忘的你；只要我的心還有感覺，我總不能夠忘却的你，你的愛情是自用了，你第一次的歎氣也就是你最後的歎氣，你是不是也安寧地長眠（或者你還會從潮濕的土床裏對我哭着訴怨）當現在你那黯淡的心也不會還感着黯淡，那個悲哀，因為要你感到那麼悲哀，纔叫你降生人世，也是已經消滅了。

的確，前生這個觀念並沒有含有什麼，會像死後生活的預期那樣子激動起我們的希望。我們並沒有什麼不滿，以為我們的生命開始得太遲；我們沒有更早些出發的野心；我們覺得就從我們出世的時期起，一路奮鬥下去，我們已經是夠有事情幹了。我們當然不能說，

‘我們記得很清楚奈因皇的戰爭，  
那時蒼老的亞沙臘卡斯同神聖的印那卡斯也  
會加入。’

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名。譯者是有所不能註了。

Neither have we any wish: we are contented to read of them in story, and to stand and gaze at the vast sea of time that separates us from them. It was early days then: the world was not \*well-aired<sup>1</sup> enough for us: we have no inclination \*to have been up<sup>2</sup> and stirring. We do not consider the six thousand years of the world before we were born as so much time lost to us: we are perfectly indifferent about the matter. We do not grieve and lament that we did not happen to be \*in time<sup>3</sup> to see the grand mask and pageant of human life \*going on<sup>4</sup> in all that period; though we are mortified at being obliged to quit our \*stand<sup>5</sup> before the rest of the procession passes.

It may be suggested in explanation of this difference, that we know from various records and traditions what happened in the time of Queen Anne, or even in the reigns of the \*Assyrian<sup>6</sup> monarchs, but that we have no means of ascertain-

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1. to be aired=to be exposed to air 曝露在空氣中
  2. to have been up=to have risen up 從床上起來
  3. in time=sufficiently early 剛剛趕得上
  4. going on=proceeding 前進

我們也不希望能夠說這類的话：我們願意單在故事裏碰到他們，站起來，睜着眼睛看他們同我們所相隔的，茫茫似大海的悠悠歲月。那是太早的時代！世界還沒有‘麗好’，不配給我們居住：我們不想那時就已起床，去外面東跑西走。我們不把我們未出世以前的六千年世界光陰算做我所失掉的：對於這件事我們是一點兒也不關心。我們并不悲悼我們不湊巧，生得太晚，看不到這個長時代裏人類生活的假裝跳舞同形形色色的游行；雖然我們覺得心酸，因為我不得不離開我們站的地方，當這個大賽會還沒有走完之前。

這兩個態度的不同，或者有人要用下面這個道理來解釋：我們從各種的記錄同傳說，能夠知道安女皇朝代裏，或者甚至於亞述各朝裏所發生的事情，但是

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5. stand = chosen standing ground 選擇好了的站足地方

6. Assyrian = of Assyria 亞述是美索不達米平原北部的一個國家，開國于公元前七五〇年，公元六〇六年被波斯馬太加堤羅軍所滅。

by what is to happen hereafter but by awaiting  
 the event, and that our eagerness and curiosity are  
 sharpened \*in proportion as<sup>1</sup> we are in the dark  
 about it. This is not \*at all<sup>2</sup> the case; for \*at  
 that rate<sup>3</sup> we should be constantly wishing to make  
 a voyage of discovery to \*Greenland<sup>4</sup> or to the  
 Moon, neither of which we have, in general, the  
 least desire to do. Neither, \*in truth,<sup>5</sup> have we  
 any particular solicitude to pry into the secrets of  
 futurity, but as a pretext for prolonging our own  
 existence. It is not so much that we care to be  
 alive a hundred or a thousand years hence, any  
 more than to have been alive a hundred or a thou-  
 sand years ago: but the thing lies here, that we  
 would all of us wish the present moment to last for  
 ever. We would be as we are, and would have the  
 world remain just as it is, to please us.

The present eye catches the present object—

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1. in proportion as=according as 按照……為比例，依……  
程度而變

2. at all=wholly 完全

3. at that rate=in that case, under these circumstances 照

我們沒有法子去知道將來的事情，只好等着那件事情發生，我們的切望同好奇心會愈見熱烈，愈是我們對於那件事情是莫名其妙的。這種說法是完全錯誤的；因為如果真是這樣子，那麼我們一定常常想到格林蘭或者月球去探險，而我們通常却絕沒有想幹這些事情。說句真話，我們也沒有怎樣望慮座懷地去窺探將來的神秘，那不過做個延長自己的生命藉口是了。並不是因為我們怎樣有意於在一百年後或者一千年後還活在人間，好像我們并不想在一百年前或者一千年前就已出世：真真的理由却是我們大家都希望現在這個利那能夠永久地延長下去。我們愛維持我們的現狀，也希望世界能夠老是這樣子不變，為着來討我們的歡心。

‘今天的眼睛只盯着今天的東西——’

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這樣子，在這情形之下

4. Greenland 是北美洲以北的一個大島。
5. in fact = really 實在，確實



to have and to hold while it may; and abhors, on any \*terms,<sup>1</sup> to have it torn from us, and nothing left in its room. It is the pang of parting, the unloosing our grasp, the breaking asunder some strong tie, the leaving some cherished purpose unfulfilled, that creates the repugnance to go, and \*‘makes calamity of so long life,’<sup>2</sup> as it often is.

Oh! thou strong heart!

There's such a covenant'twixt the world and thee

They're loth to break!

The love of life, then, is an habitual attachment, not an abstract principle. Simply to be does not ‘content man's natural desire’; we long to be in a certain time, place, and circumstance. We would much rather be now, ‘on this bank and shoal of time,’ than have our choice of any future period, than take a slice of fifty or sixty years out of the \*Millennium,<sup>3</sup> for instance. This shows that our

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1. terms=conditions 條件。作此解釋時，常居複數。

2. 這是莎翁的 Hamlet 劇裏 Prince Hamlet 有名的獨語裏的一句。

3. ‘我又看見幾個寶座，也有坐在上面的，并有審判的權柄賜給

佔有着，緊緊地抓住，當能夠辦得到的時候；不管有多好的交換條件，總不願意被剝奪去這個東西，什麼也沒有剩留下來。那是同塵寰永訣，放鬆我們的緊握，至親密友，一旦分離，素志未酬，齋恨沒地等等的苦痛纔產生出這種對於去世的厭惡，‘苦難因此得到長久的壽命，’我們的確常常寧願捱着苦難活在人世。

‘呵！你這個英武的心！  
世界和你立下有這樣一個盟約  
你們真是不願意分離呀！’

所以生命的愛惜不過是一種已成習慣的依戀，並不是一個抽象的原則。單是‘活着’，不能‘滿足人們天然的慾望’：我們切望能在某時期，某地方同某環境內活着。我們更願意活在現在，‘在時間之流的這邊河岸和淺灘，’不大願從將來裏挑出一個時期，不大

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他們。我又看見那些因為給耶穌作見證，并為上帝之道被斬者的靈魂，和那沒有拜過獸與獸像，也沒有在額上和手上受過他印記之人的靈魂。他們都復活了，與基督一同作一千年，’見聖經的啓示錄第二十章。

attachment is not confined either to being or to well-being; but that we have an inveterate prejudice \*in favour of<sup>1</sup> our immediate existence, such as it is. The mountaineer will not leave his rock, nor the savage his hut; neither are we willing \*to give up<sup>2</sup> our present mode of life, with all its advantages and disadvantages, for any other that could be substituted for it. No man would, I think, exchange his existence with any other man, however fortunate. We had \*as lief<sup>3</sup> not be, as not be ourselves. There are some persons of that \*reach<sup>4</sup> of soul that they would like to live two hundred and fifty years hence, to see to what height of empire America will have grown up in that period, or whether the English constitution will last so long. These are points beyond me. But I confess I should like to live to see the downfall of the \*Bourbons.<sup>5</sup> That is a vital question with me; and I shall like it the better, the sooner it happens!

No young man ever thinks he shall die. He

1. in favor of = in support of 贊助, 幫忙

2. to give up = to relinquish 捨棄, 作罷

3. as lief = as willingly 情願

願，比如，從‘千年’裏拿出五十年或者六十年一部分。這可以證明我們的依戀並不是對於‘生存’或者‘良好的生活’的；却是因為我們有個根深蒂固的成見，總覺得我們目前的生活，像現在這樣子，是最值得留戀的。山居的人不願意離開他的岩石，野蠻人不願離開他的草屋；我們也是不願意棄掉當下的生活方式，包含一切牠的好處同壞處，去採取任一種可以代牠的別個方式。沒有一個人，我想，情願將他自己的生活同別人掉換，不管那個是多麼有運氣的。我們寧其‘不活’，而不肯‘失丟了自己’。有些人們志高意遠，他們希望在二百五十年後還是活着，去看一看在那時候，美國會發長成個多麼偉大的國家，或者英國憲法能夠不能夠維持到那麼久。這類意思是我所不能了解的。但是我自認我希望能夠活着看波旁皇朝的傾覆。對於我這是個很重要的問題，愈早發生，我會愈覺得高興。

沒有一個青年的人曾經想過他將來是會死的。他

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4. reach=range 範圍

5. Bourbons 是當時法國皇家的姓。

may believe that others will, or assent to the doctrine that 'all men are mortal' as an abstract proposition, but he is \*far enough from<sup>1</sup> \*bringing it home<sup>2</sup> to himself individually. (1) \*Youth, buoyant activity, and \*animal spirits,<sup>4</sup> hold absolute antipathy with old age as well as with death; nor have we, in the hey-day of life, any more than in the thoughtlessness of childhood, the remotest conception how

This sensible warm motion can become  
A kneaded clod—

nor how sanguine, florid health and vigour, shall \*'turn<sup>5</sup> to withered, weak, and grey.' Or if in a moment of idle speculation we indulge in this notion of the close of life as a theory, it is amazing at what a distance it seems; what a long, leisurely interval there is between; what a contrast its slow

(1) All men think all men mortal but themselves — \*Young<sup>3</sup>

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1. far from==not at all 決非
  2. to bring it home==to make it vividly felt 使深印于人心
  3. Young, Edward (1684—1765) 英國詩人, 他的詩句有許多變成了英國的諺言。

或者會相信別人是會死的，也許肯同意於‘人皆有死’這個學說，只當牠做個抽象的命題，但是他絕不至於親切地拿牠來應用到自己身上。（‘人們都以爲人們都是會死的，除開了他們自己’——楊。）青春，活潑同血氣對於老年是具個絕對的厭惡，對於死也是一樣的；當我們在人生的興高彩烈時代，我們絕不比茫然無思的穉年，會更多些模糊的觀念，知道怎樣

這個靈敏溫暖的動體會變做

一塊搓捏過了的泥土——’

也不能夠曉得鮮豔多血的健康同精力會怎樣子‘變爲枯槁，軟弱同灰色。’若使在胡思亂想時候，我們拿生命的終止這個概念，當個理論，來想着好玩，這真是奇怪，那好像是多麼遙遙無期的，內中有一個多麼悠長閑暇的間隔；牠那種慢慢的嚴肅的前進給我現在

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4. **animal spirits**=physical health and energy 身體健康和活力

5. **to turn to**=to change into 變成

and solemn approach affords to our present gay dreams of existence! We \*eye<sup>1</sup> the farthest verge of the horizon, and think what a way we shall have \*to look back upon,<sup>2</sup> ere we arrive at our journey's end; and without our in the least suspecting it, the mists are at our feet, and the shadows of age encompass us. The two divisions of our lives have melted into each other: the extreme points close and meet with none of that romantic interval stretching out between them that we \*had reckoned upon;<sup>3</sup> and for the rich, melancholy, solemn hues of age, 'the sober, the yellow leaf,' the deepening shadows of an autumnal evening, we only feel a dank, cold mist, encircling all objects, after the spirit of youth is fled. There is no inducement \*to look forward,<sup>4</sup> and what is worse, little interest in looking back to what has become so trite and common. The pleasures of our existence have \*worn themselves out,<sup>5</sup> are 'gone into the wastes of time,' or have turned their indifferent side to us: the

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1. to eye==to watch 望管

2. to look back upon==to contemplate the past 回想, 追想

3. to reckon upon==to plan in confident expectation of 謀

這種人生的美夢一個多麼大的對照！我們望着那水平面最遠的邊際，心裏想還用不着走到人生之路的極端，掉過頭來，我們已可以看見走過有多麼長的路途；可是當我們一些兒還沒有料到時候，雲霧却已經纏着我們的腳旁，暮年的黑影也圍繞四周。我們生命的兩段溶混爲一；兩個極端相碰，中間却沒有我們所預期的浪漫時代；至於人們所謂的老年時悲莊嚴肅的深濃光輝，所謂‘枯黃的殘葉’，所謂秋天黃昏的朦朧轉暗的陰影，我們却只感到潮濕的冷霧，罩圍着世上一切的東西，當青春精神已經消逝了的時候。世上沒有什麼，能夠引起我們的向前瞻望；更可悲的是回首前塵，事事都變做那麼陳腐同平庸，簡直是一點兒意味也沒有。我們生存的快樂已是自己消磨盡了，‘成爲時間上的陳迹，’不能夠再鼓起我們的欣歡；苦痛不斷地來襲，使我們倦於人生，弄得我們沒有勇氣，沒有心情，肯在回憶中再同他們相見。我們不欲裂開

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畫，私自希冀

4. to look forward == to look into the future 預期，盼望
5. to wear out == to exhaust 消耗



pains by their repeated blows have worn us out, and have left us neither spirit nor inclination to encounter them again in retrospect. We do not want \*to rip up<sup>1</sup> old grievances, nor to renew our youth like the phoenix, nor to live our lives twice over. Once is enough. As the tree falls, so let it lie. Shut up the book and close the account once for all!

It has been thought by some that life is like the exploring of a passage that grows narrower and darker the farther we advance, without a possibility of ever turning back, and where we are stifled for want of breath at last. For myself, I do not complain of the greater thickness of the atmosphere as I approach the narrow house. I felt it more formerly, (1) when the idea alone seemed to suppress a thousand rising hopes, and weighed upon the pulses

(1) I remember once, in particular, having this feeling in reading Schiller's \*Don Carlos where there is a description of death, in a degree that almost stifled me.

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1. to rip up==to recall 回憶, 追想

2. 鳳凰老時, 積薪自焚, 就又變成一個年青的鳳凰了, 這自然是屬於神話的。

從前的心靈傷痕，不欲像鳳凰那樣再恢復我們的青春，也不欲重渡過去的生涯。一生已是很夠了。樹既是倒下了，就讓牠躺着罷。斷然地把帳簿闔好，帳目結清，從此後再也不弄這種麻煩了。

有人以為人生是像探察一條甬道，我們走進去越遠！那甬道就變得越狹窄，越黑暗，絕沒有回身退出的可能，在那裏我們最後因為着空氣的缺乏而悶死。我個人並不覺得空氣的更見濃密，當我走近那狹窄的部分。我年青時候還更感到這個苦處，那時單單死的觀念好像就能夠壓下成千欣欣向榮的希望，使我血管裏的脈搏都見消沉。（我特別記得有一回我有這種感覺，當我念着席勒爾的‘卡羅斯皇子’時候，裏面有一段死的描寫，寫得使我差不多難過得通不出氣來。）現在我却覺得世界的稀薄，找不出什麼，可以做人生的支柱，我伸出我的手，想去抓點東西，却什麼也沒

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3. Schiller, J. C. Friedrich von (1759—1805) 德國大戲劇家及大詩人，“Don Carlos” 是一部詩劇

of the blood. At present I rather feel a thinness and want of support, I stretch out my hand to some object and find none, I am too much in a world of abstraction; the naked map of life is spread out before me, and in the emptiness and desolation I see Death coming to meet me. In my youth I could not behold him for the crowd of objects and feelings, and Hope stood always between us, saying, \*‘Never mind<sup>1</sup> that old fellow!’ If I had lived indeed, I should not care to die. But I do not like a contract of pleasure broken off unfulfilled, a marriage with joy unconsummated, a promise of happiness rescinded. My public and private hopes have been left a ruin, or remain only to mock me. I would wish them to be re-edified. I should like to see some prospect of good to mankind, \*such as my life began with.<sup>2</sup> I should like to leave some sterling work behind me. I should like to have some friendly hand to consign me to the grave. On these conditions I am ready, if not willing, to depart. I shall then write on my tomb—Grateful and Contented!

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1. never mind = pay no attention to 不足介意, 不要緊

2. Hazlitt 生時正值法國革命爆發, 人人都懷着希望, 以為從

有得到；我太住在抽象的世界裏了；人生的赤裸裸真相排在我的眼前；在那空虛同荒涼裏，我看到‘死神’的向我來臨。當我年青時候，我看不見他，因為我眼中有一大羣的物事同感情，‘希望’又總是站在我們中間，說道，‘別去睬那老頭！’若使我曾經好好地活過，那麼我也不會怎樣地惜死。但是我不喜歡快樂的契約還沒有實踐，就廢除；不喜歡不美滿的婚姻；不喜歡幸福的許諾頓行取消。我所有的為人爲己的希望全化爲焦土，或者剩下些特意來嘲笑我的現狀。我真欲把牠們重新建築一番。我欲看人類有個良好的前途，像我纔入世的時候那樣。我欲留下有真價值的工作，做我的遺念。我欲有友誼懇摯的手送我到墓中。辦得到這些條件，我是不辭死去；若使我不是十分願意。那時我要在墓上寫着——‘感謝同滿足！’但是我焦心忍苦得太利害了，真不願就這樣子白白地

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此以後再不會有專制的政府了。

But I have thought and suffered too much to be willing to have thought and suffered in vain.—In looking back, it sometimes appears to me as if I had \*in a manner<sup>1</sup> slept out my life in a dream or shadow on the side of the hill of knowledge, where I have fed on books, on thoughts, on pictures, and only heard in half-murmurs the trampling of busy feet, or the noises of the throng below. Waked out of this dim, twilight existence, and startled with the passing scene, I have felt a wish to descend to the world of realities, and join in the chase. But I fear too late, and that I had better return to my bookish chimeras and indolence once more!

It is not wonderful that the contemplation and fear of death become more familiar to us as we approach nearer to it: that life seems to ebb with the decay of blood and youthful spirits; and that as we find everything about us subject to chance and change, as our strength and beauty die, as our hopes and passions, our friends and our affections leave us, we begin \*by degrees" to feel ourselves mortal!

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1. in a manner=somewhat; to a certain degree 稍爲, 略爲, 似乎

操一世的心，挨一世的苦。——回顧起來，有時我覺得好像我也可說是在智識山旁的一場夢裏或者陰影裏睡過了我的一生，在那裏我沈溺於書中，思想中，名畫中，只隱隱地聽到下面匆忙腳步的踐踏聲全大羣人們的喧嘩聲。從這模糊朦昧的生活裏醒來，震於目前的情境，我感覺到一種願望，想走下到現實的世界裏去，跟人們一起驅馳。但是我恐怕已是太遲了，還是再回到我的書癡的幻想同懶惰罷！

這並沒有什麼奇怪，我們是更懼於死的冥想同恐懼，當我們一步步地更走近的時候：生命好像隨着熱血同壯氣的消沉而俱衰；當我們看見身旁的一切物事都受機緣同變化的支配，當我們的精力同韶顏終歸於毀滅，當我們的希望同熱情，我們的朋友同我們的懇摯離開了我們，我們也開始漸漸地覺得我們是會死的！

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8. by degrees=gradually 漸漸

I have never seen death but once, and that was in an infant. It is years ago. The look was calm and placid, and the face was fair and firm. It was as if a waxen image had been \*laid out<sup>1</sup> in the coffin, and strewed with innocent flowers. It was not like death, but more like an image of life! No breath moved the lips, no pulse stirred, no sight or sound would enter those eyes or ears more. While I looked at it, I saw no pain was there; it seemed to smile at the short pang of life which was over: but I could not bear the coffin-lid to be closed—it seemed to stifle me; and still as the nettles wave in a corner of the churchyard over his little grave, the welcome breeze helps to refresh me, and ease the tightness at my breast!

An ivory or marble image, like \*Chantry's<sup>2</sup> monument of the two children, is contemplated with pure delight. Why do we not grieve and fret that the marble is not alive, or fancy that it has a shortness of breath? It never was alive; and it is the difficulty of making the transition from life to death, the struggle between the two in our imagina-

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1. to lay out==to stretch out and prepare for burial 殮屍

我從來沒有看見過死，除開一回，那回是一個嬰孩的死。這是好多年前前的事情。形容是安詳而恬靜，面貌是美麗而固定。那真像是一個放在棺材裏的蠟製人形，四旁撒鋪有清白的花朵。那并不像死，却更像是生的模型！不過是沒有氣息吹動那嘴唇，沒有脈搏跳動着，沒有景物同聲音會再走進那眼睛同耳朵。當我看牠時候，我瞧不出那裏有什麼苦痛；牠好像是對於已過了的短促的生之苦痛微笑；但是一看到蓋棺，我真是一萬分難過——好像會使我悶死；可是當禮拜堂墓地角上的葶蘆在他的墳上波浪地起伏時候，迎人的和風却能恢復我的精神，解鬆我胸裏的這個鬱結。

一個象牙的或者大理石的彫像，比如產特立的二孩紀念碑，我們瞻仰時，覺得有純粹的欣歡。爲什麼我們不會悲傷同懊惱，爲着那大理石不是活的，或者爲着我們恐怕牠的呼吸是很困難？這是因爲那大理石是從來沒有活氣的；我們總以爲從生到死的過渡是非常困難，我們的想像看見生同死正在那裏肉搏，所以

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2. Chantrey Sir Francis (1781—1841) 英國有名的彫刻家



tion, that confounds their properties painfully together, and makes us conceive that the infant that is but just dead, still wants to breathe, to enjoy, and look about it, and is prevented by the icy hand of death, locking up its faculties and benumbing its senses; so that, if it could, it would complain of its own \*hard<sup>1</sup> state. Perhaps religious considerations reconcile the mind to this change sooner than any others, by representing the spirit as fled to another sphere, and leaving the body behind it. So in reflecting on death generally, we \*mix up<sup>2</sup> the idea of life with it, and thus make it the ghastly monster it is. We think, how we should feel, not how the dead feel.

Still from the tomb the voice of nature cries;  
Even in our ashes live their wonted fires!

There is an admirable passage on this subject in \*Tucker's<sup>3</sup> *Light of Nature Pursued*, which I shall transcribe, as \*by much<sup>4</sup> the best illustration I can offer of it.

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1. **hard**=severe 艱苦

2. **to mix up**=to mix intimately; to work into a mixture with something else 混合, 調和

我們將生死的性質很苦楚地混在一起，因此就因纔死的嬰孩還是要呼吸，要享樂，要東瞧西看，却該死的冰冷的手制止住了，將一切機官鎖住，把所有的感覺弄成麻木；所以若使小孩子還能說話，一定會訴出牠自己現在的苦況。或者宗教的思想比任何別的東西會更快地使我們的心對於這個變更沒有什麼反感，因為照牠們的說法，我們的魂魄是飛到別的地方去，剩着這個軀體在後。所以通常我們一想到死，我們是把牠同生的觀念混在一起，因此在我們現在思想裏死纔會變做這麼猙獰的一個怪物。我們想，我們處在那種情境時會有什麼感覺，並不是想死人處在那情境會有什麼感覺。

‘從墳墓之中，自然之聲仍然是喊着；  
在我們的灰燼裏，他們昔日的火長存。’

關於這個題目，塔刻的‘追着自然的光’裏有一段值得讚美的文字，我要把牠抄出，因為那可說是我所能找出的最好的說明。

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3. ‘先生不知何許人也。’

4. by much = by a great deal 殊

\* The melancholy appearance of a lifeless body, the mansion provided for it to inhabit, dark, cold, close and solitary, are \*shocking<sup>1</sup> to the imagination; but it is to the imagination only, not the understanding; for whoever consults this faculty will see \*at first glance,<sup>2</sup> that there is nothing dismal in all these circumstances: if the corpse were kept wrapped up in a warm bed, with a roasting fire in the chamber, it would feel no comfortable warmth therefrom; were store of tapers lighted up as soon as day \*shuts in,<sup>3</sup> it would see no objects to divert it; were it left \*at large<sup>4</sup> it would have no liberty, nor if surrounded with company would be cheered thereby; neither are the distorted features expressions of pain, uneasiness, or distress. This every one knows, and will readily allow upon being suggested, yet still cannot behold, nor even cast a thought upon those objects without shuddering; for knowing that a living person must suffer grievously under such appearances, they become habitually formidable to the mind, and strike a mechanical horror, which is

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1. **shocking**==striking with disgust 爲憎惡而戰慄

2. **at first glance**==at once 立刻

‘死屍的凄慘形相，預備給牠住的房子的黑暗，寒冷，閉塞同孤寂，我們想起來，會不寒而慄；但是只是對於想像纔這樣，由理智來看就大不同了；因為無論誰一用他的理智，立刻可以看出這許多情境裏並沒有什麼悽愴可怕的地方：若使那死屍老是好好地包着，放在溫暖的床上，房裏燒着烘人的爐火，牠也不會因此感到適體的溫暖；若使天一快黑，接着就燃起成堆的蠟燭，牠也看不見什麼東西，會覺得開心；若使讓牠逍遙自在，牠也不能應用牠的自由，若使有伴侶圍繞着，也不會笑逐顏開；牠臉上醜怪的形容也不是苦痛，不安或者悲痛的表现。這是誰也曉得的，只要別人一提，他很快就會承認，但是一看到，甚至于一想到這些東西，他還是免不了戰慄；因為知道一個活人處在這種環境之下，一定會受極大的苦痛，這些東西在我們心裏就常常變做很可怕的，給我們一種器械式的的恐怖，這恐怖會見增加，一看到我們四旁的

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3. to shut in=to c'lose in 逼近

4. at large=at liberty; without restraint 自由，不受拘束

increased by the customs of the world around us. ’

There is usually one pang added voluntarily and unnecessarily to the fear of death, by our affecting to compassionate the loss which others will have in us. If that were all, we might reasonably \*set our minds at rest.<sup>1</sup> The pathetic exhortation on country tombstones, ‘Grieve not for me, my wife and children dear,’ etc., is for the most part speedily followed \*to the letter.<sup>2</sup> We do not leave so great a void in society as we are inclined to imagine partly to magnify our own importance, and partly to console ourselves by sympathy. Even in the same family the gap is not so great; the wound closes up sooner than we should expect. Nay, our \*room<sup>3</sup> is not unfrequently thought better than our company. People walk along the streets the day after our deaths just as they did before, and the crowd is not diminished. While we were living, the world seemed in a manner to exist only for us, for our delight and amusement, because it contributed to them. But our hearts cease to beat, and \*it goes on<sup>4</sup> as

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1. to set one's mind at rest=to be quite easy about the matter. 對於這件事你放心罷

2. to the letter=exactly 絲毫不差

世人也都是同樣地戰戰兢兢。

在死的恐懼之外，我們常常有一種不必須的，自己願意加上的苦痛，那是我們愛同情于旁人失去了我們時的悲哀。若使這是我們對於死的恐懼的惟一原因，我們真有理由，很可以放下心來。鄉間墓石上所寫的動情的勸告，‘請別要爲着我悲傷，我親愛的妻子同子女，’等等，多半很快地能夠字字發生效力。我們死去，在社會上並沒有剩下那麼大的一個虛空，像我們自己所想的，我們所以不禁作那樣想，一半是爲着要擴大我們自己的重要，一半是想用別人的同情來安慰自己。就是在自己的家裏，那裂口也沒有那麼樣大；傷痕的縫口是比我們所預料的要快得多。不，人們常常喜歡我們的‘讓位’，勝過于我們的‘出席’。我們死去的第二天，人們還是照常地在街上走路，數目並沒有什麼減少。當我們活着時候，世界好像是專爲着我們而存在，爲着我們的欣歡同娛樂，因爲世界的確給我們許多的快樂。但是我們的心兒停着不動了，世界仍然是照常熙熙攘攘着，並沒有記念着我

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3. room = a place appropriated to a person 一個人所佔的地方，作此解時，多半是與 company 這字相對。

4. to go on = to continue in a course of action 繼續進行

usual, and thinks no more about us than it did in our lifetime. The million are devoid of sentiment, and care as little for you or me as if we belonged to the moon. We live the week over in the Sunday's paper, or are decently interred in some obituary at the month's end! It is not surprising that we are forgotten so soon after we quit this mortal stage; we are scarcely noticed while we are on it. It is not merely that our names are not known in China — they have hardly been heard of in the next street. We are \*hand and glove<sup>1</sup> with the universe, and think the obligation is mutual. This is an evident fallacy. If this, however, does not trouble us now, it will not hereafter. A handful of dust can have no \*quarrel to pick<sup>2</sup> with its neighbours, or complaint to make against Providence, and might well exclaim, if it had but an understanding and a tongue, 'Go thy ways, old world, swing round in blue ether, voluble to every age, you and I shall no more jostle!'

It is amazing how soon the rich and titled, and

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<sup>1</sup> hand and glove = in intimate and friendly association 親密, 如漆如膠

們，對着我們還是像我們在世時候那樣的冷淡。億萬萬人的心是空的，沒有什麼情感，看你我好像是屬於月球的人們，一點也不關心。在那星期裏的星期日報紙上我們的名字再現一次，或者是在月底有些報紙的死亡欄上，我們規規矩矩地同世人永訣！這並沒有什麼可怪，我們一離開了這暫時的舞台，就這麼快被人們忘記；因為我們壓根兒就不大引起人們的注意，當我們還在舞台上面的時候。不單是我們的名字沒有傳到中國——我們的鄰街就幾乎沒有聽到我們的大名。我們自己同世界非常親密，我們以為這種情誼是彼此共之。這是個顯明的錯誤。可是，若使我們現在不會因此而覺得難過，將來也是同樣地不會的。一掬的塵埃不能夠同牠的鄰居尋釁吵架，也不能對‘造化’說出怨詞，很可以大聲喊道，若使牠還有理智同舌頭，‘走你的路罷，老世界，在藍的淨天裏打你的圈兒走轉，對每代人去油嘴滑舌，你同我是再也不會摩着肩兒靠在一起了！’

這真是可驚的事，富貴的人們，甚至于有些握過

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2. to pick a quarrel = to seek a quarrel without provocation

尋釁，借端生事



even some of those who have wielded great political power, are forgotten.

A little rule, a little sway,  
Is all the great and mighty have  
Betwixt the cradle and the grave—

and, after its short date, they hardly leave a name behind them. 'A great man's memory may, at the common rate, survive him half a year.' His heirs and successors take his titles, his power, and his wealth—all that made him considerable or courted by others; and he has left nothing else behind him either to delight or benefit the world. Posterity are not by *\*any means*<sup>1</sup> so disinterested as they are supposed to be. They give their gratitude and admiration only *\*in return for*<sup>2</sup> benefits conferred. They cherish the memory of those to whom they are indebted for instruction and delight; and they cherish it just *\*in proportion to*<sup>3</sup> the instruction and delight they are conscious they receive. The sentiment of admiration springs immediately from

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1. *by any means* = 全然

2. *in return for* = in compensation for 報答, 以報之

大政權的人們，是多麼快就被人忘却了。

‘一會兒的稱尊，一會兒的威權，  
這是偉大英猛的人們所得到的  
從搖籃到墳墓期中的惟一東西——’

在這個短促的期間之後，他們差不多連一個名字都不能傳下。‘一位大人物的身後遺名，普通算起來，可以有半年的壽命。’他的後裔同承繼者取得他的爵位，他的權力同他的財富——全是這些東西纔使他變做這麼重要，受人奉承的人物；他却沒有剩下什麼別的東西，使世人感到快樂或者得到利益。後世的人絕對不像我們所以爲的那樣公平，不計利益。他們的謝忱同讚美是用來報答他們所受的好處。他們蒙一班人給他們教訓同快樂，他們就要去記念他們；他們覺得受有多少的教訓同快樂，他們所懷抱的記念就是做個正比例。讚美的情感是直接從這個基礎上生長出來

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3. in proportion to = according to 按照，與何比例

this \*ground,<sup>1</sup> and cannot be otherwise than well founded.

The effeminate clinging to life as such, as a general or abstract idea, is the effect of a highly civilised and artificial state of society. Men formerly plunged into all the vicissitudes and dangers of war, or staked their all upon a single die, or some one passion, which if they could not have gratified, life became a burden to them — now our strongest passion is to think, our chief amusement is to read new plays, new poems, new novels, and this we may do at our leisure, in perfect security, \*ad infinitum.<sup>2</sup> If we look into the old histories and romances, before the \*belles-lettres<sup>3</sup> neutralised human affairs and reduced passion to a state of mental equivocation, we find the heroes and heroines not setting their lives \*‘at a pin’s fee,<sup>4</sup> but rather courting opportunities of throwing them away in very wantonness of spirit. They raise their fondness for some favourite pursuit to its height, to a pitch of

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1. ground = basis; foundation 根本, 基礎

2. ad infinitum = to infinity 無限

3. belles-lettres = writings of purely literary kind 純粹文藝  
作品

的，這樣子的確是不至於濫用的。

這種柔弱無勇的吝惜生命，普通地或者抽象地，是文明太高，矯揉太過的社會狀況的結果。從前人們跳到戰爭的一切變遷同危險裏去，或者將生命付諸一擲，或者爲着一個強烈的情感不惜犧牲一切，若使他們不能滿足這個情感，生命對於他們就變成重累了——現在我們最強烈的情感是思維，我們最大的娛樂是讀新戲劇，新詩歌，新小說，這些事我們很可以安安逸逸地做去，一些危險也沒有，永久地做去。若使我們去看古史同傳奇，當文藝還沒有將人事染上晦澹無光的色彩，把熱情化爲模稜兩可的心境之前，我們覺得裏面的男女主角不單是‘看生命連一條針都不值’，並且當放蕩不羈的時候，好像是故意去找輕生的機會。他們喜歡些中意的東西就愛到極點，到了瘋狂的地步，以爲若使能夠滿足自己這個欲望，沒有個

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4. at a pin's fee=at the value of a pin 一針的價值，這也是莎翁的句子，見 Hamlet 裏，此外本文中還有不少妙句都是從莎翁集中鑄化出來的，Hazlitt 是個研究莎翁作品的老手，他著有 Characters of Shakespeare's Plays.

madness, and think no price too dear to pay for its full gratification. Every thing else is dress. They go to death as to a bridal bed, and sacrifice themselves or others without remorse at the shrines of love, of honour, of religion, or any other prevailing feeling. \*Romeo<sup>1</sup> runs his 'sea-sick, weary bark upon the rocks' of death the instant he finds himself deprived of his \*Juliet;<sup>2</sup> and she clasps his neck in their last agonies, and follows him to the same fatal shore. One strong idea \*takes possession of the mind<sup>3</sup> and overrules every other; and even life itself, joyless without that, becomes an object of indifference or loathing. There is at least more of imagination in such a state of things, more vigour of feeling and promptitude to act, than in our lingering, languid, protracted attachment to life for its own poor sake. It is, perhaps, also better, as well as more heroical, to strike at some daring or darling object, and if we fail in that, \*to take the consequences<sup>3</sup> manfully, than to renew the lease of a

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1. Romeo and Juliet 是莎翁的一篇戲劇，他們是一對愛人，爲着種種的障礙，最終是你爲着我，我爲着你，伏劍而死。

2. to take possession of the mind = to occupy the mind 癡

代價可說是太貴的。一切別的東西全變做不值一錢的廢物。他們向死走去，好像是向新婚的床，一些也不懊悔地犧牲自己或者他人，在愛情，名譽，宗教，或任一個別的得勢的情感的聖龕之前。羅米歐駛他的‘厭于滄海的疲倦小舟，躡在死的岩石上面’，當他一曉得自己被剝奪去了他的朱麗葉；她也在他們最後的悲苦裏雙臂環着他的頸項，隨着他到那個死亡的岸去。一個強烈的意思佔住了心田，將一切別的念頭完全壓倒；就是生命本身，沒有了牠也是毫無樂趣的，變做個不足介懷或者討厭的東西。在這種狀況之下，最少也是更多想像的成分，更多感情的力量，行動的速度也會更快，比着那爲了無聊生活的本身，而生的纏綿難捨的，無精打彩的全長久的對於生命的依戀。這或者也是更好的，並且是更英雄的，去向一個勇敢的或者親愛的對象進攻，若使失敗了，就男子漢地捱

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迴於心中。盤踞腦海

3. to take to the consequences = to acquiesce in the results

甘心捱受那結果

tedious, spiritless charmless existence, merely (as Pierre says) 'to lose it afterwards in some vile brawl' for some worthless object. Was there not a spirit of martyrdom as well as a spice of the reckless energy of barbarism in this bold defiance of death? Had not religion something to do with it: the implicit belief in a future life, which rendered this of less value, and embodied something beyond it to the imagination; so that the rough soldier, the infatuated lover, the valorous knight, etc, could afford to throw away the present venture, and take a leap into the arms of futurity, which the modern sceptic shrinks back from, with all his boasted reason and vain philosophy, weaker than a woman! I \*cannot help<sup>1</sup> thinking so myself; but I have endeavoured to explain this point before, and will not enlarge farther on it here.

A life of action and danger moderates the dread of death. It not only gives us fortitude to bear pain, but teaches us at every step the precarious tenure on which we hold our present being. Sedentary and studious men are the most apprehensive on

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8. cannot help=must 一定

受那結果，比着那重新去苟延一種煩悶的，無精神的，無趣味的生活，最後也只是（像比野所說的）‘在些惡濁的爭吵裏失丟了生命’爲着些不值得的東西的緣故。在這種對於死的勇敢挑戰裏，不是有一種慷慨的犧牲精神全不顧一切的蠻勁的意味嗎？宗教同這個不是有些相干嗎：那種對於死後的生活的堅信使現世的生活減輕了價值，在想像裏呈現出個來世的境界；所以粗野的兵士，情迷的愛人，勇敢的騎士等等無妨現在這麼冒險一下，跳到將來的懷中，這種豪舉，近代的懷疑主義者却退縮不敢一試，雖然有那麼多自誇的理性同空虛的哲學，都是柔弱得一個女子之不如！對於自己我免不了也是作這樣想；但是在前面我已經努力于解釋這點過，現在不再來詳說了。

一個活動的同危險的生活可以壓住死的恐懼。那不單是給我們以忍痛的毅力，並且時時刻刻使我們知道我們在世的生命是多麼不牢穩的。慣長坐的，愛念



this score. Dr. Johnson was an instance in point. A few years seemed to him soon over, compared with those sweeping contemplations on time and infinity with which he had been used to pose himself. In the \*still-life<sup>1</sup> of a man of letters there was no obvious reason for a change. He might sit in an armchair and pour out cups of tea to all eternity. Would it had been possible for him to do so! The most rational cure after all for the inordinate fear of death is \*to set a just value on<sup>2</sup> life. If we merely wish to continue on the scene to indulge our headstrong humours and tormenting passions, we had better be gone at once; and if we only cherish a fondness for existence according to the good we derive from it, the pang we feel at parting with it will not be very severe!

## IN PRISON

Leigh Hunt

The doctor then proposed that I should be

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1. still life=that kind of subject in a picture which consists of inanimate objects, as fruits, flowers, etc 專以靜物如果子,花,爲

書的人們是最怕死的人們。關於這點約翰生博士就是個例子。幾年的光陰由他看來好像是很快地就過去了，比着他素常對於時空的一覽無餘的冥想。在文人的‘靜物畫’裏沒有什麼顯明的理由，一定有變更的必要。他很可以坐在圍手椅裏，一杯一杯地倒他的茶，一直到天荒地老纔止。他果能夠辦到，那是多麼好呀！醫治那逾量的死的恐懼的最合理方法是對於生命定下個適當的價值。若使我們願意繼續生存在世界裏，單爲着去滿足我們頑梗的怪癖同苦楚的熱情，我們還是立刻死去好些，若使我們對於生命的顧惜是按着我們從生命裏所得到的好處來定，那麼我們去世時候所覺的苦痛也不會非常劇烈了！

## 在監獄中

醫生就提議我要搬到監獄病院去住；這個提議得

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選題的圖畫。

2. to set a value on = to appraise 估價，估計

removed into the prison infirmary ; and this proposal was granted. Infirmary had, I confess, an awkward sound, even to my ears. I fancied a room shared with other sick persons, not the best fitted for companions ; but the good-natured doctor (his name was Dixon) undeceived me. The infirmary was divided into four wards, with as many small rooms attached to them. The two upper wards were occupied, but the two on the floor had never been used : and one of these, not very providently (for I had not yet learned to think of money), I \*turned<sup>1</sup> into a noble room. I papered the walls with a trellis of roses ; I had the ceiling coloured with clouds and sky ; the barred windows I screened with \*Venetian<sup>2</sup> blinds ; and when my bookcases were set up with their busts and flowers and a pianoforte made their \*appearance,<sup>3</sup> perhaps there was not a handsomer room on that side the water. I took a pleasure, when a stranger knocked at the door, to see him come in and stare about him. The surprise on issuing from the Borough, and passing

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1. to turn = to transform 改做

2. Venetian = of Venice 百葉窗是威尼斯地方所最先採用，所

到了批准。病院這個字，我自認，帶有不妙的聲音，甚至於在我的耳朵裏。我想那是一間同別個病人共住的房子，那班人又不是最合式的伴侶；但是慈愛的醫生（他的名字是狄克孫）改正了我的誤解。那個病院分做四個病房，附帶有同樣數目的小房。樓上那兩間病房已經有人住了，平地的那兩間却從來沒有用過：內中的一間，不大經濟地（我還沒有學會打算省錢），我改做成個華貴的房間。我用玫瑰花的格子紙糊着我的四壁；我將天花板畫上青天同白雲的顏色；鐵窗，我就用百葉窗遮着；當我的書架同架上的許多半身像排好了，鮮花同大洋琴也出現的時候，或者在那水的此岸沒有一個更美麗的房間。當來客來敲門時候，我喜歡看他走進來，向身旁愕然睇視。他走過巴洛，穿過一個獄裏的許多小道，忽然看到這樣的房間，那種駭異的神情真是奇妙得像做戲一樣。查理斯·蘭姆說世

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以叫做威尼斯窗。

3. to make its appearance = to become visible 出現

through the avenues of a gaol, was dramatic. \*Charles Lamb<sup>1</sup> declared there was no other such room, except in a fairy tale.

But I possessed another surprise; which was a garden. There was a little yard outside the room, \*railed off<sup>2</sup> from another belonging to the neighbouring ward. This yard I \*shut in<sup>3</sup> with green palings, adorned it with a trellis, bordered it with a thick bed of earth from a nursery, and even contrived to have a grass-plot. The earth I filled with flowers and young trees. There was an apple-tree, from which we managed to get a pudding the second year. As to my flowers, they were allowed to be perfect. \*Thomas Moore,<sup>4</sup> who came to see me with \*Lord Byron,<sup>5</sup> told me he had seen no such heart's-ease. I bought the \*Parnaso Ita'liano<sup>6</sup> while in prison, and used often to think of a passage in it, while looking at this miniature piece of horticult-

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1. Charles Lamb 這個蘭姆就是做‘一個單身漢的怨言’的那個蘭姆，他是 Leigh Hunt 的好友。

2. to rail off=to separate by a railing 用欄杆分開

3. to shut in=to inclose 圍着

4. Thomas Moore (1779—1852) 英國浪漫派詩人之一

上沒有第二間像這樣的房子，除非是在神仙的故事裏面。

但是我還有一個別的奇異東西；那是一座花園。房外本來有個小庭，同別個屬於隔壁病房的小庭用欄杆隔住。這個小庭我用綠色籬芭圍着，點綴上一個花架，四邊鋪了從個養樹園裏拿來的一層很厚的土，甚至于設法弄出一塊草地。在土地上我栽滿了花卉同小樹。有一棵蘋果樹，在第二年我們就設法做一盤蘋果布丁。至于我栽的花，誰也說牠們是十全的。托馬斯，摩爾和拜倫爵士同來望我，對我說他從來沒有看見過這麼好的紫羅蘭。在監獄期間，我買有一本‘意大利詩集’，常常想到裏面的一段，當看着這個小規

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5. 拜薩，他還用介紹嗎？

6. 這兩字是意大利文，譯成英文是 Italian Parnassus, Parnassus 是希臘一個大山的名字，據說是詩神所住的地方，所以後來人們把詩集叫做 Parnassus.

ture:—

My little garden,  
To me thou'rt vineyard, field, and meadow, and  
wood.

Here I wrote and read in fine weather, sometimes under an awning. In autumn, my trellises were hung with scarlet-runners, which added to the flowery investment. I used to shut my eyes in my arm-chair, and affect to think myself hundreds of miles off.

But my triumph was in issuing forth of a morning. A wicket out of the garden led into the large one belonging to the prison. The latter was only for vegetables; but it contained a cherry-tree, which I saw twice in blossom. I parcelled out<sup>1</sup> the ground in my imagination into favourite districts. I made a \*point of<sup>2</sup> dressing myself as if for a long walk; and then, putting on my gloves, and taking my book under my arm, stepped forth, requesting my wife not to wait dinner if I was too late. My eldest little boy, to whom Lamb addressed some

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1. to parcel out = to divide 分做

模的園藝：——

“我小小的花園，  
對於我，你可算是葡萄園，田野，草地同森林。”

天氣好的時候我在這園裏寫東西同讀書，有時上面還掛一幅天幔。秋天裏，我的花架垂着紅花彩豆，更使我的花園生色。我常常閉着眼睛坐在我的圈手椅裏，假假地想自己是處身在萬里之外。

但是我最得意的是早上的出遊。園裏的一個小門引到屬於監獄的一座更大花園。這個單是做種菜用的；但是裏面有一棵櫻桃樹，我看牠開過二回的花。我在想像裏將這塊地分做好多心愛的區域。我很鄭重地把自己穿得好像是打算做一回很長的散步；然後再戴上手套，夾一本書在腋下，開步走出，請我妻子不必等

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2. to made a point of = to regard as important 視爲重要



charming verses on the occasion, was my constant companion, and we used to play all sorts of juvenile games together. It was, probably, in dreaming of one of these games (but the words had a more touching effect on my ear) that he exclaimed one night in his sleep, 'No: I'm not lost; I'm found.' Neither he nor I were very strong at that time; but I have lived to see him a man of eight and forty; and wherever he is found, a generous hand and a great understanding will be found together.

## HER LAST HALF-CROWN

John Brown

'Once I had friends—though now by all forsaken:

Once I had parents—they are now in heaven.

I had a home once ——'

Worn out with anguish, sin, and cold, and hunger,

Down sunk the outcast, death had seized her senses.

我用餐，若使我回來得太遲。我最大的小孩，蘭姆那時做有幾首可愛的詩贈他，是我忠實的伴侶，我們常常一起玩許多小孩子的遊戲。那或者是當他夢着一種這類的遊戲（但是在我的耳朵裏那些話有個更牽情的效力）他一晚上睡着時候喊道，‘不，我沒有失去；我被人找出了。’那時他同我的身體都不很强壯；但是我活到看他變成四十八歲的大人；無論人們在什麼地方碰到他，同時會碰到慷慨的幫助全卓越的學識。

## 她最後的一塊銀幣

‘我曾經有過朋友——雖然現在誰也厭棄我了；

我曾經有過父母——他們現在都在天堂。

我曾經有過家庭——’

‘苦痛，罪惡同凍餓磨壞了她的精力，  
流浪者往下墮落，死神抓住她的知覺。

There did the stranger find her in the morning—  
God had released her.

\*SOUTHEY.<sup>1</sup>

\*HUGH MILLER,<sup>2</sup> the geologist, journalist, and man of genius, was sitting in his newspaper office late one dreary winter night. The clerks had all left, and he was preparing to go, when a quick rap came to the door. He said 'Come in, and, looking towards the entrance, saw a little ragged child all wet with sleet. 'Are \*ye' Hugh Miller?' 'Yes.' 'Mary Duff wants ye.' 'What does she want?' 'She's \*dein'.<sup>3</sup> Some misty recollection of the name made him at once \*set out,<sup>5</sup> and with his well-known plaid and stick, he was soon striding after the child who trotted through the now deserted High Street, into the Canongate. By the time he got to the Old Playhouse Close, Hugh had revived his memory of

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1. Southey, Robert (1774—1843) 英國詩人及歷史家，他的不朽名著是‘納爾遜傳’(Life of Nelson.)

2. Miller, Hugh (1802—1856) 他年青時候是一個礦工，後來投身到新聞界去，靠着他刻苦的自修，最終成為大地質學家。他又能寫很妙的散文，他著有好幾本有文學趣味的科學書，其中以 Old Red Sandstone 最著名。但是，他的確是太勞頓了，纔五十幾歲他的神經就

陌生人在早上看她躺在那裏——

上帝已經釋放她了。’ 騷狄

休·密勒，地質學家，新聞記者，又是一個具有天才的人，在他的報館裏坐到更深，一個淒涼的冬夜裏。書記們已經全離館了，他也正打算回去，門外來有匆忙的敲門聲音。他說‘進來’，向着門口望，看見一個衣服襤褸的小孩，遍體給雨雪淋住。‘你是休·密勒嗎？’‘是。’瑪麗·達夫要你。’‘她要什麼？’‘她快死了’。對於這個名字的一些模糊的記憶使他立刻出發，穿着他那套有名的格子紋呢衣，拿着他那條有名的手杖，他很快地就跟着小孩子跨着大步向前走，那小孩子急急地穿過那時已絕人跡的亥街，走向卡儂蓋提去。當他走到老戲院小巷時候，休

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錯亂了，在愛丁堡附近自殺死去。

3. 這篇文章的問答語，全是照着蘇格蘭土音寫的，同普通英文不同，現一一註之如下。ye=you

4. deein?=dying

5. to set out=to start出發。

Mary Duff: a lively girl who had been bred up beside him in Cremarty. The last time he had seen her was at a brother \*mason's' marriage, where Mary was 'best maid,' and he 'best man'. He seemed still to see her bright young careless face, her tidy shortgown, and her dark eyes, and to hear her bantering, merry tongue.

Down the close went the ragged little woman, and up an outside stair, Hugh keeping near her with difficulty; in the passage she held out her hand and touched him; taking it in his great palm, he felt that she wanted a thumb. Finding her way like a cat through the darkness, she opened a door, and saying, 'That's her!' vanished. By the light of a dying fire he saw lying in the corner of the large empty room something like a woman's clothes, and on drawing nearer became aware of a thin pale face and two dark eyes looking keenly but helplessly up at him. The eyes were plainly Mary Duff's, though he could recognize no other feature. She wept silently, gazing steadily at him. 'Are you Mary Duff?' \*'It's a'

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1. Freemasonry 互助團,是一種秘密團體,創自中古時代,以互助為目的,團員簡稱做 mason. 蘇格蘭的大本營是在一七三六年設

喚起他心中關於瑪麗·達夫的記憶；一個活潑的女孩，在克洛麥替地方和他一起長大。前次他遇到她時是在一位互助團同志的結婚場中，在那裏瑪麗是‘新娘伴’，他是‘新郎伴’。他好像還看到她的晴朗，年青，無憂無慮的臉孔，她的潔淨短衫，同她的深色眼睛；他好像還聽着她的嘲笑快樂的聲音。

這個穿着百結衣的小姑娘跑下這條小巷，走上一個朝街的樓梯，休很困難地緊跟着她走；在弄堂裏她伸出她的手，牽着他；他用大手掌拿着，覺得她缺個大姆指。在黑暗裏她找她的路像一個貓樣子，最後開一個門，說道，‘那個就是她！’一溜煙就不見了。藉着將熄的火光，他看見在一個廣大空虛的房間的基角上，躺有個像女人衣服的東西，走近時候，纔知道有一個枯瘦無血色的臉孔，同兩個深色的眼睛極注意地，但是絕望地望着他。這對眼睛分明是瑪麗·達夫的，雖然他認不出她的別點相貌。她靜靜地哭着，不轉睛地盯着他。你是瑪麗·達夫嗎？’‘我現在變成這

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立的。

that s' o' me,<sup>1</sup> Hugh.' She then tried to speak to him, something plainly of great urgency, but she couldn't; and seeing that she was very ill, and was making herself worse, he put half-a-crown into her feverish hand, and said he would call again in the morning. He could get no information about her from the neighbours; they were surly or asleep.

When he returned next morning, the little girl met him at the stair-head, and said, \*'She's deid.'<sup>2</sup> He went in and found that it was true; there she lay, the fire out, her face placid, and the likeness to her maiden self restored. Hugh thought he would have known her now, even with those bright black eyes closed as they were, \*in aeternum.<sup>3</sup>

Seeking out a neighbour, he said he would like to bury Mary Duff, and arranged for the funeral with an undertaker in the close. Little seemed to be known of the poor outcast, except that she was a \*'licht,'<sup>4</sup> or, as Solomon would have said, a 'strange, woman.' 'Did she drink?' \*'Whiles'.<sup>5</sup>

On the day of the funeral one or two residents in

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1. It's a' that s' o' me = It is all that is of me.

2. 'She's deid' = She is dead'

3. in aeternum = forever

樣子了，休’。她接着鼓起勁要向他說話，分明是很要緊的話，但是她說不出來；他看她是病得很利害，這樣勉強只是使她自己更痛苦，他就將一塊值得二先令六辨士的銀幣放在她發燒的手裏，說明早他會再來看她。他從鄰近的人們探不出她的近況：他們不是無禮地不答，就是已經睡覺了。

當他第二早又到那裏時候，小姑娘在樓梯頂遇着他，說道，‘她已經死了。’他走進去，看出這句話是真的；她躺在那裏，火也滅了，她的臉貌是安詳恬靜的，恢復到她年青時的狀態。休想他現在絕對認得出她，雖然她那對明媚的眼睛是像現在這樣子閉着，永久地閉着。

找出一個鄰居，他說他願意替瑪麗·達夫安葬，他同巷裏一個經理葬事人商量好埋葬的手續。關於這個可憐的流浪者的身世，大家好像知道得很少，只曉得她是個‘輕薄的’或者，所羅門一定要說，‘奇怪的女人’。‘她喝酒嗎？’‘有時。’

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4. licht=light, light woman 就是輕薄的女人；

5. Whiles=sometimes 有時



the close accompanied him to the Carengate Church-  
 yard). He observed a decent-looking little old woman  
 watching them, and following at a distance, though  
 the day was wet and \*bitter.<sup>1</sup> After the grave was  
 filled, and he had taken off his hat, as the men  
 finished their business; by putting on and slapping  
 the soles, he saw this old woman remaining: she came  
 up and courtesying, said, \*‘Ye wad ken that lass, Sir?’<sup>2</sup>  
 ‘Yes; I knew her when she was young.’ The wo-  
 man then \*burst into tears,<sup>3</sup> and told Hugh that she  
 ‘keep’t a bit shop at the close-moeth, and Mary  
 dealt wi’ me, and aye paid regular, and I was feared  
 she was dead, for she had been a month awin’ me  
 \*half-a-crown;<sup>4</sup> and then, with a look and voice of awe,  
 she told him how on the night he was sent for, and  
 immediately after he had left, she had been awakened  
 by some one in her room; and by her bright fire—  
 for she was a bein,<sup>5</sup> well-to-do body - she had seen the  
 waste l dying creature, who came forward and said.

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1. **bitter** = piercingly cold 酷冷

2. \***ye wad ken that lass, sir?** = ‘you would know that  
 woman, sir?’

3. **to burst into tears** = to cry out suddenly 忽然哭起來

4. 全句寫成普通的英文時是如下 **she kept a small shop at**

埋葬那天，巷裏有一兩個屠戶隨着他到卡儂蓋提禮拜堂墳地去。他看見一個容貌端莊，軀體短小的老婦人注視他們，遠遠地跟着走，雖然那天有下雨，又是酷冷。墓墳滿了，他也脫下他的帽子，當人們把土放上，用手打好的時候，他看這位老婦人還滯在那裏；她走前，行個屈膝禮，說道，‘你想知道這個姑娘的事情嗎？’是的；她年青時，我也認得她。’那婦人不禁淚流滿面，對休說她自己‘在巷口開一間小店，瑪麗常來買東西，總是準期還錢，我就怕她是死了，因為她欠我兩先令六辨士已經有一個月了；’然後用嚴肅的臉色同聲音，她告訴他在他被叫去那一夜，他一離開，她在房裏就被一個人叫醒；藉着她那熊熊的火光——因為她是一個過安樂小康日子的女人——她瞧到這個憔悴快死的女人走前說道，‘這是一塊二先令

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the close-mouth, and mary dealt with me, and always paid regular, and I was afraid she was dead, for she had been a month owing me half a-crown.

5. b. in = comfortable 舒服

‘Wasn’ t it half-a-crown?’ ‘Yes.’ ‘There it is,’ and putting it under the bolster, vanished!

Poor Mary Duff! her life had been a sad one since the day when she had stood side by side with Hugh at the wedding of their friends. Her father died not long after, and her mother supplanted her in the affections of the man to whom she had given her heart. The shack made home intolerable. She fled from it blighted and embittered, and after a life of shame and misery, crept into the corner of her room to die alone.

‘My thoughts are not your thoughts, neither are your ways my ways, saith the Lord. For as the heavens are higher than the earth, so are my ways higher than your ways, and my thoughts than your \*thoughts.’<sup>1</sup>

## A FELLOW TRAVELLER

A. G. Gardiner

I do not know which of us got into the carriage

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1. 見聖經以賽亞書第五十五章。

六辨士的銀錢嗎？’‘是的。’‘我放在這裏，’將錢放在枕墊底下，她就不見了！

可憐的瑪麗·達夫！她的生活一向是悲哀的，自從那天在他們朋友的婚禮場中她同休並肩站着以後。她父親死後沒有多久，她母親佔有了她所傾心的男人的愛情。這個大打擊使家庭變做不能居住的地方。她從家庭裏跑出，帶着失望同悲酸，經過了恥辱困苦的生涯，爬到她房間的角上，孤單單地死了。

‘耶和華說，我的意念，非同你們的意念，我的道路，非同你們的道路。天怎樣高過地，照樣我的道路，高過你們的道路，我的意念，高過你們的意念。’

## 一個旅伴

我不知道我們是那個先到車裏。真的，有好久時

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first. In fact I did not know he was in the carriage at all for some time. It was the last train from London to a Midland town—a stopping train, an infinitely leisurely train, one of those trains which give you an understanding of eternity. It was tolerably full when it started, but as we stopped at the suburban stations the travellers alighted in ones and twos, and by the time we had left the outer ring of London behind I was alone—or rather, I thought I was alone.

There is a pleasant sense of freedom about being alone in a carriage that is jolting noisily through the night. It is liberty and unrestraint in a very agreeable form. You can do anything you like. You can talk to yourself as loud as you please and no one will hear you. You can have that argument out with Jones and \*roll him triumphantly in the dust<sup>1</sup> without fear of a \*counter-stroke.<sup>2</sup> You can stand on your head and no one will see you. You can sing, or dance a \*two-step,<sup>3</sup> or practise a golf stroke, or play marbles on the floor \*without let or

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1. to roll him in the dust = to conquer him 打勝他

2. counter-stroke = a stroke or blow in return 還手

候，我還簡直不曉得他是在車裏。那是由倫敦到密特蘭裏一個小鎮的最後一趟火車——一種沿途停歇的火車，一種無限量地從容不迫的火車，這類火車使你了解什麼叫做永劫不滅。當牠出發時候，乘客也都擠滿，但是我們在外郊各站都有停車，旅客就單獨地或者兩人作伴地接連着下去；當我們離開倫敦的遠郊時候，車上只剩我一個人了——或者要說，我想車上只剩我一個人了。

獨坐在一輛轟轟地顛簸着穿過黑夜的車子，會感到悅意的自由。那是一種很可喜的自由同無拘束。你愛做什麼，就可以做什麼。你可以隨意大聲地對自己說話，誰也不會聽到你。你可以同瓊斯辯論那個題目，意氣揚揚地將他駁倒，用不着怕他會還嘴。你可以倒栽地站着，誰也不會瞧見你。你可以唱歌，或者跳二拍子的圓式跳舞，或者練習打杓球的一種手勢，

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3. two-step = a kind of round dance in march or polka time  
二拍子的圓式跳舞

hindrance.<sup>1</sup> You can open the window or shut it without provoking a protest. You can open both windows or shut both. Indeed, you can go on opening them and shutting them as a sort of festival of freedom. You can have any corner you choose and try all of them \*in turn.<sup>2</sup> You can lie \*at full length<sup>3</sup> on the cushions and enjoy the luxury of breaking the regulations and possibly the heart of \*D. O. R. A.<sup>4</sup> herself. Only D. O. R. A. will not know that her heart is broken. You have escaped even D. O. R. A.

On this night I did not do any of these things. They did not happen to occur to me. What I did was much more ordinary. When the last of my fellow-passengers had gone I put down my paper, stretched my arms and my legs, stood up and looked out of the window on the calm summer night through which I was journeying, noting the pale reminiscence of day that still lingered in the northern sky; crossed the carriage and looked out of the other

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1. **without let or hindrance**=without any interference;  
freely 絲毫不受拘束,自由地

2. **in turn**=in due course of succession 輪到

或者在地板上玩石球，誰也不來干涉你。你可以打開窗子，或者關起，絕不至引起反對。你儘可以將兩扇窗子全打開，或者全關起。你可以坐在你所中意的角上，可以將所有的座位一一依次試過。你可以手足伸直躺在墊褥上面，享受破壞‘地方保護法’的條例，或者碎了她自己的心的快樂。不過‘地方保護法’不知道她自己的心是破碎了。你甚至於能夠躲避了‘地方保護法’的注意。

那個晚上，我並沒有做些這類的事情。這類想頭剛好沒有到我心上來。我所做的是更普通得多的事情。當我最後的一個旅伴下去之後，我放下我的報紙，伸一伸我的手臂同我的雙腳，站起，從窗口望着恬靜的夏夜，我的車子正從那裏穿過，看到尚逗遛在北天的淡淡的白晝餘意；走過車子的那頭，從別個窗口裏望

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3. **at full length** = with the body fully extended 四肢開展地躺着

4. **D. O. R. A.** = Defense of the Realm Act



window ; lit a cigarette, sat down and I began to read again. It was then that I became aware of my fellow traveller. He came and sat on my nose. . . . He was one of those wingy, nippy,<sup>1</sup> intrepid insects that we call, vaguely, mosquitoes. I flicked him off my nose, and he made a tour of the compartment, investigated its three dimensions, visited each window, fluttered round the light, decided that there was nothing so interesting as that large animal in the corner, came and \*had a look at<sup>2</sup> my neck.

I flicked him off again. He skipped away, took another jaunt round the compartment, returned, and seated himself impudently on the back of my hand. It is enough, I said : magnanimity has its limits. Twice you have been warned that I am some one in particular, that my august person resents the tickling impertinences of strangers. I assume the \*black cap.<sup>3</sup> I condemn you to death. Justice demands it, and the court awards it. The \*counts' against you are many. You are a vagrant ; you are a

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1. nippy = biting 咬人的

2. to have a look at = to look for a minute 看一下子

3. 英國法官判決死刑時候，就戴起黑帽子來，所以‘戴黑帽子’就

出；點一根香煙，坐下來開始讀書。到那時候，我纔覺到我的旅伴。他走來，坐在我的鼻上……他是屬於那種有翅的，會咬人的，勇敢的蟲子，我們模模糊糊地所叫做蚊子是也。我輕輕地把他彈開我的鼻子，他在房裏旅行一週，觀察牠的四圍，拜望每個窗口，繞着燈光飛翔，決定沒有一件東西有基角上那個龐大的動物那麼有趣，又來看一看我的頸項。

我又輕輕地把他彈開。他盈盈跳起，又環着房子逍遙一次，飛回，大胆地自己坐在我的手背上面。這很夠了，我說；大量也有相當的限度。你兩回得到警告，我是位特殊的人物，以及我尊嚴的身體不甘于受生人們這種搔擦的無禮。我戴上了黑帽子。我判下你的死罪。這是公理所需要，而法庭所斷下的。你的罪狀很多。你是個流氓；你是個爲害於公衆的妨礙；你

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是宣告死刑的意思。

4. count=particular charge in an indictment 罪狀

public nuisance; you are travelling without a ticket; you have no \*meat coupon.<sup>1</sup> For these and many other misdemeanours you are about to die. I struck a swift, lethal blow with my right hand. He dodged the attack with an insolent ease that humiliated me. My personal vanity was aroused. I lunged at him with my hand, with my paper; I jumped on the seat and pursued him round the lamp; I adopted tactics of fine cunning, waiting till he had alighted, approaching with a horrible stealthiness, striking with a sudden and terrible swiftness.

It was all in vain. He played with me, openly and ostentatiously, like a skilful matador finessing round an infuriated bull. It was obvious that he was enjoying himself,<sup>2</sup> that it was for this that he had disturbed my repose. He wanted a little sport, and what sport like being chased by this huge, lumbering windmill of a creature, who tasted so good and seemed so helpless and so stupid? I began \*to enter into<sup>3</sup> the spirit of the fellow. He was no longer a mere insect. He was developing into a personality, an intelligence that challenged the possession of

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1. 歐戰時糧食缺乏，每人每星期吃肉的量是限制的，由官廳發出肉券，每人按券買肉，無券就不能吃肉了。

旅行沒有買票；你沒有吃肉的准單。爲着這些同許多其牠的不法行爲，你現在將受死刑。我用右手發一個迅速的，致命的打擊。他避着我的進攻，那種驕傲地一點兒也不費力的神氣使我難堪。我私下自負的心情也被激起了。我用我的手，用我的紙來向他衝鋒；我跳到座位上面，繞着燈兒趕他；我採取貓兒的詭計，等到他停着不飛時候，用可怕的潛行走近，忽然地駭人地飛手打下。

這也是徒然的。他是公開地分明地跟我開玩笑，像個精練的鬥牛者纏着發怒的牡牛來弄手段一樣。他明明是在那裏尋開心，他就爲着這緣故纔來擾亂我的休憩。他想找些遊戲，那種遊戲比得上被這個龐大笨拙像風車的動物這樣趕着，他身上的肉又是那麼可口，他又是這麼不中用，這麼傻瓜樣子？我漸漸鑽到這傢伙的心裏去。他已經不只是一個虫子了。他化成一個有性格的東西，一個有理性的動物，居着同等的

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2. to enjoy one's self=to be joyful or happy高興

3. to enter into=to sympathize with 發生同情的心

this compartment with me \*on equal terms.<sup>1</sup> I felt my heart warming towards him and the sense of superiority fading. How could I feel superior to a creature who was so manifestly my master in the only competition in which we had ever engaged? Why not be magnanimous again? Magnanimity and mercy were the noblest attributes of man. In the exercise of these high qualities I could recover my prestige. At present I was a ridiculous figure, a thing for laughter and derision. By being merciful I could reassert the moral dignity of man and go back to my corner with honour. I withdraw the sentence of death, I said, returning to my seat. I cannot kill you, but I can reprieve you. I do it.

I took up my paper and he came and sat on it. Foolish fellow, I said, you have delivered yourself in'o my hands. I have but to give this respectable weekly organ of opinion a smack on both covers and you are a corpse, neatly sandwiched<sup>2</sup> between an article on "Peace Traps" and another on

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1. on equal terms=on equal footing處於平等的地位

2. to be sandwiched=to be inserted between things that

地位，亦跟我爭這間房子的佔有權。我覺得我的心向他動起好感，我自高的感覺也漸漸消滅。我怎樣能夠覺得比他高明，他在我們所曾交手過的惟一競爭裏既是這麼顯明地勝過了我？爲什麼我不再慷慨起來？慷慨同慈悲是人類最高貴的德性。使用起這類高尚的品性，我能夠恢復我的威勢。現在我是個可笑的角色，激起狂笑同嘲弄的東西。當我現出慈悲的樣子，我能夠重新拿出人類道德的威嚴，榮耀地回到我的角上去。我取消了死刑的判決，我說時就回到自己的位子。我不能夠殺你，但是我能夠展緩你受刑的時期。我就這樣幹去。

我拿起我的報紙，他飛來，就坐在上面。傻東西，我說，你自己投到我手裏了。我只須將這個可尊敬的每星期出版的言論機關兩面合着一打，你就是一具死屍了，清清楚楚地像麵包中間的火腿一樣，夾在一篇關於‘和平的圈套’同另一篇關於‘許斯先生的謙遜’

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are unlike it 夾着

“The Modesty of Mr. \*Hughes.”<sup>1</sup> But I shall not do it. I have reprieved you, and I will \*satisfy<sup>2</sup> you that when this large animal says a thing he means it. Moreover, I \*no longer<sup>3</sup> desire to kill you. Through knowing you better I have come to feel—shall I say?—a sort of affection for you. I fancy that \*St. Francis<sup>4</sup> would have called you “little brother.” I cannot go so far as that in Christian charity and civility. But I recognize a more distant relationship. Fortune has made us fellow-travellers on this summer night. I have interested you and you have entertained me. The obligation is mutual and it is founded on the fundamental fact that we are fellowmortals. The miracle of life is ours in common and its mystery too. I suppose you don’t know anything about your journey. I’m not sure that I know much about mine. We are really, when you come to think of it, a good deal alike—just apparitions that are<sup>5</sup> and then are not, coming out of the night into the lighted carriage, fluttering

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1. 美國前國務卿

2. to satisfy—to convince 使相信

3. No longer—not any more 已經不

裏面。但是我不這樣子幹。我既寬展了你受刑的日期，我決定要使你相信，當這個龐大動物說一句話時候，他是打算踐言的。并且，我也不想殺你了。因為知道你更透徹些，我漸漸覺得——我要講出嗎？——有些愛你了。我猜聖·佛蘭西斯一定會叫你做‘小弟弟’。在基督教徒的慈愛同禮貌方面，我不能做到他這種地方。但是我也承認一種較疏遠些的關係。命運使我們在這夏夜裏成爲旅伴。我鼓起你的興味，你也使我快樂。大家彼此互相感德，這全由於一個根本事實，我們同是會死的東西。生命這個奇跡是我們所共有的，生命的神祕也是大家有份兒的。我猜你全不曉得你的旅程<sup>4</sup>。我不敢說，我對於我的旅程知道了多少。我們真是，若使你去想一想，很相像的——都是現在活着，後來消滅了的浮生幻影，從夜裏出來，飛到點着亮的車子，繞着燈飄遊一會兒，又回到外面的夜

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4. St. Francis (1182-1226) 他是非常慈愛的天主教徒，據說能夠向鳥兒說教。

5. to be = to exist 生存



about the lamp for a while and going out into the night again. Perhaps . . .

“\*Going on<sup>1</sup> to-night, sir?” said a voice at the window. It was a friendly porter giving me a hint that this was my station. I thanked him and said I must have been dozing. And seizing my hat and stick I went out into the cool summer night. As I closed the door of the compartment I saw my fellow-traveller fluttering round the lamp. . . .

## EVOLUTION

John Galsworthy

Coming out of the theatre, we found it utterly impossible to get a taxi-cab; and, though it was raining slightly, walked through Leicester Square in the hope of \*picking one up<sup>2</sup> as it returned down Piccadilly. Numbers of hansom and four-wheelers passed, or stood by the curb, hailing us feebly, or

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1. to go on = to continue 繼續旅行

裏去了。或者……

‘今晚還往前走嗎，先生？’窗口有一個聲音說着。那是一個好意的脚夫給我一個暗示，這是我下車的站了。我謝謝他，說我剛纔一定是睡着了。抓着我的帽子同手杖，我走到外面清涼的夏夜裏。當我關着我那段車子的門時候，我看見我的旅伴繞着燈兒飄遊……

## 進 化

從戲院裏出來，我們是絕對沒有法子找到一輛野雞汽車：雖然下着微雨，我們還是走過勒司特方場，希望會碰到一輛回到匹喀底尼的野雞汽車。許多二輪輕馬車同四輪馬車走過，或者勒着馬站住，微弱地向我們兜生意，或者簡直不來引我們的注意，但是每輛

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2. to pick up = to come upon, find 碰到

not even attempting to attract our attention, but every taxi seemed to have its load. At Piccadilly Circus losing patience, we beckoned to a four-wheeler and resigned ourselves to a long, slow journey. A \*sou'-westerly<sup>1</sup> air blew through the open windows, and there was in it the scent of change, that wet scent which visits even the \*hearts<sup>2</sup> of towns and inspires the watcher of their myriad activities with thought of the restless Force that forever cries: "On, on!" But gradually the steady patter of the horse's hoofs, the rattling of the windows, the slow thudding of the wheels, pressed on us so drowsily that when at last, we reached home we were more than half asleep. The fare was two shillings, and, standing in the lamplight \*to make sure<sup>3</sup> the coin was a half-crown before handing it to the driver, we happened to look up. This cabman appeared to be a man of about sixty, with a long, thin face, whose chin and drooping grey moustaches seemed in permanent repose on the up-turned collar of his

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1. sou'-westerly = of south-west wind 屬於西南風的

2. heart = the inmost heart 中心

野雞汽車好像都載了人了。到匹喀底尼廣場時候，等得不耐煩了，我們叫一輛四輪馬車，讓自己去過一個長久遲慢的旅行。一陣西南風由打開的窗口吹進來，內中帶有變化的氣味，那種潮濕的氣味，牠甚至于來到城市的中心，使城市的萬千動作的旁觀者得到靈感，想到那個邁進不停的‘大力’，牠永久是叫道：‘前進，前進！’但是漸漸地馬蹄沉悶的得得，窗子的戛戛，輪子遲慢的碎碎的各種聲音引人入睡地壓着我們，所以當最後我們到家時候，我們幾乎已經酣睡了。車錢是兩先令，當我們沒有把錢交給御者以前，站在燈下看清一下那塊錢是個值得兩先令六辨士的銀幣時候，我們偶然抬起頭來。這個御者看起來是六十左右年紀的人，一副長瘦的臉孔，牠的下頰同向下垂的灰色鬍鬚好像老是休息在他的老舊的藍色外套的反領上面，

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3 to make sure = to make certain 仔細吞一下，使確實

old blue overcoat. But the remarkable features of his face were the two furrows down his cheeks, so deep and hollow that it seemed as though that face were a collection of bones without coherent flesh, among which the eyes were sunk back so far that they had lost their lustre. He sat quite motionless, gazing at the tail of his horse. And, almost unconsciously, one added the rest of one's silver to that half-crown. He took the coins without speaking; but, as we were turning into the garden gate, we heard him say:

“Thank you; you've saved my life.”

Not knowing, either of us, what to reply to such a curious speech, we closed the gate again and came back to the cab.

“Are things so very bad?”

“They are,” replied the cabman. “It's done with<sup>1</sup>—is this job. We're not wanted now.” And, taking up his whip, he prepared to drive away.

“How long have they been as bad as this?”

The cabman dropped his hand again, as though

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1. **It's done with**=it has been put to an end 這已經被宣告

但是他臉上奇特的地方是他額上那兩個凹處，那麼深，那麼空，彷彿好像他的臉孔是一堆骨頭，沒有連貫的筋肉，在這些骨頭裏面，一對眼睛那麼深深地陷着，牠們已經現不出光輝了。他絲毫不動地坐着，直着眼睛看他的馬兒的尾。差不多是不知不覺地，我們把我們所有的其餘銀錢加上那塊銀幣給他。他接了錢不說什麼；但是當我們轉進園門時，我們聽他說道：

‘謝謝你；你救了我的命。’

我們兩人都不知道怎樣去回答這麼奇怪的一句話，我們又把園門關上，回來到馬車旁邊。

‘你們的生意真是這麼非常不好嗎？’

‘是的，’御者答道。‘已經是完了——這種職業。我們現在是沒有人要了。’拿起鞭子，他預備趕著馬兒走去。

‘生意這麼不好已經有多久了？’

御者又放下他的手，好像喜歡休息一下他的手，

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死刑了

glad to rest it, and answered incoherently:

“Thirty-five year I’ve been drivin’ a cab.”

And, sunk again in contemplation of his horse’s tail, he could only be roused by many questions to express himself, having, as it seemed, no knowledge of the habits.

“\*I don’t blame the taxis, I don’t blame nobody.<sup>1</sup> It’s come on us, that’s what it has. I left the wife this morning with nothing in the house. She was saying to me only yesterday: ‘What have you brought home the last four months?’ ‘Put it at six shillings a week,’ I said. ‘No,’ she said, ‘seven.’ Well, that’s right—she enters it all down in her book.”

‘You are really going \*short of<sup>2</sup> food?’

The cabman smiled; and that smile between those two deep hollows was surely as strange as ever shone on a human face.

“You may say that,” he said. “Wel’, \*what does it amount to?” Before \*I picked you up<sup>4</sup> I had

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1. 下等人同不文的人們說話時常用 **double negative** 實在只是一個 **negative** 的意思，所以 **I don’t blame nobody** 是等於 **I don’t blame anybody**.

2. **short of**=insufficiently provided with 缺乏

文不對題地答道：

‘我趕馬車已經有三十五年了。’

又沉到沉思他的馬尾去了，一定要問了許多話，纔能引起他來說出自己的話，好像他不知道談話這個習慣。

‘我不埋怨野雞汽車，我誰也不埋怨。厄運來到我們頭上，所以我們受了厄運。今早我出來時，我妻子在家裏什麼也沒有。她昨天纔向我說：‘這四個月來，你拿回來多少錢？’‘一個禮拜算六先令罷。’我說。‘不，’她說，‘七個。’不錯——她把所有進款都記在她的帳簿裏。’

‘你們真是快絕食吧？’

御者微笑着；在這兩個深窟中間的微笑的確是人們臉上所現出最奇的表情。

‘你也可以這樣說，’他說道。‘這又有什麼

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3. what does it amount to ? = what does it signify 這又  
有什麼關係

4. to pick up = to take a person into a vessel or vehicle 找  
到搭客



one eighteenpenny fare to-day ; and yesterday I took five shillings. And I've got seven \*bob<sup>1</sup> a day to pay for the cab, and that's low, too. There's many an many a proprietor that's broke and gone—\*every bit<sup>2</sup> as bad as us. \*They let us down as easy<sup>3</sup> as ever they can ; you can't \*get blood from a stone,<sup>4</sup> can you?" Once again he smiled. " I'm sorry for them, too, and I'm sorry for the horses, though they come out best of the three of us, I do believe."

One of us muttered something about the Public.

The cabman turned his face and stared down through the darkness.

" The Public?" he said, and his voice had in it a faint surprise. " Well, they all want the taxis. It's natural. They \*get about<sup>5</sup> faster in them, and time's money. I was seven hours before I picked you up. And then you was \*lookin' for<sup>6</sup> a taxi. Them as take us because they can't get better, they'

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1. bob=shilling 先令 (英幣名)

2. every bit=every one 每個

3. to let down easy=to mitigate a payment 減價出租

4. to get blood from a stone=to get pity from the pitiness

呢？在我找到你們以前，今天我只掙十八個辨士；昨天我得五先令。我的車租每天都要七先令，這也是很便宜了。有許多，許多車主已經是失敗破產了——他們個個都同我們一樣也困難。他們儘力地放低他們車子的租費；可是你不能從沒有良心的人那裏得到憐憫，你能夠嗎？’他又微笑一下。‘我也可憐他們，我還可憐馬兒，雖然我們三者之中馬兒還真最過得去的，我真是這樣相信。’

我們裏有一個人低低地說一句關於‘社會’的話。

‘社會？’他說，他的聲音裏含有輕微的驚愕。

‘喂，他們都要坐野雞汽車。這是自然的。坐汽車，他們可以走快得多，時間即是金錢。我等了七點鐘纔找到你。那時你還是想找一輛野雞汽車。不能夠得到更

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從沒有惻隱之心的人們去求得憐憫

5. to get about==to go from place to place 行路

6. to look for==to seek for 覓

re not in a good temper, \*as a rule.<sup>1</sup> And there's a few old ladies that's frightened of the motor, but old ladies aren't never very \*free with<sup>2</sup> their money — can't afford to be, the most of them, I expect."

"Everybody's sorry for you; one would have thought that——"

He interrupted quietly: "Sorrow don't buy bread. . . . I never had \*nobody<sup>3</sup> ask me about things before." And, slowly, moving his long face from side to side, he added: "Besides, what could people do? They can't be expected to support you; and if they started askin' you questions they'd feel it very awkward. They know that, I suspect. Of course, there's such a lot of us; the hansoms are pretty nigh as bad off<sup>4</sup> as we are. Well, we're gettin' fewer every day, that's one thing."

Not knowing whether or no to manifest sympathy with this extinction, we approached the horse. It was a horse that "stood over" a good deal at the knee, and in the darkness seemed to have innumerable ribs.

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1. as a rule==usually 照例, 通常

2. free with==using without restraint 無拘束地使用

好的，纔來坐我們車子的人們照例是生了脾氣的。有些老太太怕坐汽車，但是老太太從來是用錢不很隨便的——她們多半真是闊綽不起的，這我會猜出。’

‘誰也是可憐你們；我們真會想——’

他冷靜地打斷我的話，說道：‘憐憫買不得麵包……我從來沒有人向我問過我的事情。’慢慢地，把他瘦長的臉孔搖來搖去，他又說：‘而且，人們會幹什麼呢？當然不能希望他們來贍養你們；若使他們開始問你們許多話，他們一定會覺得很難爲情。他們曉得了這些，我想。自然，世上免不了有我們這班人；兩輛馬車的御者的境遇同我們差不多是一樣地困難。喔，我們這班人却一天一天少下去了，這到是一件好事。’

不曉得對於這個滅絕要不要表示同情，我們走近他的馬。這是一匹膝頭‘彎’得很利害的馬，在黑暗

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3. 參閱註 6.

4. *bad off* = in an unfortunate condition 在不幸的境遇裏

And suddenly one of us said: "Many people want to see nothing but taxis on the streets, if only for the sake of the horses."

The cabman nodded.

"This old fellow," he said, "never carried \*a deal<sup>1</sup> of flesh. His grub don't put spirit into him nowadays; it's not up to much in quality, but he gets enough of it."

"And you do it?"

The cabman again took up his whip.

"I don't suppose," he said without emotion, "any one could ever find another job for me now. I've been at this too long. It'll be the workhouse, if it's not the other thing."<sup>2</sup>

And hearing us mutter that it seemed cruel, he sniled for the third time.

"Yes," he said slowly, "it's a bit \*hard<sup>3</sup> on us, because we've done nothing to deserve it. But things are like that, so far as I can see. One thing comes pushin' out another, and so you go on. I've

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1. a deal = a great deal 很多

2. 這是指做叫花子。

裏好像有無數的肋骨。忽然間我們之中有一個人說道：‘許多人在街上不願意看到別的車子，除開了汽車，也許是單因為馬車的馬兒太苦了。’

御者點首一下。

‘這個老傢伙，’他說，‘從來沒有胖過。他的糧草現在不能給他以精神；那不是很好的糧草，但是他也有够食的。’

‘你却沒有？’

御者又拿起他的馬鞭。

‘我不想，’他不動情地說道，‘現在誰能夠替我找個別的工作。我幹這個幹得太久了。將來若使不是別的，就是到貧民院裏去。’

見我們低聲說這好像是太殘忍了，他現出第三回的微笑。

‘是的，’他慢慢地說道，‘這對於我們未免是有些太苦了，因為我們沒有做什麼事值得這樣捱苦。但是據我所知，事情總是這樣。一件東西來趕去別一件，你就是這樣子前進。我曾經把牠想過——整天坐

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3. hard=cruel 殘忍，難爲了

t ought about it—you get to thinkin' and worryin' about the rights o' things, sittin' up here all day. No, I don't see anything for it. It'll soon be the end of us now—can't last much longer. And I don't know that I'll be sorry \*to done with it.<sup>1</sup> It's pretty well broke my spirit."

"There was a fund \*got up."<sup>2</sup>

"Yes, it helped a few of us to learn the motor-drivin'; but what's the good of that to me, at my time of life? Sixty, that's my age; I'm not the only one—there's hundreds like me. We're not fit for it, that's the fact; we haven't got the nerve now. It'd want a mint of money to help us. And what you s y's the truth—people want to see the end of us. They want the taxis—our day's over. I'm not complaining; you asked me about it yours lf."

And for the third time he raised his whip.

"Tell me what you would have done if you had been given your fare and just sixpence over?"

The cabman stared downward, as though puzzled by that question.

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1. to have done with = to make an end of 完結了

在這上面，你自然會去思慮，去苦想事情的道理。我看不出什麼辦法。我們現在也都快死了——不能再滯留多久了。我不想我會有什麼悲哀，對於這種終止。這已够使我灰心了。

‘曾有一次捐款過。’

‘不錯，那可以幫助我們裏面一些人去學開汽車；但是這同我有什麼好處，在我這樣的年齡。六十，這是我的歲數；不是我一個人——像我這樣的人們有成百成千。我們不宜于幹那事情，這是事實；我們現在沒有那股精神了。還要成千成萬的錢來幫助我們。你說的話是真的——人們想看到我滅絕。他們喜歡野雞汽車——我們的日子已經過去了。我不是訴苦；這是你自己先問我的。’

他第三次舉起他的馬鞭。

‘告訴我，你會幹什麼，若使你只得到你的車資同六辨士？’

御者向下睜着眼，好似被這個問題弄迷惑了。

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2. to get up a fund = to raise money 募款



“ Done? Why, nothing. What could I have done?”

“ But you said that it had saved your life.”

“ Yes, I said that,” he answered slowly; “ I was feelin’ a bit low.<sup>1</sup> You can’t help it sometimes; it’s the thing comin’ on you, and no way out of it— that’s what gets over<sup>2</sup> you. We try not to think about it, as a rule.”

And this time, with a “ Thank you, kindly ! ” he touched his horse’s flank with the whip. Like a thing aroused from sleep the forgotten creature started and began to draw the cabman away from us. Very slowly they travelled down the road among the shadow of the trees broken by lamplight. Above us, white ships of cloud were sailing rapidly across the dark river of sky on the wind which smelted of charge. And after the cab was lost to sight, that wind still brought to us the dying sound of the slow wheels.

1910.

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1. low=sad 愁

‘幹什麼？怎麼，什麼也不會幹。什麼我會幹？’

‘但是你說這救了你的命。’

‘是的，我說了這句話，’他慢慢地答道；‘我覺得有些愁悶。有時你是無法擺脫的；愁悶自己跑來，你是無路可避的——牠就這樣子壓住你了。我們照例是設法不去想牠。’

這回，說一句‘謝謝你，深深地！’他的馬鞭打着他的馬腹。像從睡夢醒來的東西，這個被人們忘記的動物驚跳一下，開始將這御者拉離開我們。非常慢地他們走下那道路，在樹影中間，有時被燈光照着。在我們上面，白的雲帆在黑的天河裏很快地駛過，順着那陣含有天氣變化的氣味的風。看不見那馬車了，風還將那遲慢的車輪的將滅的聲音帶到我們耳裏。

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2. to get over = to overcome 壓下

## LONDON MYSTERIOUS

E. V. Lucas

To artists the fog is London's best friend. Not the black fog, but the other. For there are two distinct London fogs – the fog that chokes and blinds, and the fog that shrouds. The fog that enters into every corner of the house and coats all the metal work with a dark slime, and sets us coughing and rubbing our eyes—for that there is nothing to say. It brings with it too much dirt, too much unhealthiness, for any kind of welcome to be possible. “Hell is a city much like London” I quoted to myself in one of the last of such fogs, as I groped by the railings of the Park in the Bayswater Road. The traffic, which I could not see, was rumbling past, and \*every now and then<sup>1</sup> a man, \*close by<sup>2</sup> but invisible, would call out a word of warning, or some one would ask in startled tones where he was. The

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1. every now and then—at frequent intervals; from time to time 常常, 屢屢

## 神秘的倫敦

由藝術家看來，霧是倫敦最好的朋友。不是黑霧，是指別一種的霧。倫敦有兩種不同的霧——壅塞氣息，把世界化作黑漆一團的霧全輕輕地鋪罩着的薄霧。前一種霧走到房屋的個個角上，將一切的金屬東西蓋上一層暗色的黏泥，弄得我們一面咳嗽，一面擦眼睛——對於這種霧是沒有好話可說的。‘地獄是一個很像倫敦的城’，我向自己引用這句話，在前回這種的一個霧裏，當我抓着貝斯窩忒路的公園欄杆望前摸索。車子，我所不能看見的，鱗鱗地走過，時常有人，就在身旁，却是看不見的；喊出警告的話來，或者有人會用受驚的聲音問道他到底是在那裏。這種霧的兇惡處是在於將他這種有生氣的東西放在無生氣

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2. close by = near 接近

hellishness of it consisted in being of life and yet not in it—a stranger in a muffled land. It is bad enough for ordinary wayfarers in such a fog as that; but one has only to imagine what it is to be \*in charge of<sup>1</sup> a horse and cart, to see how much worse one's lot might be.

But the other fog—the fog that veils but does not obliterate, the fog that softens but does not soil, the fog whose beautifying properties \*Whistler<sup>2</sup> may be said to have discovered—that can be a delight and a joy. Seen through this gentle mist London becomes a city of romance. All that is ugly and hard in her architecture, all that is dingy and repellent in her colour, disappears. “Poor buildings,” wrote Whistler, who watched their transformation so often from his Chelsea home, “lose themselves in the dim sky, and the tall chimneys become \*campanili<sup>3</sup> and the warehouses are palaces in the night, and the whole city hangs in the heavens.”

It was \*Dickens<sup>4</sup> who discovered the London of

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1. in charge of=intrusted with the care of 負責看護之責

2. whistler, J. A. McNeill (1834—1903) 美國的畫家、文學家及諷刺家。他的畫帶有印象派的色彩，尤善于描狀泰晤士河的風景。

的環境裏——在一個蒙蓋住的地方裏的一個生客。普通走路的人們在這樣的霧裏已經是够苦了；但是只要臆想到還要去招呼一匹馬同一輛車是怎樣的情形，立刻可以看出一個人的運氣還可以更壞得許多。

可是別一種的霧——籠着東西，而沒有湮沒形跡的霧，使東西的輪廓化爲輕圓，而沒有去沾污染穢的霧，牠那種美化的能力可說是被喜斯勒所發現的霧——那種霧能夠變做一種悅心的東西，一種歡喜的材料。從這種溫柔薄霧看去，倫敦變做一座浪漫的都城。她的建築物裏所有醜陋粗糙的地方，她的色調裏所有醜醜碍眼的地方，全消失了。‘可憐的房屋，’喜斯勒在文章裏說過，他是那麼常從他的拆爾息家裏注視牠們的幻變‘在模糊的天裏消失了，高高的烟囪全化爲鐘塔，貨棧是夜間的宮殿，全城却昂在天中。’

迭更司發現了畸異的倫敦，奇妙古怪所匯聚的倫

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3. campanili = detached bell-towers 鐘塔

4. Dickens, Charles (1812-1870) 十九世紀英大寫實小說家。

eccentricity, London as the abode of the odd and the quaint, and \*Stevenson<sup>1</sup> who discovered London as a home of romance. Whistler discovered London as a city of fugitive, mysterious beauty. For \*decades<sup>2</sup> the London fog had been a theme for vituperation and sarcasm: it needed this sensitive American-Parisian<sup>3</sup> to show us that what to the commonplace man was foe and a matter for rage, to the artist was a friend. Every one knows about it now.

Fogs have never been quite the same to me since I was shown a huge chimney on the south side of the Thames, and was told that it belonged to the furnaces that supply London offices with electric light; and that whenever the weather seems to suggest a fog, a man is sent to the top of this chimney to look down the river and give notice of the first signs of the enemy rolling up. Then, as his news is communicated, the furnaces are re-stoked, and extra pressure is obtained that the coming darkness may be fought and the work of counting-houses not interrupted. All sentinels, all men on the look-out,<sup>4</sup>

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1. Stevenson, Robert Louis Balfour (1850-1894) 近代重  
整起浪漫派的旗鼓的英小說家, 他的 '金銀島' 是近代不朽的名著。

2. decal = ten-year period 十年

敦，史蒂芬孫發現了浪漫故事的老家的倫敦。喜斯勒所發現的倫敦是個含有縹緲神祕的美的城市。幾十年來，倫敦的霧老是人們呪罵譏笑的一個題目：的確需要這位神經銳敏的生于美國的巴黎人來指示給我們看普通人所認為一個仇敵全一件該發怒的事情，却是藝術家的一位朋友。現在誰也曉得這點了。

霧對於我變成爲與前大不相同的東西了，自從人們指給我看泰晤士河南岸上的一個大烟囱，告訴我這是屬於供給倫敦辦事房以電燈的火爐；無論什麼時候，天氣一有點霧意，就派一個人到這烟囱的頂上，去望一望遠處的河；敵人一開始有些捲來的現象，就給底下的人們一個通告。他這新聞傳出之後，火爐就重新加上燃料，做出額外的壓力，藉此可以同來臨的黑暗奮鬥，帳房裏的工作也不至于停止。一切巡哨，一切守望的人們都是屬於浪漫史的；從他這高聳天際

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3. whistler 生于美國，長遊于巴黎，所以作者這樣叫他。

4. look-out = watch 看望



belong to romance; and from his great height this man peering over the river shipping and the myriad roofs for a thickening of the horizon has touched even a black London fog with romance for me. I think of his straining eyes, his call of warning, those roaring fires. . . .

## ON A HERMIT WHOM I KNEW

Hilaire Belloc

IN a valley of the Apennines,<sup>1</sup> a little before it was day, I went down by the side of a torrent wondering where I should find repose; for it was now some hours since I had given up all hope of discovering a place for proper human rest; and for the passing of the night but at least I hoped to light upon<sup>2</sup> a dry bed of sand under some overhanging rock, or possibly of pine needles beneath closely woven trees, where one might get sleep until the rising of the sun.

As I still trudged, half expectant and half careless, a man came up behind me, walking quickly as

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1. 位於意大利的大山, 人們叫它做意大利的背脊。

的所在，越過河裏來往的輪船同萬家的屋頂，一直看到水平線邊的一塊濃霧，這個人甚至於使倫敦的黑霧生色，就是在我眼裏也變成浪漫史裏的東西了。我會想起他的竭力望遠的眼睛，他的警告呼聲，那羣咆哮的烈火………

## 我所知道的一位隱士

在亞平寧山的一個豁谷裏，天快亮的時候，我緣着一個急流的邊岸下山，心裏納罕在何處我會找到休憩的所在；因為現在已經有好幾個鐘頭了，自從我拋棄了找到一塊人們可以休息的地方來過夜的希望，但是最少我也希望碰到一塊乾燥的沙地，上面有懸岩覆着，或者也許一床平鋪的乾松葉，在密密地交織着的樹林的底下，在那裏可以睡去，一直到太陽上昇時纔醒來。

當我還是辛苦地望前走，心裏一半是期望，一

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2, to light upon = to meet with; discover 碰到, 發現

do mountain men: for throughout the world (I cannot tell why) I have noticed that the men of the mountains walk quickly and in a sprightly manner, arching the foot, and with a light and general gait as though the hills were waves and as though they were in thought springing upon the crests of them. This is true of all mountaineers. They are but few.

This man, I say, came up behind me and asked me whether I were going towards a certain town of which he gave me the name, but as I had not so much as heard of this town I told him I knew nothing of it. I had no map, for there was no good map of that district, and a bad map is worse than none. I knew the names of no towns except the large towns on the coast. So I said to him :

“ I cannot tell anything about this town, I am not making towards it. But I desire to reach the sea coast, which I know to be many hours away, and I had hoped to sleep overnight under some roof or at least in some cavern, and to start with the early morning ; but here I am, at the end of the night, without repose and wondering whether I can go on.”

年是漠然時候，有一個人走近我的背後，他走得很快，像一切住在山中的人們；我看出全世界裏（我也說不出理由來）山居的人們走路都很快，有種活潑的態度，彎起腳來，用一種輕飄一致的步容，好像脚下的小山都是波浪，好像他們心裏以為是踏着浪頭而走。凡是山居的人們全是這樣。但是真正的山居人們也是很少數。

這個人，我說，走近我的背後，問我是不是向某某鎮去，他對我說出那個鎮名，但是這個鎮我既是從來沒有聽人說過，我就告訴他我是一些也不曉得的。我沒有地圖，因為那個區域沒有好的地圖，而壞的地圖到不如沒有。那裏一切鎮的名字我都不知道，除開海濱幾個大鎮。所以我就對他說：

「關於這個鎮，我什麼也不能說，我也不是向那裏去的。我却是想走到海濱，我知道那還要好幾點鐘的路，我希望在夜裏能夠睡一覺，在有些人家裏，或者最少也在有些洞窟裏，等到清早，再行出發；但是現在夜也殘了，我還沒有得到休憩，心裏暗自納罕，我還能夠繼續走路不能。」

He answered me :

“ It is four hours to the sea coast, but before you reach it you will find a lane branching to the right, and if you will go up it (for it climbs the hill) you will find a hermitage. Now by the time you are there the hermit will rísen.”

“ Will he be at his prayers? ” said I.

“ He says no prayers to my knowledge, ” said my companion lightly; “ for he is not a hermit of that kind. Hermits are many and prayers are few. But you will find him bustling about, and he is a very hospitable man. Now as it so happens that the road to the sea coast bends here round along the foot of the hills, you will, in his company, perceive the port below you and the populace and the high road, and yet you will be saving a good hour in distance of time, and will have ample rest before reaching your vessel, if it is a vessel indeed that you intend to take.”

When he had said these things I thanked him and gave him a bit of sausage and went along<sup>1</sup> my way, for as he had walked faster than me before

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1. to go along = to go forward 前進

他答我道：

「到海濱還要走四個鐘頭的路，但是在你到了那裏以前，你會看到一條拐灣向右的小路，若使你爬上那路（因為那路是走上山的），你會看到一所隱舍。當你走抵那裏時，隱士也已起來了。」

「他會正在祈禱嗎？」我說。

「據我所知，他沒有說什麼祈禱，」我的伴侶輕快地答道；「因為他不是那類的隱士。隱士有許多，祈禱文却只有幾種。可是你到的時候會看他正忙着幹零碎的事情，他是個待客極懇懇的人。到海濱的路現在既是剛好緣着這裏的山脚，你會同他一起俯視你脚下的海港，人烟同大路，你又能够省了整整一個鐘頭的時間，很可以在你到船以前舒服地休息一下，若使你的目的真是上一艘船。」

他說了這些話後，我謝他一聲，送他一小塊臘腸，又走我的路了，因為起先我們尚未遇着，我還是

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our meeting and while I was still in the dumps, so now I walked faster than him, having received good news.

All happened just as he had described. The dawn broke behind me over the noble but solitary peaks of the Apennines; it first defined the heights against the growing colours of the sun, it next produced a general warmth and geniality in the air about me; it last displayed the downward opening of the valley, and, very far off, a plain that sloped towards the sea.

Invigorated by the new presence of the day I went forward more rapidly, and came at last to a place where a sculptured panel made out of marble, very clever and modern, and representing a mystery, marked the division between two ways; and I took the lane to my right as my companion of the night hours had advised me.

For perhaps a mile or a little more the lane rose continually between rough walls intercepted by high banks of thorn, with here and there<sup>1</sup> a vineyard, and as it rose one had between the breaches of the

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1. here and there=in one place and another; so as to be

很煩悶時候，他走得比我快，所以得到了好消息，我現在却比他走得快。

一路的情形剛好像他所描狀的。曙光從我背後露出，罩着亞平寧山高貴而嚴肅的孤峯；牠先把山頭的形狀照得清清楚楚，拿太陽的朦朧向明的麗色來烘托着，然後在我四圍的空氣裏產生出一種普遍的暖氣同融和氣象；最後照耀着谿谷的向下開豁地方，同遠遠地一片傾斜向海的平原。

白晝的新出現增加了我的力氣，我更快地前進，最後到了一個地方，那裏有大理石做的，彫刻的一塊平片，很精巧，很近代的，彫着一個神祕的東西，來指明兩條路的分界；我照着我的夜間伴侶所吩咐的，順着我的右邊小路走去。

這條小路夾在崎嶇的石垣中間，老是逶迤向上差不多有一里或者一里多些，路中有幾個荆棘高堤擋着，沿途有葡萄園散佈道傍，這條路既是一步步高

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irregularly scattered 處處，星羅棋布



wall glimpses of an ever-growing sea: for, as one rose, the sea became a broader and a broader belt, and the very distant islands, which at first, had been but little clouds along the horizon, stood out<sup>1</sup> and became parts of the landscape, and, as it were, framed all the bay.

Then at last, when I had come to the height of the hill, to where it turned a corner and ran level along the escarpment of the cliffs that dominated the sea plain, I saw below me a considerable stretch of country, between the fall of the ground and the distant shore, and under the daylight which was now full and clear one could perceive that all this plain was packed with an intense cultivation, with houses, happiness and men.

Far off,<sup>2</sup> a little to the northward, lay the mass of a town; and stretching out into the Mediterranean with a gesture of command and of desire were the new arms of the harbour.

To see such things filled me with a complete content. I know not whether it be the effect of long vigil, or whether it be the effect of contrast between the darkness and the light, but certainly to

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1. to **stood out**==to appear in relief; be prominent 顯著

着，人們可以從石垣的破裂處瞥見時時長大的大海，因為當我們向上走時候，海的範圍漸漸地擴大，那些很遠的小島，起先不過是水平線邊的幾小朵雲兒，現在却明顯地浮凸出來，變做景色的一部分，好似是內海的鑲邊。

最後，我走到了山頂，那裏的路一轉灣。就同控制海面的削壁並行，我看見底下有一望相連的大塊平野，居在地盤的下陷同遠岸間；在現在光明的蔽日之下，人們能夠看出這塊平原全填滿了努力的耕作，填滿了房屋，幸福同住民。

在遠方，稍近北邊點，躺有一大塊市鎮；伸出到地中海去，帶有命令同希望的姿勢的，却是海港的新手臂。

看了這些東西使我心滿意足。我不知道這是徹夜不眠的結果，或者是光暗相對比的結果，但是從在大山裏渡過的寂寞的夜裏走出，跟太陽光一起來平原

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2. far off=at a great distance 遠處

come out of a lonely night spent on the mountains, down with the sunlight into the civilisation of the plain, is, for any man that cares to undergo the suffering and the consolation, as good as any experience that life affords. Hardly had I so conceived the view before me when I became aware, upon my right, of a sort of cavern, or rather a little and carefully minded shrine, from which a greeting proceeded.

I turned round and saw there a man of no great age and yet of a venerable appearance. He was perhaps fifty-five years old, or possibly a little less, but he had let his gray-white hair grow longish and his beard was very ample and fine. It was he that had addressed me. He sat dressed in a long gown in a modern and rather luxurious chair at a low long table of chestnut wood, on which he had placed a few books, which I saw were in several languages and two of them not only in English, but having upon them mark of an English circulating library<sup>1</sup> which did business in the great town at our

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1. **circulating library** = a library from which book can be taken for use at home or elsewhere under certain restriction 流通圖

的文化區域，這的確是人生所能給我們的無上快事，只要他肯去受那苦痛同後來的安慰。我剛在這樣玩味目前的好景，就覺得在我右邊有一個洞窟這類的東西，或者該說是一個精小，收拾得很乾淨的神龕，從那裏來有一聲招呼。

我轉過身來，看見那裏有一個人，年紀不大，可是很可敬的樣子。他大約有五十五歲，或者還不到，但是他讓他的灰白色頭髮生得很長，他的鬚子是很豐滿，很美麗的。向我招呼的就是他。他穿一件長衫，坐在一張近代的，稍近奢華的椅子裏，旁邊有一張低矮的，栗木做的長棹，桌上他排了幾本書，我看那是好幾種文字寫的，有兩本不只是英文的，上面還蓋有一個英國流通圖書館的圖章，這圖書館是在我們腳下的大鎮裏辦公。桌上還放有預備好了的早餐，白麵包

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書館

feet. There was also upon the table a breakfast ready of white bread and honey, a large brown coffee pot, two white cups, and some goat's milk in a bowl of silver. This meal he asked me to share.

“It is my custom,” he said, “when I see a traveller coming up my mountain road to get out<sup>1</sup> a cup and a plate for him, or, if it is midday, a glass. At evening, however, no one ever comes.”

“Why not?” said I.

“Because,” he answered, “this lane goes but a few yards further round the edge of the cliff, and there it ends in a precipice; the little platform where we are is all but the end of the way. Indeed, I chose it upon that account, seeing, when I first came here, that from its height and solation it was well fitted for my retreat.”

I asked him how long ago that was, and he said nearly twenty years. For all that time, he added, he had lived there, going down into the plain but once or twice in a season and having for his rare companions those who brought him food and the peasants on such days as they toiled up to work at

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8. to get out = to take out 拿出

同蜂蜜，一個櫻色大咖啡瓶，兩個白杯子，一個銀碗裏盛有些羊奶，他請我同他共享這個早餐。

「這是我的習慣，」他說，「當我看到一位旅客走上我的山路，就替他預備了一個杯子同一個盤子；或者，若使是中午，一個玻璃杯子。然而在晚上，從來沒有人來過。」

「爲什麼沒有人來呢？」我說。

「因爲，」他答道，「這條小路沿着石岩的縫隙只能再走幾碼，就陡斷了變成一片削壁；我們所站的平臺差不多是路的極端了。真的，我揀選這塊地方住，就是爲着這種地勢，我初次來時，從牠的高度同孤獨看出這是最合于做我的隱所。」

我問他那是幾年前的事，他說差不多有二十年了。他又說，這二十年裏他老是住在那裏，每季中到平原去只有一兩回，他稀少的伴侶是帶東西上去給他

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their plots towards the summit; also, \*from time to time,† a chance traveller like myself. But these, he said, made but poor companions, for they were usually such as had missed their way at the turning and arrived at that high place of his out of breath<sup>2</sup> and angry. I assured him that this was not my case, for a man had told me in the night how to find his hermitage and I had come of set purpose to see him. At this he smiled.

We were now seated together at table eating and talking so, when I asked him whether he had a reputation for sanctity and whether the people brought him food. He answered with a little hesitation that he had a reputation, he thought, for necromancy rather than anything else and that upon this account it was not always easy to persuade a mesenger to bring him the books in French and English which he ordered from below, though these were innocent enough, being, as a rule, novels written by women or academicians, records of travel, the classics of the Eighteenth Century, or the biographies of aged statesmen. As for food, the people of the

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1. from time to time=at intervals 時時

的人們同有些日子裏的農夫，當他們辛苦地到近山頂他們的田地內去耕作的時候；此外有時一兩個像我這樣的偶然旅客。但是這班人，他說，不能做我的好伴侶，因為他們常是拐錯了路，迷途的人，走到他這塊高地時氣也喘不過來了，總是很生氣。我請他相信不是我的情形，因為夜裏有個人告訴我怎樣去找他的隱所，我是存心來拜望他的。聽着這話，他微微地一笑。

我們現在同坐在棹旁，這樣子吃着談着，我就問他有沒有聖者的名望，人們有沒有白送食物給他。他有點遲疑樣子答道，他想他有個會巫術的名望，却沒有什麼別的，所以有時他不容易說動跑差將他從下面店裏定的英美書籍帶上給他，雖然這些書全是頂老實不過的，照例是婦人或者學士院會員寫的小說，旅行家的記錄，十八世紀的傑著，或者老年政治家的傳記。至于食物，那裏的人民的確是替他帶來，但不

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2. out of breath = gasping, as from exertion 喘不運氣來



place did indeed bring it to him, but not, as in an idyll, for courtesy; contrariwise, they demanded heavy payment, and his chief difficulty was with bread; for stale bread was intolerable to him. In the matter of<sup>1</sup> religion he would not say that he had none, but rather that he had several religions; only at this season of the year, when everything was fresh, pleasant and entertaining, he did not make use of any of them, but laid them all aside. As this last saying of his had no meaning for me I turned to another matter and said to him:

“In any solitude contemplation is the chief business of the soul. How, then, do you, who say you practise no rites, fill up your loneliness here?”

In answer to this question he became more animated, spoke with a sort of laugh in his voice, and seemed as though he were young again and as though my question had aroused a whole lifetime of good memories.

“My contemplation,” he said, not without large gestures, “is this wide and prosperous plain

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1. in the matter of = with regard to 关于

像牧歌裏所說的全出於慇懃；却是剛相反，他們要很貴的代價，他最大的困難是在于麵包；因為陳腐的麵包是他所最厭惡的。關於宗教這件事，他不說他沒有一個宗教，却要說他有好幾個；不過在這個季節，當大地上一切都是新鮮的，欣歡的同有趣的，他用不着什麼宗教，把牠們全擱在旁邊了。因為他最後這句話于我是沒有意義的，我就轉到別事上頭，問他道：

「在任一的幽處裏，冥想總是心靈的主要事務。你說你不行什麼宗教儀式，那麼在這裏怎樣渡你的寂寞時光呢？」

答這個問題時他變成更興奮些，說話的聲音裏帶一種笑聲，彷彿是好像他又年青起來了，好像我的問題勾起他的充滿了甜蜜的回憶的一生往事。

「我冥想的對象，」他說，很帶勁地做出許多的姿勢來表情，「是下面這塊寬闊隆盛的平原：這個大

below : the great city with its harbour and ceaseless traffic of ships, the roads, the houses building, the fields yielding every year to husbandry, the perpetual activities of men. I watch my kind and I glory in them, too far off to be disturbed by the friction of individuals, yet near enough to have a daily companionship in the spectacle of so much life. The mornings, when they are all at labour, I am inspired by their energy ; in the noon and afternoons I feel a part of their patient and vigorous endurance ; and when the sun broadens near the rim of the sea at evening, and all work ceases, I am filled with their repose. The lights along the harbour front in the twilight and on into the darkness remind me of them when I can no longer see their crowds and movements, and so does the music which they love to play in their recreation after the fatigues of the day, and the distant songs which they sing far into the night.

\* \* \* \*

“ I was about thirty years of age, and had seen (in a career of diplomacy) many places and men ; I had a fortune quite insufficient for a life among my equals. My youth had been, therefore, anxious,

城以及牠的海港同牠的不斷的商船來往，這許多道路，這許多正在建築的屋子，這許多每年耕種有收穫的田地，這種永久不歇的人們活動。我觀察我的同類，我以為他們也是我的榮譽；我同他們隔得太遠了，不會給牠們裏面個人的衝突所擾亂，然而也都還相近，這麼多的生命活力的景象可以做一個日日在目前伴侶。早上，當他們都在做工時候，我從他們的努力得到靈感；在中午同下午，我也有些感覺得他們堅忍精壯的耐勞；當黃昏到了，太陽漸漸擴大走近海線，一切的工作都停止了的時候，我的心充滿了他們的安息。從薄暮一直到黑夜裏，港的前面的燈光使我記起他們，當我已不能再看見他們結羣同工作；此外使我念及他們的是白天工作疲倦後他們遊戲時所愛彈的音樂同他們唱到深夜的遠遠歌聲。

\* \* \* \* \*

「我那時差不多有三十歲年紀（在外交家的生涯裏一看過了好多地方同好多人；我的財產很不夠去跟我同等的人們過一樣的生活。所以我的青年時期是操心的，丟臉的同磨折的，當一個煩燥不樂的假日，我

humiliated, and worn when, upon a feverish and unhappy holiday taken from the capital of this State, I came by accident to the cave and platform which you see. It was one of those days in which the air exhales revelation, and I clearly saw that happiness inhabited the mountain corner. I determined to remain forever in so rare a companionship, and from that day she<sup>1</sup> has never abandoned me. For a little while I kept a touch with the world by purchasing those newspapers in which I was reported shot by brigands or devoured by wild beasts, but the amusement soon wearied me, and now I have forgotten the very names of my companions.”

We were silent then until I said; “But some day you will die here; all alone.”

“And why not?” he answered calmly. “It will be a nuisance for those who find me, but I shall be indifferent altogether.”

“That is blasphemy,” says I.

“So says the priest of St. Anthony,” he immediately replied—but whether as a reproach, an argument, or a mere commentary I could not discover.

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1. she 指 companionship

從這邦的首都裏出來，偶然走到你現在所看見的這個窟洞同平臺。那是一個空氣會吐出天啓的日子，我清澈地看出幸福是住在這山角裏。我決心此後永久同這麼稀罕的伴侶一起，從那天起她也絕沒有棄丟過我。起先我還同世界有種接觸，我去買些報紙，裏面說我是被山賊槍殺了，或者說是給野獸吃了，但是這個玩意兒我很快也厭倦了，現在我連我的同伴的名字都忘記了。」

我們就靜默着，後來我說：「但是有一天你會孤單單地死在這裏。」

「這有什麼不可以？」他冷靜地答道。「不過遇到我的遺體的人們會覺得討厭，但是我都已經是漠然不知了。」

「這是褻瀆神聖的話，」我說。

「聖·安忒尼派的神父也是這樣說，」他立刻答道——但是這到底是一句責備的話，一句辯辭，或者僅僅是一句注解，我是沒有法子知道的。

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## 2. 基督教中的一個教派

In a little while he advised me to go down to the plain before the heat should incommode my journey. I left him, therefore, reading a book of Jane Austen's,<sup>1</sup> and I have never seen him since.

Of the many strange men I have met in my travels he was one of the most strange and not the least fortunate. Every word I have written about him is true.

## ON RUNNING AFTER ONE'S HAT

G. K. CHESTERTON

I feel an almost savage envy on hearing that London has been flooded in my absence, while I am in the mere country. My own Fatttersea has been, I \*understand," particularly favoured as a meeting of the waters. Fattersea was already, as I need hardly say, the most beautiful of human localities. Now that it has the additional splendour of gre t sheets of water, there must be something quite

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1. Jane Austen (1775-1817) 英國女小說家, 她的小說專描寫家庭及同社交上瑣事, 定確是隱者讀的書。

一會兒，他勸我在暑氣會使我不好走路之前開始下山到平原去。所以我就離開他，當時也念一本真·奧斯騰的小說，從那回以後，我總沒有再遇到他。

在我的旅行裏所碰到的許多奇怪人們裏面，他是最奇怪，可是也不是最不幸的一個。我所寫關於他的話，每字都是真的。

## 追趕自己的帽子

我感覺一種差不多是野蠻人的妒忌，一聽到倫敦當我離開時候，被水淹了，而我却只住在鄉下裏。我自己的巴特西，我聽說，特別蒙恩，變做衆水的匯聚處。巴特西本來已是，這幾乎是用不着我說的，最美麗的居住所在。現在又加上幾片大水的偉觀，我自己這個浪漫的小鎮的風景（或者要說水景）必定有些無

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2. to understand = to be informed 聽說



incomparable in the landscape (or waterscape) of my own romantic town. Battersea must be a vision of \*Venice<sup>1</sup>. The boat that brought the meat from the butcher's must have shot along those lanes of rippling silver with the strange smoothness of the gondola. The greengrocer who brought cabbages to the corner of the Latchmore Road must have leant upon the oar with the unearthly grace of the gondolier. There is nothing so perfectly poetical as an island; and when a district is flooded it becomes an archipelago.

Some consider such romantic views of flood or fire slightly lacking in reality. But really this romantic view of such inconveniences is quite as practical as the other. The true optimist who sees in such things an opportunity for enjoyment is quite as logical and much more sensible than the ordinary "Indignant Ratepayer" who sees in them an opportunity for grumbling. \*Real<sup>2</sup> pain, as in the case of being burnt at Smithfield or having a toothache, is a positive thing; it can be supported, but scarcely enjoyed. But, after all, our to-

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1. Venice 的街道全是小河，居民天天坐船来往。

可比擬的好處。巴特西絕對化做威尼斯的影子了。從屠戶那裏送肉來的小船一定是沿着漣漪銀色的水港飛駛，帶着威尼斯小艇奇妙的流利神情。運生菜到拉取米耳路角的水菜一定是倚着槳，現出小艇夫不沾塵土的從容姿態。沒有東西會像小島那樣含有十足的詩情；當一個地方被淹着時候，牠是變成一羣羣島了。

有人以爲對於大水或者火災這種浪漫的見解是有點缺乏實在。但是對於這類麻煩的事體，這種浪漫的見解真是和別的同樣地可以實行，一點差別也沒有。在這些事情裏看出開心機會的真正的樂觀主義者是同在這些事情裏看出說怨言的機會的一般「忿怒的納稅者」一樣樣地有道理，實在還比他懂事得多。真真的苦痛，像在斯密斯飛德活活地燒死，或者患了

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2. 從前燒異教徒的地方。

atches are the exception, and as for being burnt at Smithfield, it only happens to us at the very longest intervals. And most of the inconveniences that make men swear or women cry are really sentimental or imaginative inconveniences—things altogether of the mind. For instance, we often hear grown-up people complaining of having to hang 'about' a railway station and wait for a train. Did you ever hear a small boy complain of having to hang about a railway station and wait for a train? No; for to him to be inside a railway station is to be inside a cavern of wonder and a palace of poetical pleasures. Because to him the red light and the green light on the signal are like a new sun and a new moon. Because to him when the wooden arm of the signal falls down suddenly, it is as if a great king had thrown down 'his staff' as a signal and started a shrieking tournament of trains. I myself am of little boys' habit in this matter. They also serve who only stand and wait for the two fifteen. Their meditations may be full of rich and fruitful things. Many of the most

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v. to hang about—to loiter near a place 游荡

齒痛這類的事，是一件實在的東西；能夠捱着，却幾乎不能拿來做開心的材料。但是，究竟我們的齒痛是例外的事，至于在斯密斯飛德活活地燒死，那是隔了很久很久的時期我們纔會碰到。而通常使男人咒罵，女人號洵的麻煩事體多半真是神經過敏，或者幻想所生的麻煩事體——全是心理的作用。比如，我們常聽成年的人們訴苦要在火車站滯了許久，等着一輛火車。你可曾聽過小孩子訴苦要在火車站滯了許久，等着一輛火車嗎？未曾；因為由他看來，在火車站裏面是等於在一所怪窟，或者一座滿了帶着詩意的快樂的宮殿裏面。因為由他看來，信號牌上的紅燈同綠燈是像一個新太陽全一個新月亮。因為由他看來，當信號的木臂忽然下落時候，好像一位大王擲下他的寶杖，算個信號，開始了喊聲嘈雜的火車競技。我自己在這方面是帶有小孩子的習氣。那班站着，只等那二點十五分的快車的人們也可以採取這類見解。他們

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2. 中古時代比武時是以皇帝的寶杖放下做開始的號令。

\*purple hours' of my life have been passed at Clapham Junction, which is now, I suppose under water. I have been there in many moods so fixed and mystical that the water might well have come up to my waist before I noticed it particularly. But in the case of all such annoyances, as I have said, everything depends upon the emotional point of view. You can safely apply the test to almost every one of the things that are currently talked of as the typical nuisance of daily life.

For instance, there is a current impression that it is unpleasant to have to run \*after\* one's hat. Why should it be unpleasant to the well-ordered and serious mind? Not merely because it is running, and running exhausts one. The same people run much faster in games and sports. The same people run much more eagerly after an uninteresting little leather ball than they will after a nice silk hat. There is an idea that it is humiliating to run after one's hat and when people say it is humiliating they mean that it is comic. It certainly is comic; but man is a very comic creature, and most of the

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1. purple hours==happy hours 快樂的時候.

的默想可以充滿有豐饒膏腴的東西。我生本最艷麗的時間許多是從克拉判的換車車站裏得到的，我想那地方現在也是沒在水裏了。我在那裏曾經有過許多不同的心境，個個都是那麼凝神的，那麼神秘的，真的；水儘可以浸到我的腰旁，我還不會明白地曉得。但是關於這類的煩擾，像我上面所說的，一切全靠着我們的情調。你可以安穩地將這個標準用到差不多一切普通所謂日常生活特有的麻煩事情上面。

比如，人們常覺得追趕自己的帽子是不快樂的事情。爲什麼對於規規矩矩的虔敬心靈，這是不樂的事情呢？并不單是因爲跑路，同跑路使人疲累。同一的人們在鬥技遊戲時還跑得更快得多。同一的人們追趕一個無聊的小皮球比他們追趕一頂乖乖的絲帽子還帶勁得多。大家以爲追趕自己的帽子是丟臉的事；當人們說一件事是丟臉的，他們的意思是那是可笑的。

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2. to run after = to strive to catch 追捕。

things he does are comic-eating, for instance. And the most comic things of all are exactly the things that are most worth doing—such as making love. A man running after a hat is not half so ridiculous as a man running after a wife.

Now a man could, if he felt rightly in the matter, run after his hat with the manliest ardour and the most sacred joy. He might regard himself as a jolly huntsman pursuing a wild animal, for certainly no animal could be wilder. In fact, I am inclined to believe that hat-hunting on windy days will be the sport of the upper classes in the future. There will be a meet of ladies and gentlemen on some high ground on a gusty mornin'. They will be told that the professional attendants have \*started<sup>1</sup> a hat in such-and-such a thicket, or whatever be the technical term. Notice that this employment will in the fullest degree combine sport with humanitarianism. The hunters would feel that they were not inflicting pain. Nay, they would feel that they were inflicting pleasure, rich, almost riotous pleasure, upon the people who were

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8. to start game = to arouse some object of pursuit 把野獸

那的確是可笑的；但是人本來就是非常可笑的動物，他所做的事情大多數是可笑的——吃東西就是一個例子。而一切中最可笑的事却剛是那最值得幹的事——比如，求愛。一個人追趕一頂帽子還沒有一個人追尋一個妻子的可笑的一半。

一個人，若使他的見解不錯，能夠具着最勇敢的熱情同最神聖的快樂去追趕他的帽子。他可以自命為追逐野獸的一個高興獵人，因為實在沒有禽獸會比帽子再野頑。真的，我倒有些相信刮風日子時畋獵帽子會變做將來上流階級人們的遊戲。在烈風的清晨將來會有貴婦同紳士們聚集在高地上。他們會聽他們說的獵場裏跟人在某某林裏驚動了一頂帽子，或者其牠這類的專門名詞。請讀者們注意這種玩意兒是遊戲同人道主義的結合到了十分圓滿的程度。打獵的人們會覺

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從林中趕出，以便打獵



looking on. When last I saw an old gentleman running after his hat in Hyde Park, I told him that a heart so benevolent as his ought to be filled with peace and thanks at the thought of how much unaffected pleasure his every gesture and bodily attitude were at that moment giving to the crowd.

The same principle can be applied to every other typical domestic worry. A gentleman trying to get a fly out of the milk or a piece of cork out of his glass of wine often imagines himself to be irritated. I let him think for a moment of the patience of anglers sitting by dark pools, and let his soul be immediately irradiated with gratification and repose. Again I have known some people of very modern views driven by their distress to the use of theological terms to which they attached no doctrinal \*significance,<sup>1</sup> merely because a drawer was jammed tight and they could not pull it out. A friend of mine was particularly afflicted in this way. Every day his drawer was jammed, and every day in consequence it was something else that rhymes to it. But I

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1. 就是指詛呪。

得他們沒有使別個受苦。不，他們會覺得他們是使別個受樂，一種趣味濃厚，差不多是恣情的快樂，那是旁觀的人們所得到的。當前回我看見一位老紳士在亥德公園裏追趕他的帽子，我告訴他，像他這麼仁慈的心腸應當是充滿了安樂同感謝，一想到他每個姿勢，每個體態當時給羣衆多少純淨的快樂。

同樣的原理可以應用到家庭所特有的一切其他的麻煩。一位紳士試將一個蒼繩從牛奶裏拿出或者一塊軟木塞從酒杯裏挑出時，常常以爲他是受了氣。讓他想一會兒坐在墨黑的池旁的釣魚人的耐心，讓他的靈魂立刻被滿意同靜穆照耀着。我又知道幾位思想極新的人們，感到麻煩時就用了神道學的字眼，他們却又沒有採取教義的意味，只是因爲一個厯子緊緊地嵌在掉裏，他們却沒有法子拔出。我有一個朋友特別患了這個毛病。每天他的厯子總是嵌緊了，因此每天他

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\*pointed out<sup>1</sup> to him that this sense of wrong was really subjective and relative; it rested entirely upon the assumption that the drawer could, should, and would come out easily. "But if," I said, "you picture to yourself that you are pulling against some powerful and oppressive enemy, the struggle will become merely exciting and not exasperating. Imagine that you are tugging up a lifeboat out of the sea. Imagine that you are roping up a fellow creature out of an \*Alpine<sup>2</sup> crevass. Imagine even that you are a boy again and engaged in a tug-of-war between French and English." Shortly after saying this I left him; but I have no doubt at all that my words bore the best possible fruit. I have no doubt that every day of his life he \*hangs on<sup>3</sup> to the handle of that drawer with a flushed face and eyes bright with battle, uttering encouraging shouts to himself, and seeming to hear all round him the roar of an applauding ring.

So I do not think that it is altogether fanciful

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1. to point out == to indicate clearly 分明地指示

2. Alpine == of the Alps

總哼出幾句別的話來。但是我指出給他看這種受枉曲的感覺真是主觀的，相對的；這全由於他先假定那歷子能夠，應當，又是願意很容易被人抽出。「但是若使」，我說「你自己假設你是同有力的壓迫着你的一個仇敵對拉，那麼這奮鬥只會變做很興奮，却不會惱人。試想你正在從大海裏曳出一條救生船來。試想你正在從阿爾卑斯山的深罅裏用繩子救出一位同類的人。甚至于試想你又是個小孩了，兩邊人扮做法英兩國來幹一下拔河。」說了這句話我就離開他了；但是我一些也不懷疑我的話生產出最好的結果。我相信此後每天他緊握着他的歷紐，一副紅舖舖的臉膛，眼睛發着戰爭的光輝，向自己吶喊助威，好像聽到他的四圍全是喝采的觀客雷一般的聲音。

所以我想這并不全是癡想的，或者不可信的，去假

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3. to hang on = to hold fast 緊抓着

or incredible to suppose that even the floods in London may be accepted and enjoyed poetically. Nothing beyond inconvenience seems really to have been caused by them; and inconvenience, as I have said, is only one aspect, and that the most unimaginative and accidental aspect of a really romantic situation. An adventure is only an inconvenience rightly considered. An inconvenience is only an adventure wrongly considered. The water that girdled the houses and shops of London must, if anything, have only increased their previous witchery and wonder. For as the Roman Catholic priest in the story said: "Wine is good with everything except water," and on a similar principle, water is good with everything except wine.

## THE SCHOLAR

George W. E. Russell

Once on a time I wrote a series of \**"Social Silhouettes."*<sup>1</sup> They were attempts to depict vari-

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1. *silhouette* (Silooette') = portrait of head or figure cut from black paper or painted in solid black on white so as to show

定就是倫敦的大水也可以逆來順受，用着詩的情調來鑑賞。好像除了麻煩之外實在並沒有引起什麼別的壞處；麻煩，像我們前面所說的，不過是一種看法的結果，並且是對於一個真真浪漫的情境的最枯燥同偶然的看法。一件冒險事情祇是個沒有認錯的麻煩。一件麻煩只是看錯了的冒險事情。圍繞着倫敦住屋店鋪的大水若使有什麼效力，必定只是增加了牠們本有的誘惑同奇妙。故事裏的羅馬天主教徒說過：「酒無論同什麼東西在一塊都是好的，只除開了水，」所以根據着同樣的原理，水無論同什麼東西在一塊都是好的，只除開了酒。

## 學 者

從前有一回我寫了一套‘社會影像’。那些文章是

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outline, usually of the side view. 黑紙剪成的或者是用黑色塗在白地上的人面輪廓常是側身的。

ous types of men as affected by the circumstances, of their life and occupation. One type which I omitted was the Scholar; and this was because the Scholar, as distinct from the Teacher or Professor, is now so rare a character that very few readers would recognize his portrait. For by "The Scholar" I mean the man who devotes his life to the disinterested pursuit of knowledge; with no ulterior aims to serve, and with no intention of applying what he has learnt to any practical purpose. In days \*gone by,<sup>1</sup> this type of character abounded, not only in universities, which were its natural home, but in all sorts of unlooked-for quarters——in country houses, in Scottish Castles, in Cathedral Closets, in rural Parsonages, in the Temple and Lincoln's \*Inn,<sup>2</sup> and in the Athenaeum Club—even, sometimes, by gross dereliction of official duty, in \*Whitehall<sup>3</sup> and \*Somerset House.<sup>4</sup> The Scholar, as then understood, studied because he wished to know; and, though he might, towards the end of

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1. gone by = past 過去

2. Inns of Court = four legal societies admitting persons to practise at bar (Inner Temple, Middle Temple, Lincoln's Inn and

試去描寫被他們的境遇同職業所影響的各種人們。有一種人我忽略了，那是學者；這是因為學者，異于教師或者教授的，現在變成這麼罕見的人物了，恐怕沒有幾位讀者會認出他的肖像。因為我用‘學者’這個字時，我是指不計實利地獻身于智識的追求的人；不是為着什麼將來的目的，也不想把所學的用到實際的事情上去。在往昔的日子裏，這種的人很多，不單是大學裏，那是牠天然的老家，却是在一切預想不到的地方——別墅裏，蘇格蘭堡壘裏，大禮拜堂的園地內，鄉下的牧師住宅裏，騰普爾同林肯法學院裏，阿忒尼安俱樂部裏——甚至于，有時，自然把公務全疏忽了，在政府各部的衙門同內地稅局裏。學者，就那時候人們的解釋，勤緊地讀書是因為他想多知；雖然在他老年的時候，也許會發表一篇‘專門論文’，一

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◀Gray's Inn) 倫敦法學院

3. **Whitehall** = the Government offices 政府機關

4. **Somerset House** = Inland-revenue offices 內地稅局



his life, \*put forth<sup>1</sup> a Monograph, a Tractate, or a Treatise, the object to which he devoted his days was not publication but Learning :

“ This man decided not to Live but Know. ”

The Scholar, thus understood, has not always been appreciated as highly as he deserved. Though \*Browning did his best<sup>2</sup> for him, he has generally been the butt of rhymesters and ronearicists :

“ Did you ever observe in the very ripe scholar  
A silent contempt for all outward display?  
His clothes fit him ill, from his boots to his collar.  
His hair is unbrushed, or else brushed the wrong way.  
With sleeves very long, overlapping his fingers,  
He's spinally crooked, and wanting in grace;  
And mental abstraction provokingly lingers  
In every turn of his figure and face. ”

\*George Eliot<sup>3</sup> was downright spiteful about poor old \*Mr. Casaubon,<sup>4</sup> “chewing the cud of erudite

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1. to put forth==to publish 出版

2. to do one's best==to do all one can 盡力爲之

3. George Eliot 是十九世紀裏英國的大女小說家, 她本來名

本‘小冊子’，或者一篇‘短篇論文’，他天天所追求的目的並不是出版這些書，却是學問本身：

“這個人決心不想‘生活’，只想‘多知’。”

學者，作這樣解釋時，沒有像他所應得的那樣深深地得到人們的讚美。雖然勃浪寧儘力頌揚他，一般趁韻的詩人同浪漫主義者常把他拿來做笑柄：

“你曾經在那最成熟的學者身上看出

一種對於一切外炫的暗暗看輕麼？

他的衣服是不稱身的，從他的鞋子到他的領子，

他的頭髮是沒有梳的，不然就是梳錯了。

袖子太長，遮着他的手指，

他的脊柱彎曲，他的身體沒有風姿；

那種心不在乎的神情引人發怒地現在

他的身體同臉孔的每個動作之中。”

喬治·愛略脫是非常看輕可憐的老加索綑，‘玩味着

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字是 Mary Ann Evans，——這個是她的筆名。

4. 他是 George Eliot 的長篇小說 Middlemarch 裏面的一個人物，一個炫學的老頭子。

mistake about Cush and Misraim.” \*Mrs. Ward’s<sup>1</sup> Edward Langham was an even weaker vessel than his pupil, Robert Elsmere. \*Sir Walter<sup>2</sup> made merry over Dominic Sampson’s social shortcomings and the erudition of Erasmus Holiday. The author of \*The Anatomy of Melancholy<sup>3</sup>—himself a Scholar, if ever there was one—drew this unflattering portrait of his order: “Hard students are commonly troubled with gowts, catarrhes, rheums, cachexia, bradypepsia, bad eyes, stone, and collick, crudities, oppilations, vertigo, winds, consumptions, and all such diseases as come by overmuch sitting: they are most part lean, dry, ill-coloured; spend their fortunes, lose their wits, and many times their lives; and all through immoderate pains and extraordinary studies.”

This string of afflictions is long enough without the addition of moral reproaches. Yet this is the hortation which a famous divine, preaching before

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1. Ward, Mrs Hemphry (Mary A. Arnold) (1851— ) 她是當代老前輩的女小說家，她的傑作是 Robert Elsmere，下面所說二個人都是這本書裏的人物。

2. Scott, Sir Walter (1777—1832) 是英國最大的浪漫派小

關於古實同密士勿能穆這個淹博的錯誤’。窩德夫人的愛德華·郎干簡直是比他的學生洛貝·厄爾茲密爾更無用。窩爾忒爵士拿多密尼·散普孫的不會酬應全伊拉斯莫斯·和立地的淵博來開玩笑。‘愁悶的解剖’的作者——他自己總得算是一位學者，若使世上真有過一個學者——對於他的同流人們寫出這個很不恭維的描摹：‘勤讀的學者常犯着脚風病，風邪入肺症，鼻涕膜炎，身虛，胃弱，壞眼睛，膀胱病，疝痛，不消化，緊塞症，頭暈，胃氣，肺癆，以及一切從坐得太久而生的疾病；他們多半是瘦，乾，皮色不好；花掉了他們的財產，失丟了他們的聰明，常常失丟了他們的性命；這全由於過度的辛苦同非常的用功。’

這一串疾病的名字已經是夠長了，用不着再加上道德上的責備。然而一位有名的教師在劍橋大學對着

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說家，他所寫的全是歷史小說，此外又寫好多長詩，歌詠古英雄事蹟。

3. Burton, Robert (1576—1640)是十七世紀一位大散文家，他的傑作就是這部 The Anatomy of melancholy

the University of Cambridge, addressed to the  
\*Scholars of the Cam:<sup>1</sup>

“A man may be a diligent student, and yet  
\*live to himself.”<sup>2</sup> Indeed there is in that con-  
tracted and self-contained life, even in more than  
one of greater expansion and variety, a peculiar  
risk of doing so. That daily hearing of intellectual  
s’ores, that daily revelling in literary or scientific  
pursuits, is one of the strongest illustrations of a  
refined and elevated selfishness. Let a man who  
reads in youth read with a \*view to<sup>3</sup> active work in  
his generation; let a man who reads on still in age  
also write, and the charge of mere selfishness must  
be mitigated or withdrawn—mitigated, if the man  
proposes to communicate; withdrawn, if he is enab-  
led to consecrate.”

It is evident that the preacher had a poor opin-  
ion of the Scholar, as defined above. In his eyes  
the young scholar was only respectable if he was  
studying with a view to “active work in his genera-  
tion”; the older scholar, if he was preparing a

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1. 這是 Cambridge 的簡寫。

2. *to live to one's self*=to live selfishly 只顧自己地過活

劍橋的學者演講時，却說出這樣的勸告：

“一個人也許可以做個勤讀的學生，然而只是‘獨善其身的。’真的，在那種縮小同自足的生涯裏，甚至於就是內容更寬闊，更複雜點，含有一種特別使人們只爲着自己而生活的危險。那種天天地積蓄智識，天天地耽溺在文學的或者科學的追求是一種講究高尚的自私的最強表現之一。在年青讀書的，一個人就該注目在將來對於本代的實際服務；在年老時還念書的人，就應當此外還寫文章，只圖己利這個罪名總要設法減輕或者取消——減輕了，若使他打算把他所知道告訴別人；取消了，若使他藉此能夠獻身於人類。”

這是很顯明的，這位說教師很瞧不起‘學者’，像前面所說的學者。在他眼裏，年青的學者只當他爲着‘將來對於本代的實際服務’而讀書，纔是可敬的；年老的學者便是預備著一本書那纔是可敬的。在這位

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3. with a view to =for the purpose of 爲着……的目的

book. To "communicate" meant, in the preacher's mouth, to teach, to write, in some form to impart; to "consecrate" meant to write definitely for high objects, and the improvement of the reader. Such notions as these, all disparaging to the career and character of the disinterested scholar, have acquired so strong a hold upon the modern world that the few people who read at all seem quite ashamed of themselves unless they can aver that they are reading for some practical object. They are teaching schoolboys or undergraduates; or they are qualifying for a Professorship; or they are going to lecture in America; or they are contributing to a History of Crete in twenty volumes; or they are busy at a new theory of Criticism which will sweep all churches and creeds into the dust-bin. But always and in all things they are practical. They learn not for learning's sake, but with a \*single eye<sup>1</sup> to performance—and emolument. A student of this type said to a younger man whom he found busy with a book on geology, "Will geology be of any use to you with your pupils next

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1. *single eye* = concentration of purpose on one object 註11.

說及人的口裏，‘告訴別人’是等於教書，寫文章，以及其他灌注智識的形式；‘獻身於人類’是等於分明地爲着一些崇高的目的而著作，使讀者可以得到教訓。這類的意見，對於不計實利的學者的事業同性格都是加以貶詞的，是做到那樣堅固地管着現代人們的心，弄得極少數真真念書的人們好像是很不好意思，除非是他們能夠說他們念書爲着什麼實際的目的。他們是正在教小孩子或者大學生；或者他們預備當個教授的資格；或者他們快到美國去演講；或者他們是一部二十冊的克里特歷史的撰稿人；或者他們忙着弄出一個新的批評學說，那能將一切教會同信條全掃到垃圾箱裏去。但是時時刻刻，在一切事情裏他們老是講實際的。他們求學問，不是爲着學問自身的緣故，眼睛却是全看着實用——全利益。一位這類的學者對於一個正忙着念一本地質學的年紀青黠的人說道：‘下學期教學生時候，地質學對你會有什麼用處沒有？’‘沒

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著意



term?" "No." "Then isn't it rather a \*pity?"<sup>1</sup>  
 Of a famous Aristotelian it was said — "Does he  
 read Aristotle for pleasure?" "No: he edits him  
 for profit." I myself know a \*Senior Classic<sup>2</sup> of  
 whom his intimate friends aver that since he got his  
 \*fellowship<sup>3</sup> they have never known him open a  
 Greek or Latin book. "He is a man of affairs, and  
 reads his \*Times."

From students and study of this type one turns  
 with a keen sense of refreshment to a case such as  
 that of Walter Headlam, whose Memoir has just  
 been published by his brother. He was a Scholar  
 in the sense in which I defined the term. He read  
 because he wanted to know more — to know all — of  
 a subject which fascinated him. He lived his adult  
 life in the beautiful precincts of King's College,  
 Cambridge, "studying in the grand manner which  
 he held was alone worth while. To him the acqui-  
 sition of almost all available knowledge seemed ne-  
 cessary in order to prepare for the criticism and elu-

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1. **pity** = regrettable fact 可惜

2. **Senior Classic** = person placed first in classical tripos at  
 Cambridge when order of merit was published 劍橋大學畢業考試得

有。’‘那麼這不是有點可惜嗎？’關於一位有名的研究亞里士多德的學者，曾經有人問過——‘他是爲自己的快樂而念亞里士多德嗎？’不，他是爲着掙錢纔去校訂亞里士多德的集子。’我自己知道一位‘在劍橋大學名譽卒業試驗裏考第一名的人’；他的密友們說自從他得到他的‘學友’地位以後，他們老沒有看他打開過一本希臘文或者拉丁文的書。‘他是個事務很忙的人，他要讀他的泰晤士日報。’

看了這種的學者同用功，再去看窩爾忒·赫德拉謨那類的人，人們會很銳敏地感到心神爽快。窩爾忒的兄弟剛出版一部他的‘言行錄’。他是一個適合我所下的定義的‘學者’。他念書，因爲他想多知道——全知道——一個把他迷住了的問題的內容。他的成年時期是在劍橋大學內欽格學院這個美麗區域裏過去，‘大規模地讀書，他以爲只有這樣纔是值得的。由他看

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到獎章的學生

1. fellow = graduate holding stipend on condition of research  
畢業生繼續研究而領到薪俸者。

citation of his chosen authors.” Yet “his tendency as an author was to defer the publication of a formal volume.” In short, he laboured intensely, but with no immediate object beyond that of intellectual identification with the subjects which he loved. In a curious mood of self-censure he wrote thus to a friend whose letters he had neglected: “It isn’t that I forget my friend; but the Scholar’s danger of his work becoming too imperious, claiming all his time before any form of writing at any rate. This is what \*Wordsworth<sup>1</sup> meant when, describing Cambridge in his time, he spoke of seeing ‘Learning its own bonds slave.’”

Yet, in spite of this complete absorption in pursuits where not one man in a hundred—even among educated people—could follow him, Walter Headlam was neither pedant nor prig. He had no affinity to the race of \*Dryasdust.<sup>2</sup> If, granted a speciality in learning, one can specialize in it still further, Headlam’s “special speciality” was the genius of Greek Lyriical Metres. Besides being a

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1. Wordsworth, William (1770—1850) 英國歌詠自然的大詩人

來，一切有用的智識好像差不多是都該曉得的，爲的是要能批評同解釋他所中意的作家的預備。’可是‘著起書來，他老是遲延，不肯出一本正式的書。’總之，他非常竭力地用功，但是沒有什麼當前目的，只是想能夠了解他所喜歡的問題的內容。在一種自責的奇怪心境之下，他寫底下這幾句話給他的朋友，他許多的信他好久沒有回覆：‘并不是我忘記了我的朋友；但是一個學者他的工作是容不得怠慢的，那是太要緊了，所以無論如何要佔住他的全部時間，不讓他寫什麼別的東西。這就是威至威士的意思，當描寫當時的劍橋大學時候，他說看見‘學問變做自己的奴才’。’

然而，不管他是多麼一心一意地研究專門的學問，那些東西一百人裏恐怕沒有一個人——就說是在智識階級裏——能夠跟着他研究，窩爾忒却既不是炫學的人，也不是沾沾自喜者。他是同沈悶的考古學者

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2. Dry as dust = dull antiquary 沈悶的考古學者

Scholar, he was a poet, and still more markedly a musician; and his application of musical tests to the written words of Greek Lyricists was a lantern for his steps, which made dark places seem clear and rough places plain, and enabled him, as it were, to dance and sing while he threaded his way where unilluminated Scholars had laboured and lumbered. The most \*brilliant classic<sup>1</sup> whom Cambridge has lately produced told me only the other day that he had never known what Greek Lyrics meant till Headlam sang fragments of Simonides<sup>2</sup> and Sappho,<sup>3</sup> accompanying himself on the piano, and wedding the words to traditional tunes of English folklore.

Some years ago the present Master of Trinity<sup>4</sup> thus excellently illustrated some of the qualifications for the Teacher's office:—

“ Teachers ought to be examples to learners, in body as well as in mind and in character. They

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1. classic = Greek and Latin scholar, 希臘、拉丁的學者

2. Simonides 是希臘一位詩人

那班人沒有關係的。若使在已是專門智識內我們能夠有更進一步的專門，那麼赫德拉謨的‘專門的專門’是希臘抒情詩韻律的精髓。在一位學者之外，他又是一位詩人，全一位更出色的音樂家；他用樂律來研究希臘抒情詩人的詞句，這可說是照着他工作的進行的一盞明燈，把隱晦的地方化爲光明，將崎嶇道路變做坦途，好像他能夠跳舞唱歌着，當他兜穿過別個沒有得到光明的學者步履艱難地走過的地方。劍橋大學近來所產生的最出風頭的古典學者前天纔告訴我，他從來不懂得希臘抒情詩的真意，一直等到赫德拉謨對他唱出施蒙尼迪同莎浮的殘篇，一面用鋼琴和着，把詩裏辭句和英國民俗的傳統調子相配。

幾年前，現在的三一學院院長這麼美妙地說出當先生的人們的幾種資格：

‘先生應當是學生的榜樣，在身體上好似在精神

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3. Sappho, 希臘一位女詩人，她是一個實行女性同性愛的人。

4. Henry Montagu Eutler.

ought to be bright, and vigorous, and energetic. There ought to be an open-air look about them, the look of blue skies, and north easters,<sup>1</sup> and sea, and mountain, and heather, and flowers, and cricket-ground, and lawn-tennis—not the look of the study, and late hours, and the ha'f-digestel 'Epoch,' and the 'Outlines,' and the 'Analysis,' and the 'Abstract of the Analysis,' and —more ghastly still —the \*'Skeleton.' ”<sup>2</sup>

Teaching, in the formal and technical sense, formed a very small part of Headlam's life; but, when he encountered younger people, whether boys or girls, who were eager to follow him into that Earthly Paradise of Greek culture where he was so uniquely \*at home,<sup>3</sup> he delighted in the task of guiding them; and one cannot doubt that a great part of his attractiveness was due to his truly Greek love of life and form and clear skies and open air. “If I had not been a Grecian,” he used to say, “I should have been a Cricket 'Pro.’”<sup>4</sup> Cricket, music,

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1. north-easters = north-east wind 東北風

2. skeleton = an outline, as of a literary work 大綱 此字的本來意思是骸骨，作者用這字時雙關的，所以前纔有 more ghastly，但是

上同性格上。他們應當是活潑，強壯全有力。他們應當有新鮮空氣的神情，藍色的天，東北風，大海，大山，草原，花兒，棒球場，網球戲的神情——別要帶着書房，遲睡，食而不化的‘詩代’，‘大綱’，‘綱領’，‘綱領的摘要’全——更是鬼氣森森的——‘概略’的神情。

正式的全專門的教讀是赫德拉謨的生涯裏的極小部分；但是會他碰到亟欲跟他到希臘文化這塊地上樂園，在那裏他是這麼無比地嫻熟，的青年人們，無論男女，他都是樂於做引導他們這個工作；誰也相信，他性格的可愛的大部分原因是他那種真真希臘式的對於人生，美形，清澈的天同戶外生活的愛戀。‘若使我不是一個研究希臘文學的學者，’他常常說，‘我會想做棒球專家。棒球，音樂，希臘詩全打獵是我所關心

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這怎能夠譯出來呢？

3. at home=familiar 相熟

4. pro=a professional 以某某事為職業的專家



Greek poetry, and hunting are the things that I care for." A friend who shared his rides and walks at Cambridge says: "You went through the Fellows' Gardens, where he would stop to look at the double white cherry-tree, 'the whitest white in Nature.'" He delighted to ride down a certain "bridle-path"<sup>1</sup> that had tall hedges on either side, thick with a tangle of wild roses. "Heaven was a flowery meadow: the Greeks said so, and they ought to know." He was a fearless rider to hounds, but rode, it must be admitted, erratically. "On more than one occasion, when his companions took a turn to left or right, Headlam, lost in the delight of swift motion, would hold on his way like an arrow from the bow, be seen in the distance still going hard, and seen no more that day."

Walter Headlam died suddenly in his forty-third year. If this chapter had been intended for a review of his Life, it might have been necessary to discuss, in an ethical or even a religious light, the best use of time and intellectual gifts; but my purpose has been quite impersonal. I have only cited a rare and

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1. **bridle-path**=road fit for riders but not vehicles 馬道

的事情。’一位在劍橋大學同他一起騎馬散步的朋友說：‘你走過‘學友園’，他一定要停着去看那一雙白櫻樹，‘自然界裏最白的白’。’他愛馳騁過某一條馬路，那裏兩邊有高高的籬笆，錯雜地叢生着野薔薇。‘天是一塊多花的草地：希臘人這樣，他們應該知道這些東西，他是追着獵狗的一個大胆騎者，但是這是一定要承認的，他是無規則地跑着。’不只一次，當他的伴侶向左或者向右拐灣時候，赫德拉謨飛跑高興得忘情了，會一直望前奔，像個離弦的箭，人們看他在遠處還竭力跑，那天就不再看到他了。’

窩爾忒·赫德拉謨在四十三歲時忽然死去。若使這章是打算用來批評他的一生，那麼一定要從道德，或者甚至於宗教方面，去討論時間同上帝賦與的智力的最好用法；但是我的目的却是完全不涉及個人的。我只是引一個稀少的近例子，那類人快被近代生活的競爭

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recent instance of a type which the \*competitive rush<sup>1</sup> of modern life will soon have utterly abolished.

## FACT AND FICTION

John Middleton Murry

A Correspondent, who is a doctor, has written to me to ask me why, in a recent article, I called \*Don Quixote<sup>2</sup> a masterpiece. "I have tried" he says, "both in the original Spanish and in English to like it, and I always fail. It seems to me wanting in true humour to jeer at the actions of the half-witted. It always arouses pity in me. Perhaps it is because I am a doctor and see so much mental aberration, that I cannot find pleasure in reading about such a painful subject. I think I would rather be hanged

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1. rush=act of violent advance; onslaught 疾馳

2. Cervantes (1547—1616) 是西班牙最大的文學家，他的傑作就是‘吉訶德先生’。這本書是述一個西班牙武士，五十多歲年紀，很窮地住在拉曼差村中。拼命念說遊俠的浪漫小說，最後把頭腦念糊塗了，沒有事情能夠滿足他，一定要騎着他的老馬，帶着頭盔，提着長矛，到外面去當一個遊俠，冒一切的危險，來解雪世界上數不盡的不平的事，他有一位隣居，一個又窮又懶的農夫，叫做山差邦札，騎一匹驢子，跟他當從卒去，這位武士只由他所愛的浪漫故事這面鏡子裏看到人生；他

怒潮所完全毀滅了。

## 事實與小說

一位同我通信的人，他是一個醫生，曾經寫信來問我爲什麼，在最近一篇文章裏，我說‘吉訶德先生’是一部傑作。‘我曾經試從’，他說，‘本來的西班牙文同英文的譯本裏去喜歡牠，我却老是失敗。由我看來，去譏笑神經錯亂的人們的舉動好像是缺乏了真正的幽默精神。這班人們的舉動總是引起我的憐憫。或者這是因爲我自己是個醫生，看了太多精神錯亂的病人，所以念着這麼苦痛的一個題材，我不能感到快樂。我想我自己情願當個罪犯，被人吊死，而不肯半

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把小旅館錯當做魔堡，風車錯當做巨人，又把村姑錯當做流落異國的公主。他的豪氣同勇敢始終不衰，但是他的幻覺却帶來無窮的麻煩，用着保障公道同武士精神的名義，他插進他所碰的人們裏面，凡是他以爲是倚勢凌人的，他都要來干涉，結果是這位吉訶德先生同他那窮從卒到處挨打，受鞭，被騎同給人們拿來做笑柄，後來靠着他村裏老朋友的好意同一班愛他這種高貴的理想的人們的幫助，這醫生醫好了他的瞎想，給人們帶回他故鄉自己家裏以後就‘正寢’死在家裏了。

as a criminal than die \*semi-insane.<sup>1</sup> ”

Don Quixote, \*by the way,<sup>2</sup> did not die semi-insane. He died in his right mind, as the peaceful citizen Alonso Quixano, having made a will which disinherited his niece if she should be foolish enough to marry a man whose reading was on romances of chivalry. But that is \*beside the point.<sup>3</sup> I have to confess myself nonplussed by the doctor's letter. I do not know how to reply to it; how to reply to it, that is, in a way which will \*carry conviction<sup>4</sup> to him. I could say, I suppose, that Don Quixote's madness is not pathological but symbolical, that it represents the inveterate tendency of the human mind toward an idealisation of reality, and that although Cervantes gave this impulse an exaggerated embodiment, succeeding generations of men have discovered enough of the Quixote in themselves to make them feel that the story of the knight's discomfiture has a universal human validity.

But argument of this kind would not convince my correspondent. It demands, in order to be con-

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1. semi-insane=partly—insane 半瘋

2. by the way 當我們說話時候，偶然提到一個與本題不相干的，却又是因為剛纔所說的話而聯想起來的事情，我們就用這三個字

瘋地死去。’

然而，吉訶德先生并不是半瘋地死去。他是方寸不亂地死去，做個安分和平的公民阿倫索，吉贊諾，立下一個遺囑，裏面說明要取消他的姪女的嗣業權，若使她傻到跑去嫁給一個愛讀騎士傳奇的男人。但是這些全是題外的話。我要自認醫生這封信使我無法可辦。我不知道怎樣去答覆牠好；那是說，答覆得使他會相信。我可以說，我想，吉訶德先生的瘋狂不是病態的，却是象徵的，那是代表人心要將現實拿來理想化的一種根深蒂固的趨勢，雖然塞文狄斯把這衝動力形容過甚地具體表現出來，後代的人們看出自己心裏都蘊有吉訶德先生的精神，他們因此能夠感覺到這位騎士的狠狠故事是可以應用到普遍的人性的。

但是這類的理由不能夠使這位和我通信的人相

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做引子，所以可以他講做‘却說’，有時簡直可以不譯出來。

3. beside the point = beside the mark 題外

4. to carry conviction = to convince 使相信

vincing, a certain abstraction of the \*thing signified<sup>1</sup> from \*the thing depicted,<sup>2</sup> which is more difficult for some people to make than others. And, in the case of Don Quixote, it is, we can well believe, most difficult for a doctor. To one who is \*accustomed to deal with<sup>3</sup> cases of actual mental aberration the realistic truth of Don Quixote's affliction must be more cogent than its inward meaning. He has seen too many Don Quixotes in real life; he has been too deeply impressed by the reality of their sufferings for it to be possible for him to regard them merely as a poetic symbol of a trick of the human soul. They touch him too nearly. Instead of reading about Don Quixote's actions as though they were imaginary events in some kingdom of the mind's potentiality, at every turn he is reminded of the doings of actual men whom he remembers, and to whom he has tried, perhaps in vain, to bring relief. In the language of \*Croce's<sup>4</sup> philosophy, it is impossible for him to have other than a practical attitude towards Cervantes' masterpiece; the aesth.

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1. signified 是形容 thing 字

2. depicted 是形容 thing 字

信。一定要能夠將內中的意義同所描寫的事情相當地分開，然後纔能相信這個道理，這件事有些人比別人特別不易辦到。關於‘吉訶德先生’這本書，我們很可以說，醫生是最不容易取這種的態度的。對於一個已慣于處理神經錯亂的病人的人，吉訶德先生的苦痛的實在情形一定是比書中的深意更打動他的心。他在現實生活裏看了太多的吉訶德先生；他對於他們苦痛的實在情形有很深的印象，所以他絕不能夠把這許多苦痛只當做是人心的一種癖氣的一個文學象徵。牠們太震動他的心了。他不能念起吉訶德先生的行動好像牠們是人心的可能性的境界裏的幻想事件，因為每處他總是聯想起真實人們的舉動，這班人是在他的記憶裏面，他曾努力，也許是枉然的，將他們的苦痛減輕。用克洛拆哲學的名詞，我們可以說他對於塞文狄斯的傑作只能具一種實際的態度；美術的觀察法對於他是

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3. to deal with=to treat 處理

4. Croce, Benedetto (1866— ) 意大利當代大哲學家。



the approach is barred to him.

Although I was at first bewildered by the doctor's letter, and imagined that I was confronted with a case of literary insensibility—we \*all have blind spots<sup>1</sup> in our faculty of literary appreciation—it seemed on further thought that his attitude, so far from being peculiar, was typical of a general limitation. It is, for instance, extremely difficult for those who have been in close contact with an illness and have passed through the \*sickroom;<sup>2</sup> alternation of hope and fear for lives which are dear to them, to hold themselves detached when they read an account of a like illness in fiction. Either they miss the agonising note of reality in the description and feel that the author is trifling with terrible things, or they recognise the note of reality and instinctively compare his experience with their own. A crowd of painful associations swarms up to confirm or confute the author's veracity. His book is not permitted to make its own impression, and he is judged, not as he should be, by the experience he creates in us, but by his fidelity to an experience which we

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1. 人們眼睛裏有一點看不見東西的地方，心理學家叫做盲點

此路不通的。

雖然起先我的心被醫生這封信攪亂了，以爲我跳  
到文學欣賞上的麻木的一個例子——我們大家的文學  
欣賞的機關裏都有盲點——可是再想一下，好像他的  
態度是一點也不離奇，却反可以代表一種普通的限  
制。比如，這是極端困難的，要那班同一種疾病有過  
親密的接觸，爲了他們所愛的人們的生命嘗過希望和  
恐懼的可怕更迭的人們能夠持一種超然的態度，當他  
們在小說裏讀到一段描寫同樣的疾病的時候。不是他  
們在描寫裏沒有遇到實在情形的苦楚狀況，覺得作者  
是將可怕的東西拿來開玩笑，就是他們從描寫裏認出  
實在的情境，自然而然地把書中人的經驗拿來同他們  
自己的經驗相比。一羣酸苦的聯想湧上心來，證明或  
者反駁作者的真實。我們不讓他的書自己來給個印  
象，我們判斷他沒有照他所應當得的判斷法子做去，  
那是按着他會給我們以什麼經驗，却是靠着他所說的

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2. to sicken = to make one feel nausea at 令人惡心

recall.

This distortion of judgment, in various forms, is continual. The simple fact that an experience has been crucial in our lives makes it peculiarly hard for us to adopt any but a practical attitude to an artistic representation of a similar experience. Men who have fought in the war are often dissatisfied with \*War and Peace.<sup>1</sup> It may have been all very well when it was written, they are willing to admit, but it is not really like war. And lately I heard a young officer, who has since become a man of letters, criticise \*Mr. D. H. Lawrence's<sup>2</sup> beautiful novel, Aaron's Rod, because no one who had been "through the hoop" could possibly talk as a captain of the Guards talks there. For him, as for the doctor, I had no reply. It seemed almost indecent to suggest that having been "through the hoop" was rather a disqualification than a title to judge the book. But so it was. If we begin to test the elements of a work of literature by our own practical experience, we are on the wrong road, we are considering it not as art, but as science; not as the communication of an

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1. 俄國大小說家托爾斯泰的傑作，中間敘述有拿破侖的戰爭。

同我們回憶裏的一個經驗是否符合。

這類判斷的偏曲，各種方式的，是接連下去沒有歸正的。一個經驗既做了我們生命中的一個大樞紐了，單是這件事就使我們對於同樣經驗的藝術的描寫特別不容易持別種的態度，除開了一種實際的態度。曾經參加戰爭過的人們常常不滿意‘戰爭與和平’。寫出來的確是很好，他們肯這樣子承認，但是這實在是不像戰爭。近來我聽一位年青的軍官，他已變做一個文人了，批評羅凌士先生的美妙小說，‘亞倫的杖’，因為沒有一個‘經過戰地的吶喊’的人會談得像書裏一位衛隊長那樣談着。對於他，像對於那位醫生，我是無話可答的。這差不多好像是胡鬧，去說‘經過戰地的吶喊’反是失丟了，而不是得到，批評這書的資格。但是實在的情形倒是這樣。若使我們開始用我們個人的實際經驗來判斷一部文學作品內中的事情，我們是走上錯路了，我們是不把牠當作藝術看，而當作科學看；不當作是傳達對於人生的見

apprehension of life, but as a more or less faithful record of observed fact.

It is, moreover, the confusion between these two attitudes which is most frequently the cause of the strange popularity of worthless books. In *New Grub Street* Gissing<sup>1</sup> declared that the *\*royal road*<sup>2</sup> to success for a novelist was to deal with the very rich upper middle-class. It is, of course, only one of the roads but it has in fact proved uncommonly successful since Gissing's time. The moderately well-to-do like to read about a condition of life which they may conceivably attain, just as elderly spinsters made the fortune of a lady-novelist who, herself an elderly spinster, invariably represented one of their kind as the beloved of an ardent, *\*Apolline*<sup>3</sup> youth. The writer who can supply an imaginary satisfaction for the practical desires of a large class of people is fairly certain of financial success among that majority of readers who do not dream that the condition of entering the world of literature is to leave all practical desires behind them.

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1. Gissing, George R. (1857--1903) 英小說家, 他的長篇小說 *New Grub Street* 是敘述英國窮苦的著作家的生涯。

解，却是認為是對於所觀察的事實的一種大約忠實的紀錄。

并且，這兩種態度的混雜常常做成無價值的書所以能夠奇怪地風行一時的原因。在‘新格刺布街’裏季星說一個小說家的成功大路是去描寫很富的上中流社會。這自然只是許多路中的一個，但是實際上從季星時候以來這的確是非常成功的路。那班都還富有的人們喜歡讀一種他們想得出可以達到的一種生活情形，好似老處女們使女小說家發財，她已自也是個老處女，在書裏總是將一個老處女寫做是一個熱情的，像阿波羅神的少年的愛人。一個作者能夠供給一大羣人們的實際的希望以一種虛幻的滿足，他的發財是很靠得住的，因為有許多讀者簡直沒有夢想到走到文學的疆土的條件是將一切實際的希望全棄丟不顧了。

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2. royal road = a road without difficulties 康莊坦途

3. Apolline = of Apollo 希臘的太陽神，他是個美少年。

Not that the doctor and they are really comparable. It is to his honour that he cannot read of Don Quixote's adventures without pain. It proves that he has the sensitive sympathy which is necessary to his craft. A man of pure science ( which a doctor is not ) might be far less disturbed. But those who ask for practical satisfactions from literature and find a book unreadable unless it has a happy ending deserve no such praise. Although we cannot blame them for desiring the happiness which we all desire, we can pity them for not knowing that the delight aroused by literary beauty is of a finer and more enduring kind than the fictitious realisation of their daily hopes can ever give.

## A U T U M N

Roger Wray

Spring is a serenade, but autumn is a nocturne. In the waning of the year, the world is full of sombre solemnity and a pathetic sense of old age. \*I

這位醫生和他們并不是真真可以相比的。這是他的榮譽，他不能念着吉訶德先生的冒險而不感到苦痛。這事證明他具有他的職業所需要的敏銳的同情心。一個研究純粹科學的人（醫生并不是）也許遠不會這樣心中難過。但是有一班人要文學給他們以實際的滿足，凡是沒有個好團圓的書，都覺得是讀不下去的，這些人們值不得這種讚美。確然我們不能責備他們，因為他們希望得到我們所共同希望的幸福，我們却能夠憐憫他們，因為不知道文學的美所引起的快樂是一種更純淨的更耐久的，絕不是他們日常的希望的虛構的實現所能給的。

## 秋

春是良夜裏在戀人窗下所奏的情歌，秋却是殘夜裏淒迷如夢的哀調。在一年裏銷沉的時候，世界是充滿了慘淡的嚴肅景象同老年的一種悲哀情調。這個智



have gleaned<sup>1</sup> this information by reading poems on the subject.

The melancholy days are come, the saddest of the year,  
Of wailing winds, and naked woods, and meadows brown and sere.

So begins the dirge of \*William Cullen Bryant.<sup>2</sup>

Yes, the year is growing old,  
And his eye is pale and bleared.

This is from \*Longfellow,<sup>3</sup> and the poet proceeds to compare autumn to the insane old \*King Lear.<sup>4</sup> Wordsworth speaks of the “pensive” beauty of autumn, but to \*Shelley —<sup>5</sup>

The year

On the earth, her deathbed, in a shroud of leaves dead  
Is lying.

And Hood's<sup>6</sup> admirable little poem ends:

But here the autumn melancholy dwells,  
And sighs her tearful spells,  
Among the sunless shadows of the plain

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1. to glean = to pick up (facts etc) 搜集

2. Bryant, William Cullen (1794-1878) 美國詩人

3. Longfellow, Henry W. (1807-1882) 美國歌詠自然的大詩人

4. 莎翁悲劇 King Lear 裏面的主要人物，他給他的女兒騙了。

識我是從念關於這個题目的詩歌得到的。

‘愁悶的日子來了，一年裏最黯淡愁人的日子，  
狂號的風，赤身的樹全乾枯的櫻色草地的日子。’

威廉·卡楞·布賴安特的哀歌就這樣子開頭。

‘是的，年頭已經變老了，  
他的眼睛無光而且敗爛。’

這段是在郎匪羅的詩集裏，這位詩人接着把秋同瘋狂的老利亞王相比。威至威士說着秋的‘蕭條’的美，但是由雪萊看來——

‘年頭

躺在大地上，她的死床，穿着枯死的葉子織成的一套壽衣’。

呼得的值得讚美的；小詩結句是：

‘愁悶的秋住在這兒，  
噓出她滿着清淚的盞惑，  
在平原裏無日光的陰影之中。’

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把王位傳給她們，受到她們的壞待遇，最後氣瘋了。

5. Shelley, Percy B. (1792—1822) 英國浪漫派詩人

6. Hood, Thomas (1799—1845) 英國詩人，他最善于做滑稽詩。

All of which is most impressive ; and reading it to an accompaniment of \*minor music,<sup>1</sup> rendered by wind-demons in the keyhole, it convinced me absolutely. Accordingly, when I went a long ramble through the countryside this morning I was fully prepared to observe the sad tokens of Nature's senility and decay.

But a glorious surprise met me at the outset, and changed my mood from lamentation to exultation. I passed from the dismal poetic fiction to the actual glowing fact ; from mournful reverie to mighty revelry. And all the predictions of the gloomy poets were scattered like the autumn leaves. For who can look at the blaze of autumn colours and declare them solemn ? Who can drink deep draughts of the autumn gales and talk about senility ?

Autumn is youthful, mirthful frolicsome — the child of summer's joy — and on every side there are suggestions of juvenility and mischief. While spring is a careful artist who paints each flower with delicate workmanship, autumn flings

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1. minor music = plaintive music 怨曲

這許多都是再動人不過的；一面讀着，一面配上了淒涼的調子，那是風魔在鑰匙眼裏奏出來的，使我極端地相信這許多話。所以，今天早上當我到鄉下去做個長時間的漫步時候，我心裏完全以為會看到秋的衰老的悲哀表象。

但是一開頭我就碰到一個光榮赫赫的驚愕，我的心境由哀傷而變為狂喜。我從陰鬱的詩的幻境走到生氣充溢的現實；從惆悵的幻想走到有力的暢飲高歌。憂鬱的詩人們的一切預言像秋葉樣一地四散彫零了。誰能夠看着秋色的照耀，而說牠們是嚴肅呢？誰能深深地吸進一口秋風，而說他是老邁呢？

秋是年青，快樂，頑皮——夏的欣歡的兒子——到處都呈出青春同惡作劇的現象。春是個小心翼翼的藝術家，他微妙技巧地畫出一朶朶的花，秋却是絕不經心地將許多整罐的顏料拿來飛塗亂抹。本來是留着

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whole ; o's of paint about in wildest carelessness. The crimson and scarlet colours reserved for roses and tulips are splashed on the brambles till every bush is aflame, and the old creeper-covered house blazes like a sunset.

The violet paint is 'smeared grotesquely on the rufous foliage ; daffodil and crocus eyes are emptied over lilies and chestnuts. Our eyes satisfy themselves on the gorgeous feast of colours — purple, maize, vermilion, saffron, russet, silver, copper, bronze, and old gold. The leaves are dipped and soaked in fiery hues, and the mischievous 'artist' will never rest till he has 'used up' every drop. Yet Shelley gazed at the pantomime-woods and declared (amid all the pomp and pageantry) that the year was on her deathbed, and this was her shroud!

Why do the poets feel that autumn is ancient? He romps over the earth, chasing the puppy-like gales, making them scamper over the mirrored pools, and ruffling their surface till the water-reeds hiss him away. He revels in boisterous gaiety,

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1. to use up == to consume the whole of 消耗去全部的

給薔薇同鬱金香的深紅同朱紅顏色却潑在莓類上面，弄得每叢灌木都像着了火一樣，爬藤所蓋住的老屋紅得似夕陽。

紫羅蘭的顏色是奇異地塗在放蕩的簇葉之上；水仙同番紅花的色料全傾倒在白檸檬全栗木。我們的眼睛看飽了顏色的盛宴——青蓮色，紅紫色，硃砂色，深黃色，赤褐色，銀色，紫銅色，古銅色全暗滯的黃銅色。葉子是蘸上了，浸透了如火的顏色，這位愛搗亂的，‘藝術家’非等到把每滴的顏料全用完時，是不肯住手的。然而雪萊瞧着這羣扮啞劇的森林，却說道：「在這麼多華麗同輝煌陳列之中，年頭躺在她的死床上，這些是她的壽衣！」

爲什麼詩人們會覺得秋是帶着老氣呢？他在大地上喧跳着，追趕那班同小貓一樣輕捷的狂風，使他奔竄過波平如鏡的小池，將水面吹皺，一直等到水草發出噓聲，將他逐去。他沈溺在嘈雜的樂事裏面，搗亂

playing pranks like a schoolboy on the first day of his holidays. He \*turns on<sup>1</sup> the rain-taps to try the effect; he daubs a few toadstools blood-red; he \*switches on<sup>2</sup> summer sunshine for an hour, and \*then lets loose<sup>3</sup> a tempest. He torments the stately trees, tears their foliage off in handfuls, rocks them backwards and forwards till they groan, and then scampers away for a brief interval leaving heavenly peace behind him. The fallen leaves are set racing down the lane. With madcap destructiveness he wastes his own handiwork, stripping the fine y from the woods and forests. The bare trees sigh and shiver, but he mocks them with howls and caterwaulings. Then he sets the broken afire and pauses to admire the October tints. Finally, with deceptive golden sunshine, he tempts the sage out of doors, suddenly drenches him, and drives him home saturated to the skin. The sage then upon change of his relation, sad murmurs about the solemnity of the dying year and the pensive beauties of autumn.

The whole spirit of autumn is frolicsome and

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1. to turn on—to set going; Legin 發帆

2. to switch on 開電燈

得像個放假第一天的學童。他發下滴滴打打的一陣雨，看有什麼結果沒有；他就把一些菌染得血紅了；他又放出整個鐘頭的夏天太陽來，跟着有一場的狂風暴雨。他磨折莊嚴的大樹，一把一把地扯下牠們的枝葉，把牠們拿來向前向後搖動，一直第到牠們呻吟出聲，然後他纔暫時跑去，剩下天堂也似的安靜。落葉被趕得沿着小路飛奔。帶着狂暴漢的破壞性，他弄壞他自己的作品，樹林的華飾全行剝落。赤條條的樹林嗟嘆，又寒戰，但是他却用怒號同貓兒叫春的聲音來嘲笑牠們。然後，他使羊齒紅得像着火，停步來賞玩十月裏的彩色。最後，假假地捧出黃金的太陽光，他引誘聰明人走出門外，忽之間把他淋住，將他趕回家裏，已經是濕透到皮了。聰明人於是換了衣服，喃喃地說着將盡的年頭的嚴肅同秋的蕭條的美！

秋的整個精神是頑皮，喜動，像個熱心的小孩。

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2. to let loose = to set free 與以自由



changeful as that of an eager child. The 'solemn tints' are the grotesque hues of the harlequin, and the 'mournful winds' are suggestive of young giants playing leapfrog over the tree-tops. The lengthening period of darkness is a reminder of the long sleep of a healthy child, and when the sun awakes each autumn morning he rubs his misty eyes and wonders what antics he will see before bed-time.

Spring is a lovely maiden; Summer a radiant bride; but Autumn is a 'tomboy' whose occasional quietness is more alarming than her noisiest escapades.

## TRAINS

Robert Lynd

It is apparently, just a hundred years since the Stockton and 'Darlington Railway' was opened. That was the beginning of railways as we now know them, and many of us, I am sure are in doubt, as we look back, whether we should be congratulated

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1. tomboy = a romping girl 頑皮的女孩

所謂‘嚴肅的顏色’是小丑的奇怪彩衣，所謂‘如怨如訴的悲風’却暗指着年青巨人在樹頂上玩着跳背戲。黑夜的漸見悠長使人想到一個強壯的幼童的長久睡眠，每個秋天早上，當太陽醒來時候，他搓着他的朦朧睡眠，心裏納罕在睡覺以前他曾碰到什麼把戲。

春是一位可愛的少女；夏是一位美麗的新娘；但是秋却是一個頑皮的女孩，她那種偶然的安靜是比她最吵鬧的惡作劇還要更可怕些。

## 火 車

斯拖克敦達林敦鐵路的開幕到今年的確是剛好一百年。這是我們現在的火車的開始，我敢說，當我們回顧時候，有許多人心裏會懷疑，我們是值得慶賀，還是值得矜憐。從開頭起，預言家對於這事的意見就不一致。有幾位說鐵路最終是一種幸福，有幾位說鐵

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2. 這是英國第一條鐵路。

or commiserated. From the first, the voices of the prophets were divided on the matter. Some said that railways would prove a blessing, some that they would prove a curse. To-day the most that we know is that we have accepted them, and the smoke of a train as it passes into a wood is 'now all but' a part of nature in which poets and painters can take delight. Certainly, if the railway train is to be condemned, it is not on the 'ground' that it has spoiled the look of the world. Children, as soon as they are able to walk, ask to be taken where they can see a train passing. It is as though the engine were as much alive as a horse or a hen. In my own childhood I knew by name the engines that pounded by at the foot of the Wallace Park in Lisburn. Not that I could even now analyse my interest in them. But at the sound of an approaching train I was aware of a rising wave of pleasure that drowned my whole being for the moment as the great green-painted engine bore down towards me along the shining rails and passed in thunder and vanished with the rattle of the last carriage into the distance.

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1. all but=almost 幾乎

路最終是一種災禍。我們今天所知道的只是我們採用了鐵路，全當火車穿過森林時候，牠的煙現在差不多變成自然的一部分，可以供詩人和畫家的欣賞。真的，若使我們要說火車的壞話，也不能拿牠破壞了世界的美觀來做理由。小孩子一能夠走路，就要人家帶他們到看得見火車經過的地方。好像機關車也是有生命的東西，同一匹馬或者一隻雞一樣。在我自己的童年時期，我曉得里斯本地方的華勒斯獵苑底下轟轟地走過去的一切機關車的名字。並不是我現在還能分析我對於火車的愛好。但是那時一聽到火車走近的聲音，我覺得有快樂的波浪湧上心來，暫時淹沒了我全部的生活，當這個龐大，油着綠色的機關車緣着發亮的欄杆，向我前進，同雷一樣響地經過，帶着最後車輪的刮辣聲音在遠處消滅了。或者小孩子在一個動着的火車頭面前，感到些勃來克在‘老虎，老虎’那首詩裏所表

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2. on the ground = for the reason 因為

Children, it may be, feel in presence of a locomotive in motion something of the awe that Blake expressed in "Tiger, tiger." To them a locomotive is a beautiful and powerful creature of awful symmetry—a dangerous creature of incredible swiftness. Their world is not ruined but enriched by the multitude of such wonders. Children, no doubt, are like cats: they are interested in anything that moves. And there are few things in the civilized parts of the world that move with such majestic speed as a railway train. The motor-car can hardly displace it in the childish imagination. There is no comparable music in a motor-car, no plume of cloud by day and of fire by night as a sign of its living energy. If "Ruskin" had foreseen how much pleasure children would get from the look and the sound and the very smell of railway trains, he would have moderated his rage against them as defilers of the countryside. For it is possible that the child enjoys the passage of an express train in much the same spirit in which Ruskin enjoyed a resounding waterfall. See a family of small children hurrying to get under

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4. Ruskin, John (1819-1900) 英國十九世紀裏一個大思想家

現的敬畏。由他們看來，一個火車頭是一個具有可怕的對稱，美麗有力的動物——一個疾馳得出奇的危險動物。他們的世界並沒有被這羣奇怪的東西所破壞，却反增富了許多。小孩子真像貓兒：對於一切走動着的東西都感到興味。世界上文明的地方很少東西具有火車這樣偉大的速度。在小孩子的想像裏，汽車幾乎不能代替牠的位置。汽車沒有相類的音樂，白天沒有雲般的羽冠，晚上沒有火，可以表示內中的活力。若使納斯欽早看出小孩子從火車的形狀，聲音，甚至於氣味，會得到多大的快樂，他的怒氣也會減輕，不至於那樣子把牠們當做田舍風光的沾污者。小孩子欣賞一列特別快車的經過，他的精神很可以和納斯欽欣賞迴響的瀑布時一樣。看到一家小孩子趕緊跑到一架鐵路橋下，剛好讓火車轟轟地從他們頭上走過，你是逼得不能不承認他們是稗年的詩人，不好說只是愛聽假

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同此言家。

a railway bridge in time for the train to go rearing over their heads, and you are forced to the conclusion that they are infant poets, rather than infant sensationalists who enjoy the din of pseudo-danger, like visitors to the Amusements Park at Wembley. Hence I think that, whatever may be said against railways, they cannot be convicted of spoiling the landscape. A landscape that is spoiled by a railway must be a very poor landscape. Houses have done infinitely more to injure the beauty of country places than railways; yet no sentimentalist has ever used this as an argument for not having houses.

On the other hand, when we come to the alleged advantages of railways, it is more difficult to praise them without qualification. Admirable as railway trains are from an aesthetic point of view, their utility is not quite so obvious. In the nineteenth century, it was generally thought that swift mechanical means of transport would do a great service to mankind by bringing the people of different nations within easier reach of one another. In theory, benefits of this kind ought to have resulted. But have they? Do the French love the Germans any

危險的嘈響的唯覺主義者，像那班到衛卜來的遊藝場的人們。所以我想，無論我們對於鐵路有什麼責難，總不能夠說他們破壞了風景。一個風景會給鐵路所破壞，本來也一定是個很可憐的風景了。房屋糟塌田舍美景的地方是多過鐵路萬萬倍；但是沒有易感的人們曾經用這個做理由，來反對房屋的存在。

然而當我們講到大家所認為鐵路的好處，我們却反更難于說出不加貶詞的讚美話。雖然由美術方面觀察，火車是很值得頌揚的，牠們的功用却沒有這麼明顯。在十九世紀裏，大家常常以為迅速的運輸機器會大有裨於人類，因為可以使各國的人民彼此更容易接近。照理論來說，結果是應當有這類的利益纔是。但是，實際上有沒有呢？法國人有沒有更愛了德國人，因為德國人到他們那裏比從前會這樣子更快了幾個鐘頭？波蘭人有沒有更熱烈地愛了俄國人，因為俄國人能夠靠着迅速的火車頭的幫助趕到他那裏去；用不着



the better because the Germans are so many hours nearer to them than they used to be? Does the Pole love the Russian more ardently because the Russians can hasten to him with the aid of swift locomotives instead of slow horses? The Great War does not encourage us to believe so. People with any acquaintance with human nature, indeed, ought to have known in advance<sup>1</sup> that human beings do not like each other any better as a result of living next door to each other. It is the very proximity of the Germans, indeed, that makes the French hostile to them, and they are now in practice twice as near as they were before the opening of the Stockton and Darlington Railway. The only thing that could make the French and Germans love each other as, I am sure, both nations deserve to be loved, would be the invention of a machine in all respects<sup>2</sup> opposite to a railway engine—a machine that would make transport so slow that Paris and Berlin would be as distant from each other in time as if they were on opposite sides of the globe. If all transport

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1. *in advance* = beforehand 預先

2. *in all respects* = in every particular; throughout 于各點上

靠那遲慢的馬兒？這次‘大戰’並沒有鼓勵我們去這  
樣子相信。真的，稍懂得人性的人們應當先就曉得人  
們並不會因為做了鄰居，而彼此更見和愛。真的，正  
因為德國住在隣近，所以法國人纔那樣恨他們，他們  
兩國現在實際上是比斯拖克敦達林敦鐵路開幕以前更  
近一倍。使法德兩國人民互相親愛，我敢說，像他們  
所值得的那樣互相親愛的，惟一法子發明一種和火  
車完全相反的機器——一種機器使運輸非常遲慢，使  
巴黎柏林相距得好像是各在地球的一面。設使一切運  
輸的機器能夠慢到像電影中用慢鏡拍照的片子，那麼  
再也不會有世界戰爭了。人們會去找更近的隣人來交

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全然

could be slowed down till no one could move faster than in a slow-motion picture on the films, there would be no more world-wars. Men would have to look for nearer neighbours with whom to fight, and Mr. Chesterton would see his dream of the battle of the boroughs fulfilled and Notting Hill marching down the slope to make war on Kensington.

The truth is the easier it becomes to visit foreign nations, the less we seem to be intimate with them. The Englishman who went abroad in the days of sails and horses travelled as though<sup>1</sup> he were actually in a foreign country the language and customs of which it was necessary to understand. The Englishman who goes abroad to-day as a rule carries England abroad with him; and if he talks to anyone, it is nine times out of ten an inhabitant of the foreign country but a fellow-countryman. Steamboats and railway trains have simply established pieces of England and America all over France and Switzerland and Italy. In doing so, they have made the French and the Swiss and the Italians more distant than ever in everything but time and space.

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1. as though—as if 好似

戰；哲斯脫敦先生各市鎮互鬥的夢想也會實現，諾定山的居民會整隊走下斜坡，來同黎星吞鎮上的人們打仗。

實在說起來，我們愈容易到外國去，我們好像同他們愈不親密。在帆船同騎馬的時代，出外的英國人旅行起來，他們真可說是在外國，那裏的文字同習俗，他們都是非懂不可。今日出外的英國人却照例帶着英國同他一起走；若使他有對誰說話，十回有九回不是同外國人，却是同本國人談天。汽船同火車簡直是在法國，瑞士！意大利各地方上遍地建起小塊的英國同美國。這麼一來，他們同法國人，瑞士人，意大利人，在任一方面都是更疏遠了，除開時空這兩點。牠們使人們由真正的旅行者變做遠足旅行者了。

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They have made men trippers instead of travellers.

Even so, I cannot help believing in the ultimate usefulness of railway trains, motor-cars and aeroplanes in bringing the nations nearer each other in understanding. In spite of the evidence on the other side, I hold the same theories about the future as did the early enthusiasts for railway trains. After all, railways are still in their infancy ; they are only a hundred years old. When men grow tired of wars and of paying for wars, past, present and to come, good communications will at least make a Parliament of the World possible—not a Parliament of the World to write poetry about, but a Parliament that will be of some use in arranging a number of matters that concern all the Five Continents. It is an unpleasant prospect, but not quite so unpleasant as a continual series of wars carried on with poison-gas. The Stockton and Darlington Railway was an invention that in the end may help us to make the best of a bad business.

The Stockton and Darlington Railway, however, though it may ultimately turn out to be a useful thing for the world, has hardly yet justified itself as a useful thing for England. The railway train, un-

雖然是這樣，我還是免不了相信，火車，汽車同飛機的最後用處是使各國在互相了解上更見接近。不管別方面有什麼明顯的事實，對於將來，我是和最初熱烈地頌揚火車的人們抱有同樣的意見。究竟火車還是在幼稚時期；牠們纔有一百多年的過去。當人們以後厭倦于過去，現在和將來的戰爭的損失時候，良好的交通最少能夠使‘世界國會’變做可能的事情——不是個做詩料用的‘世界國會’，却是個對於解決關於五大洲的許多事情有些用處的‘世界國會’。這是個不妙的前途，但是也沒有不斷的採用毒氣的戰爭那麼不妙。斯拖克敦達林敦鐵路是一種發明，最後可以幫助我們對於一個棘手的事情，找出個最佳的補救方法。

可是斯拖克敦達林敦鐵路雖然最後可以變成有用於世界的東西，對於英國却幾乎還沒有證明出牠是一

questionably, enables the inhabitants of England to travel faster into the country, but it has also increased the towns to such an extent that, in order to get into the country, we have to travel further than we once needed to do, \*so that in the end<sup>1</sup> it takes just as much time to reach the country as before. In the days of horse-coaches, a Londoner in search of the country did not need to go beyond Hampstead. The railway has now made the country for twenty miles around a mere suburb of London, and Hemel Hempstead and Dorking are to-day less rural than Hampstead was a hundred years ago. All these quick means of transport hurry so many people into solitude that it soon ceases to be solitude. St. Ives in August is no longer a fishing village but a congested area. Hay Tor is no longer a lonely height on a silent moor but a good pull-up for charabanes. On the other hand, the destruction of solitude by \*railway trains and charabanes<sup>2</sup> may easily be exaggerated. Railway trains and charabanes have certainly \*made an end of<sup>3</sup> many a

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1. in the end = finally 最後

2. char-a-banc = long vehicle, with many seats locking

個有用的東西。火車，無疑地，使英國居民能夠更快地旅行到鄉下去，但是同時也將城市擴大得許多，因此要想到鄉下去，我們得比從前多走了許多路，結果是我們走到鄉下去所花的時間還是和從前一樣。在馬車時代，一個尋求鄉下的倫敦居民只要走到罕普斯忒就成了。火車現在却將周圍二十哩的鄉下化做只是倫敦的一個近郊，痕麥，痕普斯忒同多輕在今日還沒有一百年前的罕普斯忒那樣有鄉下風味。一切這類迅速的交通工具很快地就能夠送人們到孤寂的地方去，可是孤寂的地方不久也就不孤寂了。八月中的聖·壹夫斯已經不是漁村了，却是個擁擠的地方。嘿·托也不是靜默的曠野裏的孤峯了，却是停頓長形馬車的好所在。然而，火車同長形馬車的毀壞幽處也很容易言之

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forward, for holiday-makers. 公共的大部車子

3. to make an end of = to finish; complete; kill 結果了



haunt of ancient peace, but they have this virtue: they concentrate the crowds on a few famous places and leave the rest of the country-side in almost as deep a silence as before. Luckily for those who prefer solitude, most human beings go where everybody else goes and are happiest in multitudes. The railway train enables us to indulge this passion of gregariousness and collects us in our thousands in Brighton and Worthing, leaving the hinterland of the downs to sheep and shepherds and the small minority of the wilfully solitary. As has been said already indeed, the houses have been far more effective than the railways in injuring the face of England and even the houses, \*innocent<sup>1</sup> of beauty as most of them are, are for the \*most part<sup>2</sup> lost in the green abundance of the countryside. Surrey is, according to the pessimists, built over till it is no longer Surrey, but a suburb; yet you can still stand on the top of a Surrey down and see little but trees and fields for many miles around. In the future, men will, I am sure, learn more and more the secret of concealing their houses so that they will do as little

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1. innocent of=lacking 未曾有

過甚。火車同長形馬車的確結果了不少古代靜默的巢窟，但是牠們有這個好處：牠們把羣衆集中在幾個名勝所在，讓其餘的鄉下差不多和從前一樣地沈酣在靜默裏面。愛幽居的人們真是有幸，因為其他的人們多半是去人人所去的地方，在羣衆裏最感到快樂。火車幫助我們滿足這種愛羣的熱情，集合有成千成萬的我們在布來屯同衛定，讓內地的高原給羊羣，牧羊人全極小數孤僻的人們去享受。真像前面所說的，房屋的損害英國外觀比火車是更有力得多，但是雖然多半房屋是毫無美觀的，牠們大多數是隱沒在田野的青綠叢中。悲觀主義者以為塞立遍地蓋了房子，現在已經不是塞立了，只可說是個近郊；但是你還能夠站在塞立高原的頂上，看出去周圍好幾哩內只是田樹，沒有什麼別的東西。將來，我敢說，人們會漸漸學會隱存他

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2. for the most part=mostly, in most cases 多半

ference to the landscape as the birds' nests. Nothing can finally destroy the country so long as men love the country—not railways or houses or over-population. I have a notion that, a hundred years hence England will look, not less rural, but more so than it does at the present moment.

If the railways must be indicted, indeed, it is not for destroying the countryside but for injuring the village. The village shop, I fancy, has decayed from what it used to be, now that it has been brought by the railways into competition with the great stores of the towns. There are people in villages who buy little or nothing from the small shops at their doors but do almost all their shopping in the cities. There is not the patriotism of place that there once was. Even this, however, may easily be exaggerated. There are thousands of women who prefer even a small shop at their doors to a great shop thirty miles away. Their very interest in their neighbours makes them happier in a village shop than in the soulless stores of a strange town, and the local shops put one of their chief pleasures within a few minutes' reach. So it is possible that railways have not done so much harm

們的房屋的祕訣，所以他們的房屋將同鳥巢一樣，無損於天然的風景。沒有一個東西能夠將鄉下毀滅得干干淨淨，只要人們心中還是戀着鄉下——火車不會，房屋同太稠密的人口也不會。我想一百年後的英國比此刻的英國不至于減少，却是添加了田園的風味。

若使一定要講鐵路的壞話，真的，我們不能說牠們毀壞了鄉下，却只好指牠們損害了村落的生活。村店，我想，是衰落下去，大非昔比了，因為現在火車弄得牠要同城裏的大公司競爭。村裏有許多住民從他們門口的小店僅僅買一點兒東西，或者什麼也不買，他們的購買幾乎全是到城裏去幹的。這不是從前那種愛鄉的情緒。可是，就是這點也容易說得太過。有整千整萬的女人倒喜歡她們門前的小店，勝過于三十哩外的大鋪子。牠們對於牠們隣居的關切使她們在店裏比在異城的無靈魂的公司裏快樂得多，并且她們只須走幾分鐘的路，就能從本地的店舖得到她們的主要快

after all. We may have little cause as yet for putting up a statue to \*George Stephenson,<sup>1</sup> but neither is there any reason for execrating his memory. And, if it were put to the votes of children, he might even get his statue. We can forgive him the more easily when we remember that it was not only a machine he invented but a huge toy that has eased the lot of many a nursemaid with her unruly charge.

## SHIP'S LOGS

E. Temple Thurston

There is a yard by the riverside in London—opposite Lambeth or somewhere thereabouts, I think it must be—where you may come so close in touch with Romance as will set your fancy afire and transport you thousands of miles away upon the far-off seas of the Orient.

You may talk in disbelieving tones of wishing-

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1. George Stephenson (1781--1848) 火车的发明者, Stockton

樂的一種(指閒談)。所以也許鐵路畢竟是沒有這麼多的害處。我們還沒有什麼原因，要替喬治·斯蒂芬孫建個彫像，但是我們也沒有什麼理由，去呢罵他的遺名。若使請小孩子來投票，他或者居然可以得到他的彫像。我們能夠更容易地赦宥了他，當我們記起，他所發明的不單是一種機器，却是許多保姆要寬鬆自己時，拿來哄她們所照顧的刁蠻小孩子的一件大玩具。

## 船 木

倫敦城裏的河旁有一所園場——我想總是在蘭伯斯的對面或者那裏附近——在那地方你同‘浪漫史’可以有很親切的接觸，使你的幻想燃着起來，神遊到幾千里外‘東方’的遠海裏去。

你儘可以用不相信的口吻談着如願環，一步七十

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and Darlington Raitway的工程師。

rings,<sup>1</sup> of \*seven-leagued boots<sup>2</sup> and \*magic carpets,<sup>3</sup> counting them as fairy tales, food only for the minds of children; but they are after all only the poetic ma'aterialization of those same subtle things in life which give wings to our own imagination, or bring to eyes tired with reality the gentle sleep of a daydream.

Nearly every one must know the place I write of. It is where they break up into logs the timber of those ships which \*have had their day<sup>4</sup>—the ships that have ridden fearless and safe through a thousand storms, that have set forth so hopefully into the dim horizon of the unknown and evaded to the last the grim, grasping fingers of the hungry sea.

And there you will see their death masks, those silent \*figure heads<sup>5</sup> which, for so many nights and so many days with untiring, ever-watchful eyes have faced the mystery of the deep waters unafraid. There is something pathetic—there is something

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1. 帶上了那個指環，心中想要什麼東西，立刻可以到得。

2. 穿着那個靴子，一步可以走七十餘里。league 差不多等三英里。

餘里的長靴同有魔力的地氈，以爲牠們全是屬於神話的，只有小孩子的心纔能吸收的；然而究竟說起來，牠們不過是用詩情將人生裏微妙的東西拿來具體化，這些東西本來會加我們的想像以雙翼，或者替那倦于現實的眼睛帶來白日夢的溫柔好睡。

差不多個個人一定都知道我所說的這個地方。他們在那裏將有了日子的海船的船骨打成碎木頭——這些船曾經無畏地安全地走過成千的大風浪，曾經那麼有希望地望着渺茫的模糊的地平線駛去，而始終能夠逃避着飢餓的海的瘴惡的，緊抓着的手指。

在那裏，你會看到他們死時的臉孔，那班默默不言的船頭像，牠們在這麼多深夜，這麼多白日裏，現着不倦的，老是注意的眼睛，毫不恐怕地同深海的神祕相抗。這些無表情的臉孔使人們覺到悲哀——又使

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3. 坐在那個地氈上面，可以隨意飛行。

4. to have had its days = to be past, worn out or disused 用壞了

5. figure head = the figure on the prow of a ship 船頭的木像



majestic, too, about those expressionless faces. They seem so \*wooden<sup>1</sup> and so foolish when first you look at them; but as your fancy sets its wings, as your ears become attuned to the inwardness that can be found in all things, however \*material<sup>2</sup> you will catch the sound of dim faint voices that have a thousand tales of the sea to tell, a thousand yarns \*to spin,<sup>3</sup> a thousand adventures to relate.

Nothing is silent in this world. There is only deafness.

It has always appealed to me as the most noble of human conceptions, that burial of the \*Viking<sup>4</sup> lord. The grandeur of it is its simplicity. There is a fine spectacular element in it, too, but never a trace of bombast. The modern polished oak coffin with its gaudy brass fittings, the super-ornate hearse, the prancing black stallions, the butchery of a thousand graceful flowers— all this is bombast if you wish. It no more speaks of death than speaks the fat figure of \*Britannia<sup>5</sup> on the top of

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1. **wooden**=stupid 蠢

2. **material**=unspiritual 物質的

3. **to spin a yarn**=to relate a story 說故事

人們感到凜然。牠們好像是這麼木然的，這麼愚蠢的，當你起先看牠們時候；但是你的幻想一鼓起翼來，你的耳朵一同東西內在的音樂調和好，那種音樂在一切東西裏都可以找出，不管是多麼物質的東西，你會聽到模糊微弱的聲音，裏頭說出成千個的海的故事，講出成千句的大話，述出成千樁的冒險事情。

在這個世界裏沒有一件東西是緘默的。只是我們耳聾聽不出。

我老覺得八九及十世紀時橫行歐洲北海岸的海賊大王的葬儀是人類最高貴的想頭。莊嚴的地方是在于牠的簡樸。裏面也帶有壯觀盛舉的成分，但是絕沒有誇張揚厲的痕跡。近代磨光的橡棺，同牠華美的銅裝飾，粉飾得再精美不過的柩車，騰躍的黑色雄馬，糟塌了成千嬌豔的好花——這許多全是誇張揚厲，你很

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4. **Viking**=Northern sea-robber of 8th—10th century 八世紀到十世紀橫霸在北海的海盜。

5. 英國國神

the highest circus car of England. Funerals to-day have lost all the grandeur of simplicity. But that riding forth in a burning ship, stretched out with folded hands upon the deck his feet had paced so oft; riding forth towards that far horizon which his eyes had ever scanned, there is a generous nobility in that form of burial. You can imagine no lagging with an undertaker over the funeral about this. Here was no \*cutting down' of the prices, saving a little on the coffin here there a little on the hearse.

No—this was the Viking's own ship—the most priceless possession that he had. Can you not see it plainly, with sails set, speeding forth upon its last voyage—the last voyage for both of them? And then, as the lapping, leaping flames catch hold upon the bellied canvas, I can see her settling down in the swinging cradle of the waves. I can see the dense column of smoke mingling with and veiling the tongues of orange flame, until she becomes like a little Altar set out upon a vast sea, offering up its sacrifice of a human soul to the ever-implacable

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1. to cut down—to reduce 減價

可以這樣子說。牠并不比英國最高的馬戲車子頂上那個不烈顛里亞大神的胖像更能說出死的意義。今日的葬禮全失丟了簡樸的一切莊嚴地方。但是乘着一艘火燒着了的大船出去，雙手叉着，躺在他的脚那麼常走來走去的船面；出去向着他的眼睛老是注意的遠處水平線，這種葬儀有種慷慨的清高。關於這種葬儀，你想像不出同司葬儀人的論價。這裏不能有什麼省錢，比如棺材的價錢省一點，柩車的租費又省一些。

不——這是海賊大王自己的船——他所有的最值錢的東西。你難道不能分明地看出這隻大船，掛了帆，飛奔往前，做牠最後的航行——大王同船本身的最後航行？然後，當舐食同跳躍的火簇抓着膨脹的布帆，我能夠看她沉到波浪的擺動的搖籃裏去。我能夠看一陣陣的濃煙混着同遮住橘色的火舌，等到最後她變成放在大海中一座小‘祭壇’，獻出牠的犧牲，一個人的靈魂，給那永不息怒的神們。

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Gods.

Now every time you burn a ship's log, you attend a Viking's burial. In those flames of green and gold, of orange, purple and blue, there is to be found, if you will use but the eyes for it, all the romance, all the spirit and colour of that majestic human sacrifice—the burial of a Viking lord. As you sit through the long evenings, while the rain is beating in sudden, whipping gusts, upon the streaming window-pane, and the drops fall spitting and hissing down the chimney into the fire below, then the burning of a ship's log is company enough for anyone. With every spurt of flame as the tar oozes out from the sodden wood, and the water, still clinging in the tenacious timber, bubbles and boils, you can distinguish, but faintly, the stirring voice of Romance telling of thrilling enterprise and of great adventure. There are few sailors can spin a yarn so much to your liking. Never was there a pirate ship so fleet or so bold; there were never escapes so miraculous, or battles so stern, as you can see when in these \*long-drawn<sup>1</sup> evenings you sit

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1. long-drawn = unduly prolonged 延長

現在每回你燒一塊船木，是你參加一次海賊大王的葬禮。在那綠色，黃金色，橘色，紫色同藍色的火簇裏，你可以找出，只要你肯用你的眼睛去好好留神，一切浪漫史以及這種莊嚴的人的犧牲——一個海賊大王的安葬——的一切精神同色調。長夜裏當你坐着，雨是乘着忽然的，鞭撻似地的疾風，打到傾瀉着水的玻璃窗上，還有雨滴從烟窗裏像唾吐一樣，發出噝聲降到下面的火裏，那時的燒着一塊船木由任何人看來都該說是個好伴侶。每個火舌的迸出時，柏油從煮熟的木頭裏滲漏出，還依着黏韌的船骨的海水起泡沫沸騰着。你能够聽出，確然只是微微地，‘浪漫史’的顫動聲音，說出驚人的壯舉同偉大的冒險。沒有幾個水手能够說故事說得這麼中你的意思。從來沒有這麼迅速或者勇敢的一艘盜船；從來沒有這麼神奇的出險或者這麼持久的戰鬥，像你在這長夜裏所能看見的，當

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alone in the unlighted parlour and watch a ship's log burning on the fire.

Pay no heed to them when they tell you the green flames come from copper, the blue from lead—the pale purple from potassium. The chemist's laboratory has its own romance, but it shares nothing in common with the high seas of imagination upon which you are riding now. Let the green flames come from copper! They are the emeralds, the treasure of the Orient to you. Let the blue flames come from lead, the pale purple from potassium! In your eyes as you sit there in that darkened room, with the flame-light flickering upon the ceiling and the shadows creeping near to listen to it all, they are the blue sash around the waist, the purple kerchief about the head of the bravest and the most bloodthirsty pirate that ever stepped.

At all times a fire is a companion. Yet set but a ship's log upon the flames and I warrant you will lose yourself and all about you; lose yourself until the last light flickers, the last red ember falls, and the good ship that has borne you so safely over a thousand seas sinks down into the grey ashes of

你獨自坐在沒有點燈的客廳裏，注視一塊船木在爐裏燃燒。

別去理他們，當他們告訴你綠燄是從銅來的；藍燄是從鉛來的——淺灰色的燄是從鉀來的。——化學家的試驗室裏有牠自己的浪漫事，但是牠同你現在所遨遊的想像這個大海却滿不相干。就說綠燄是從銅來罷！對於你，牠們却是翡翠，‘東方’的寶物。就說藍燄是從鉛來，淺紫燄是從鉀來罷！當你坐在那黑暗的房屋裏，火焰的光閃爍着照到天花板上，影子都爬到近旁去聽牠的聲音時候，在你眼裏，牠們是來過世上最勇敢，最嗜殺的海賊的圍腰藍帶同縛在頭上的紫色頭巾。

無論什麼時候，一爐火總是一個伴侶。把一塊船木放在火燄裏，我敢包你會出神，忘記了自己同四圍的一切；忘記了自己，一直等到最後的火焰搖動了，最後的紅燄滅了，而這個曾經這麼安穩地帶你渡過成千個大海的好船最後陷下去，埋在莊嚴的安葬的殘灰裏去了。



majestic burial.

## THE CHASE

A. A. Milne

The fact, as revealed in a recent lawsuit, that there is a gentleman in this country who spends £10,000 a year upon his butterfly collection would have disturbed me more in the early nineties<sup>1</sup> than it does to-day. I can bear it calmly now, but twenty-five years ago the knowledge would have spoilt my pride in my own collection, upon which I was already spending the best part<sup>2</sup> of threepence a week pocket-money.<sup>3</sup> Perhaps, though, I should have consoled myself with the thought that I was the truer enthusiast of the two; for when my rival hears of a rare butterfly in Brazil, he sends a man out to Brazil to capture it, whereas I, when I heard that there was

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1. **nineties** 是指一八九〇年與一九〇〇年之間, **early nineties** 是指這十年間的前幾年. 所以譯作一八九二三年.

2. **the best part** = the largest part 最大部分

## 追 蝴 蝶

最近一場官司洩露出一事實：我們國裏有一位紳士，一年花一萬金鎊來收集蝴蝶，這件事在一八九二三年時會比今日更使我煩悶。我現在能夠冷靜地忍受着，但是二十五年以前這消息一定會傷害及我對於自己的收集的自負，爲了那個收集我已經花去我一星期三辨士的零用錢的大部分了。然而，或者我會安慰自己，以爲兩人裏我是更真實的熱心人；因爲當我這位仇敵聽到巴西有一種罕見的蝴蝶，他就派一個人到巴西去捕拿，可是當我聽到園裏有一個‘暗澹黃’種的蝴蝶，我就留心除開自己外不讓誰去圖謀殺死牠。并

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3. pocket-money = child's weekly allowance 小孩子每星期所領到的零用錢

a Clouded Yellow in the garden, took good care that nobody but myself encompassed<sup>1</sup> its death. Our aims also were different. I purposely left Brazil out of it.

Whether butterfly-hunting is good or bad for the character I cannot undertake to decide. No doubt it can be justified as clearly as fox-hunting. If the fox eats chickens, the butterfly's child eats vegetables; if fox-hunting improves the breed of horses, butterfly hunting improves the health of boys. But at least, we never told ourselves that butterflies liked being pursued, as (I understand) foxes like being hunted. We were moderately honest about it. And we comforted ourselves in the end<sup>2</sup> with the assurance of many eminent naturalists that "insects don't feel pain"

I have often wondered how naturalists dare to speak with such authority. Do they never have dreams at night of an after-life in some other world, wherein they are pursued by giant insects eager to increase their "naturalist collection" — insects who assure each other carelessly that "naturalists don't feel pain"? Perhaps they do so dream. But we,

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1. to encompass = to contrive 設法

且我可說我們的目的是不同的。我本來存心把巴西放在我的收集範圍之外。

到底追蝴蝶是有益或者有害于個人的性格，我不能去下個斷言。無疑地，追蝴蝶也能夠有很充分的理由全獵狐一樣。若使狐吃有小雞，蝴蝶蛹却吃有生菜；若使獵狐能夠使馬種進步，獵蝴蝶能夠使小孩的身體強壯。但是最少，我們總未曾對自己說過蝴蝶喜歡被人們追捕，像（我聽說）狐那樣愛被人打獵。我們關於這點都還老實。最後我們安慰自己，相信許多有名的自然科學家所說的話：‘昆蟲不會感覺到苦痛。’

我常常納罕自然科學家怎麼敢這樣斷然地說着。難道他們晚上絕沒有夢着在別個世界裏的一種來生，在那裏他們被巨大的昆蟲追趕着，牠們也是熱心想增加牠們的‘自然科學家的收集’——這班昆蟲隨隨便便地互相安慰道‘自然科學家不會感覺到苦痛’？也許他們有這樣夢過。可是我們，無論如何，是睡得很好

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2. In the end=finally 最後

at any rate, slept well, for we had never dogmatized about a butterfly's feelings. We only quoted the wise men.

But if there might be doubt about the sensitiveness of a butterfly; there could be no doubt about his distinguishing marks. It was amazing to us how many grown-up and (presumably) educated men and women did not know that a butterfly had knobs on the end of his antennae, and that the moth had none. Where had they been all these years to be so ignorant? Well-meaning but misguided aunts, with mysterious promises of a new butterfly for our collection, would produce some common Yellow Underwing from an envelope, innocent<sup>1</sup> (for which they may be forgiven) that only a personal capture had any value to us; but unforgivably ignorant that a Yellow Underwing was a moth. We did not collect moths; there were too many of them. And moths are nocturnal creatures. A hunter whose bedtime depends upon the whim of another is handicapped for the night-chase.

But butterflies come out when the sun comes

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1. *innocent*=ignorant 不懂

的，因為我們從來沒有武斷過一個蝴蝶的感覺。我們不過是引用聰明人的話。

但是若使對於一個蝴蝶的感覺性有懷疑的餘地，對於牠的特徵却是絕無可疑的。由我們看來，這真是奇怪，有這麼多成人的全（彷彿是）受過教育的男女不懂得一個蝴蝶的觸角尖端有許多圓球，而蛾却没有。這許多年來他們到底是到那裏去會弄得這麼無知？好心腸但是走到錯路了的姨娘們神祕地答應帶一個新種的蝴蝶來增加我們的收集，却從一個信封裏取出個普通的‘黃翼裏’，不懂得（這點還是可恕的）只有親手的捕獲對於我們纔是有價值的，但是不可恕地不曉得一個‘黃翼裏’是一個蛾。我們并不收集蛾；牠們的種類太多了。蛾又是晚上出現的動物。一個獵人，他睡覺的時間是隨着別人的高興，是不宜于夜間的狩獵的。

但是蝴蝶是當太陽出來的時候出現，那剛是小孩

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out which is just when little boys should be out; and there are not too many butterflies in England. I knew them all by name once, and could have recognized any that I saw—yes, even Hampstead's<sup>1</sup> Albion<sup>2</sup> Eye (or was it Albion's Hampstead Eye?), of which only one specimen had ever been caught in this country presumably by Hampstead—or Albion. In my day-dreams the second specimen was caught by me. Yet he was an insignificant-looking fellow, and perhaps I should have been better pleased with a Camberwell Beauty, a Purple Emperor, or a Swallowtail. Unhappily the Purple Emperor (so the book told us) haunted the tops of trees, which was to take an unfair advantage of a boy small for his age, and the Swallowtail haunted Norfolk, which was equally inconsiderate of a family which kept holiday in the south. The Camberwell Beauty sounded more hopeful, but I suppose the trams disheartened him. I doubt if he ever haunted Camberwell in my time.

With threespence a week one has to be careful. It was necessary to buy killing-boxes and setting-

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1. **Hampstead** 是倫敦郊外的一個地方名字，

子該出來的時候；在英國蝴蝶的種類也沒有太多。我曾經全能夠說出牠們的名字，隨便碰到一個都能認清是屬於那一種的——真的，甚至於曉得‘罕普斯忒的阿爾比溫眼睛’（或者是叫做阿爾比溫的罕普斯忒眼睛嗎？），關於這類蝴蝶在英國只採集有一個標本；當然是罕普斯忒所採集的——也許是阿爾比溫採集的。在我們想裏，那第二個標本是我所捕獲的。但是他是無貌的傢伙，也許若使我得到一個‘坎柏衛爾的美人’，一個‘紫皇帝’，或者一個‘燕尾’，我會更喜歡些。不幸得很‘紫皇帝’（書裏這樣告訴我們）只常在樹頂上飛着，這真是太欺侮一個長得不到他的年紀所應有的高度的小孩了，‘燕尾’常在諾福克那裏出現，這也是同樣地不願到在南方渡放假日子的家庭了。‘坎柏衛爾的美人’聽起來是更有希望的，但是我想煤車使他們灰心，不肯來臨了。我懷疑當我在那裏時候，他曾經飛到坎柏衛爾過。

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2. Albion 是 England 的古名。



boards, but butterfly-nets could be made at home. A stick, a piece of copper wire, and some muslin were all that were necessary. One liked the muslin to be green, for there was a feeling that this deceived the butterfly in some way; he thought that Birnam Wood was merely coming to Dunsinane<sup>1</sup> when he saw it approaching, and that the queer-looking thing behind was some local efflorescence. So he resumed his dalliance with the herbaceous border, and was never more surprised in his life than when it turned out<sup>2</sup> to be a boy and a butterfly-net. Green muslin, then, but a plain piece of cane for the stick. None of your collapsible fishing-rode—“suitable for a Purple Emperor.” Leave those to the millionaire’s sons.

It comes back<sup>3</sup> to me now that I am doing this afternoon what I did more than twenty-five years ago; I am writing an article upon the way to make a butterfly-net. For my first contribution to the

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1. 這是莎翁悲劇 *Macbeth* 裏的一段故事。一個妖神告訴 *Macbeth* 一定要 *Birnam* 地方的森林自己走到 *Dunsinane* 來，他纔會死。*Macbeth* 心裏想這是絕不會有的事，因此十分放心。他的敵人却用樹枝來縛在頭上前進，守望的人就趕緊跑去報告 *Macbeth*，說 *Bir-*

每星期只有三辨士，自然是要小心點纔行。殺蝶箱同保蝶板是非買不可的，但是撲蝶網可以用家製的。一條竿子，一串銅絲全一塊洋紗，所需要就是這麼多了。我們喜歡用綠色洋紗，因為我們覺得這大約總可以瞞得過蝴蝶；當他看網子走近時候，他會想這不過是柏喃森林自己走到丹息能來了，後面這個怪樣子的東西不過是那地的一種花叢。因此他還在那裏沾花惹草，他一生中最驚愕的時候是當這東西一變變做一個小孩同一個蝴蝶網的時候。那麼，洋紗是要用綠色的，可是竿子只須一個通常的藤杖。絕不用你們那種可收縮的魚竿——‘宜于捕‘紫皇帝’用的’。這些東西讓大富豪的兒子去買罷。

我現在忽然記起，我今天下午是做二十五年前我所做的事情；我是寫一篇文章說怎樣去做一個蝴蝶

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nam 的森林真是自己會向 Dunsinane 走來了，却不曉得已是兵臨城下了。

2. to turn out = to prove in the result 結果是
3. to come back = to return to memory 重新憶起

press was upon this subject. I sent it to the editor of some boys' paper, and his failure to print it puzzled me a good deal, since every word in it (I was sure) was correctly spelt. Of course, I see<sup>1</sup> now that you want more in an article than that. But besides being puzzled I was extremely disappointed, for I wanted badly<sup>2</sup> the money that it should have brought in. I wanted it in order to buy a butterfly-net; the stick and the copper wire and the green muslin being (in my hands, at any rate<sup>3</sup>) more suited to an article.

## THE SPIRIT OF THE DANCE

Holbrook Jackson

It is impossible to describe a great dancer or a great dance—I mean in words. It can be done in music, and Degas<sup>1</sup> and one or two others have done it in paint. More particularly is it beyond the art

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1. to see = to comprehend; know 看出, 知道
  2. to want badly = to want urgently 很紧迫地需要着
  3. at any rate = certainly 一定

網。因爲我生平的第一次投稿是關於這個題目。我把稿送到一種小孩子看的刊物的編輯去，他沒有把我登出來，使我很莫明其妙，因爲裏面每字（那時我很有把握）都是正確地拼着。自然，我現在看出你們對於一篇文章還要求其他的好處。但是在莫明其妙之外，我又是極端地失望，因爲我非常需要這稿所應當有的代價。我要用那錢來買一個做好了蝴蝶網；所謂竿子，銅絲同綠洋紗是（在我手裏，無論如何）更宜於做一篇文章的材料。

## 跳舞的精神

一位偉大的跳舞家或者一種偉大的跳舞不是能夠形容出來的——我是指藉着文字的能力。用音樂却能夠做到，台加全一兩位其他畫家曾經用圖畫來描狀

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4. Degas, Hilaire Germain Edgar (1834—1917) 法國名畫家

of letters to describe Pavlova.<sup>1</sup> There is nothing upon which words can hang themselves; she is intangible as air, as light and as wonderful. Genée, Polaire, and Isidora Duncan are also great dancers, but it is easier to capture some of their characteristics in a noose of words, because they have that something which we call individuality. They are dancers of a kind<sup>2</sup> individualists of dancing; personality dominates their art.

Pavlova is dancing incarnate; she is all the others in one; she is the very spirit of the dance, neither classical, traditional, nor modern, but all three—an ever-changing trinity of enraptured motion. She does not make you think of herself; she sets you dreaming of all the dancing that has ever been, of all the dancing that is. Whilst watching her I could not help thinking she was not merely following the rules of an art, but that she was following the rules of life. The leaves dance in the breeze, the flowers dance in the sun, the worlds dance in space, and Pavlova dancing is a part of this

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1. 當時一個極出色的舞女

2. *Of a kind* = Of some sort; not a typical or perfect specimen

過。帕甫羅發的舞態尤其是超乎文學的描寫能力之上。沒有一處是呆的，可以讓文字來抓住；她是同空氣一樣地不可捉摸的，輕飄的全奇妙的。真涅以，波勒爾全以錫多拉•當坎也都是大跳舞家，但是這還是比較容易些，用文字的活結去捉到些他們的特性，因為他們具有我們所謂個性。他們是不完全的跳舞家，跳舞中的個性主義者；個性支配着他們的藝術。

帕甫羅發是跳舞的化身；她是混衆人而爲一的；她是跳舞的真正精神，既不是有古代風的，也不是傳統的，也不是近代的，却是把三者全蘊在一身——令人狂喜的運動的一種常變不停的三位一體。她不使你想到她自己；她却叫你夢想到一切古往今來的跳舞。當看她跳舞時候，我免不了想起她不單是遵循一門藝術的定則，却是遵循着生命的定則。樹葉在和風裏跳舞着，花朵在太陽光裏跳舞着，大千世界在空間跳舞着，帕甫羅發的跳舞是這個宇宙的節奏中的一部分。

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o' the class 有幾分，非模範的

cosmic measure.

Everybody in the theatre must have felt something similar—especially when she and Michael Mordkin, her superb consort in the art, danced together the Bacchanale<sup>1</sup> of Glazounov. I imagine also those dim segments of faces in the darkened auditorium, many of them reflecting the frigid morality of English respectability, would be touched to strange emotions. Their staid owners would feel a new wakefulness, recalling as in a dream all that had ever happened to them of passion or beauty, all that might have happened to them had they followed their real desires, their sacred whims. You could indeed feel the heart of the audience in its very happiness linking itself with memory and regret, for in the very temple of delight, as Keats<sup>2</sup> knew, veiled Melancholy hath her sovran shrine.

But for myself, regret was ever tinged with a fuller joy. I felt all the laughter of the world coursing through me; I was pulled back i to a

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1. Bacchus 是古代的酒神，所以酒神舞叫做 Bacchanale

2. Keats, John (1795—1821) 英國三大浪漫詩人之一，他在 *Ode on Melancholy* 裏有二句：

戲院裏的每位觀客一定都有同這個相類的感覺——特別是當她和邁克爾·摩得金，她在藝術上的絕妙配偶，一起跳格拉尊洛夫的酒神舞。我又想在那黑暗的大廳裏的臉孔——裏面有許多臉孔反射出英國的尊嚴的，冷酷的道德——的微光部分一定染着奇怪的情感。這些臉孔的古板主人一定覺得一種新覺醒，好像在夢裏一樣回憶起他們所曾嘗過的一切熱情全美感，以及一切他曾嘗過的，若使他們一向是隨着他們真實的情感，他們神聖的怪想做去。你當真能夠覺得觀衆的心在這非常快樂時候鈎連上了回憶同悔恨，因為在欣歡的神廟裏面，像開茨所知道的，面蒙黑紗的‘愁悶之神’有她的獨立的神龕。

但是，關於我自己，悔恨老是染上了一種更圓滿的快樂。我覺得世上一切的狂笑在我熱血裏奔馳；我被帶到一個更幼稚的時期，當人們同神們是有交使的情誼時候：

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3. *Ay, in the very temple of Delight*

*Veil'd Melancholy has her sovran shrine*



younger period when men and gods were on speaking terms<sup>1</sup> with one another:

“ And as I sat, over the light blue hills  
There came a noise of revellers: the rills  
Into the wide stream came of purple hue—  
’Twas Bacchus and his crew!  
The nearest trumpet spake, and silver thrills  
From kissing cymbals<sup>2</sup> made a merry din—  
’Twas Bacchus and his kin!  
Like to a moving vintage down they came,  
Crowned with green leaves, and faces all on flame;  
All madly dancing through the pleasant valley,  
To scare thee, Melancholy!”

The swaying form of Pavlova rhymed and romped with life and joy, with love and beauty. O the wild flight across the stage, the hot pursuit, the sweet dalliance, and then the rich luxury of capture and supreme surrender! The very essence of life was there: life so full of joy that it overflowed with blissful abandonment until it sank from the only pardonable excess—excess of happiness.

She dances with soul as well as body; her beautiful slight form is but the instrument upon

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1. On Speaking terms = knowing each other 彼此認識

‘當我坐着的時候，從淺藍的小山裏  
來了一陣鬧酒的人們的聲音：小河  
也流到紫色的大江裏去——

這是酒神全他的全隊同伴！

最近的喇叭響了，刺耳的銀聲  
從兩唇相觸的鏡鉞做出一種欣歡的嘈聲——

這是酒神全他的親戚！

像會動的葡萄一樣他們來到下面，  
頂上戴着綠葉，個個紅得好似火燒；  
大家顛狂地跳舞着經過這可愛的山谷，  
爲着要把你趕去，‘愁悶之神’！

帕甫羅發搖動的身體同生命和快樂，同愛和美協  
調而亂跳。呵，那種橫過戲臺的放恣的飛奔，那種熱烈的  
追趕，那種甜蜜的調戲，然後那種擒獲同極美的降  
服的深妙意味！生命的精髓就在這裏；生命是這樣充  
滿了欣歡，簡直是泛濫着極樂的放縱，一直等到牠銷  
沉下去，由于惟一可恕的過度——幸福的過度。

她不單是身體跳舞，她的靈魂同時也在跳舞；她

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2. 鏡鉞兩片相碰作聲好像是相互接吻一樣，所以用Kissing這字

which she plays the psalm of life. And her face dances too, dances in joy and fear, in surrender, and in the rapture of accomplished passion. She is the first dancer I have seen whose face also dances. Rarely does one see such a vivid facial expression of absolute joy, never before in a dancer. Most other dancers' faces are too preoccupied with their steps. Pavlova looks as if she has no preoccupations—she just lives. For her there is neither future nor past, only the mad rhythmic present.

That really is what dancing should be. Dancing is rhythmic life. When life is most intense, when it is master of its own destiny, then it sways and rhymes and dances, it becomes lyrical. Dancing is the song of the body, the lyric of form. It bears the same relation to motion as the flower does to the plant: it is a phase of efflorescence, a sign of ripeness. William Blake<sup>1</sup> got very near the heart of this mysterious thing when he said, "Exuberance is Beauty."

People only dance when they feel the exuberance of life coursing through their veins. And there is a

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1. William Blake (1757—1827) 英國最偉大的神祕詩人

美麗苗條的身體只是個工具，在上面她奏出生命的讚美歌。她的臉孔也在跳舞，爲着欣歡，爲着害怕，爲着降服，爲着得到了滿足的熱情的狂歡而跳舞。她是我所看到的第一個臉上也能跳舞的舞女。我們很少看見一種這麼活潑的絕對快樂的臉上表情，從來沒有在一個跳舞者臉上看見。別個跳舞者的臉孔多半是太關心到他們的脚步。帕甫羅發却是滿不在乎的樣子，好像他是什麼也不關心的——她只一股活氣。對於她，可說將來全過去全化爲烏有了，只有個瘋狂的，有節奏的現在。

跳舞真真應該是這樣子。跳舞是有節奏的生命。當生命是在最緊張的時候，當生命是牠自己的命運的主人時候，牠就搖動着，協調着，跳舞着，牠變成可歌的了。跳舞是身體唱出的歌，是風姿的抒情詩。牠同運動的關係是像花同樹木的關係：牠是開花的一相，成熟的表徵。威簾·勃來克差不多達到這個神祕東西的內心，當他說，‘充溢就是美。’

當人們感覺到生命的充溢在他們血管裏奔流時

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very real link between the Danse Bacchanale<sup>1</sup> of Pavlova and Michael Mordkin and the circling scamper of the children on the village green to the delicious eternal nonsense of:

“Here we dance—Looby Loo!<sup>2</sup>  
And here we dance—Looby Light<sup>2</sup>  
Here we dance—Looby Lum!<sup>2</sup>  
All on a Saturday night!”

But the conventional measures of the modern ballroom are not dancing: they are as far removed from the spirit of dance as an orgy in a modern gin-palace is from a festival of Dionysos.<sup>3</sup> The ballroom is a fashion, like rinking, and it will go the way of all fashions. It is a kill-time for those who are too weary to live, an amusement for those who have no life to spare, for people whose vitality is exhausted or atrophied. Now and then you do see a-bit<sup>4</sup> of genuine dancing in a ballroom: two lovers are mysteriously moved by some strain in a common waltz tune, and they begin to dance. But a whisper

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1. Danse Bacchanale = bacchante dance

2. 這幾個字是沒有意思的，只是拿來湊韻腳的。

3. Dionysus 這是希臘酒神的名，同拉丁文裏的 Bacchus 是

候，他們纔跳舞。帕甫羅發同邁克爾·摩德金的酒神舞同小孩子在鄉村草地上拉着手打着圈圈的疾跑是有  
一個很真實的關係的，那時小孩子一面唱着那美妙的，永久是無意思的調子：

‘我們在這兒跳舞——樂必樂！

我們是在這兒跳舞——樂必來！

我們在這兒跳舞——樂必藍！

大家星期六晚上齊快樂！’

但是近代跳舞場裏的通常跳舞不能算是跳舞：牠們是同跳舞的精神離得很遠了，好像近代一個酒館裏的痛飲是同酒神節的意義離得很遠了。跳舞場是一個時尚，同滑冰場一樣，牠的結果也是跟一切別的時尚相同。這是那班太疲倦了不能去真真享受生活的人們的一種銷磨歲月的辦法，那班沒有豐餘的活力的人們同那班精力已經耗盡或者萎縮的人們的一種解悶的玩意兒。有時你在跳舞場裏會看到一點兒真正的跳舞：兩

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相等的。

4. *abit*=little—一點兒

immediately goes round<sup>1</sup> the room, starting from the dowagers' chairs, where elderliness is stamping on happiness, and the burst of exuberance is called improper.

Far otherwise is it, however, in the "sixpenny hops" of those who have no respectability to maintain. In the reeking atmosphere of the dancing-rooms of the East End<sup>2</sup> you will see dancing that has little art, but much life. It is gross and graceless, but it possesses what the ballroom lacks—passion, joy. I often think that our comfortable middle-class people should not attempt to dance. They no longer live: their ideals are money, appearance, prestige, and these things have nothing to do with<sup>3</sup> life. It is only those who have never had or who have long since abandoned such ideals that can dance: children, simple peasant folk, common East End Cockneys,<sup>4</sup> and the elect—those who create, those who have the exuberance which is life and beauty. But the rest are still fortunate,

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1. to go round = to pass from one person to another in a company 輾轉相傳

2. 那是倫敦下等人聚集的地方。

個愛人給普通二人旋轉舞的調子裏面的一些歌意神祕地感動着，他們真開始跳舞了。但是一種耳語立刻傳遍全房，那是從富婆的椅子發起的，她們的老邁想踐踏碎他人的幸福，就把充溢的發洩叫做不道德了。

但是那班沒有體面來維持的人們的‘六辨士跳舞’却大不同了。在伊斯特·思得那裏的跳舞場的烟霧騰騰的空氣裏，你會看到沒有什麼藝術，却有許多生氣的跳舞。那是粗鄙無文的，但是牠具有大跳舞場裏所缺乏的東西——熱情，欣歡。我常常想我們舒服的中等階級的人民不應當去嘗試跳舞。他們已經是行屍走肉了：他們的理想是錢，面子全威嚴，這些東西同生命是絲毫不相干的。只有那從來沒有過或者已經棄丟了這類理想的人們纔能跳舞：小孩子，腦筋簡單的農人，伊斯特·思得那裏的普通倫敦住民，全特別的人們——會創造的人們，具有充溢，那就生命同美，的

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3. *to have nothing to do with* = to have no connection with 毫不相關

4. *Cockney* = native of London 倫敦本地人



for just as they live by proxy, so can they dance by proxy. Pavlova and the great dancers are very kind - they will dance before them, if not exactly for them.

“I will only believe in a God who can dance,” said Nietzsche<sup>1</sup>, and those who are alive to the real issues<sup>2</sup> of life will be with him. One should dance because the soul dances. Indeed, when one thinks of it what are any real things but dances? I mean the only realities - moments of joy, acts of pleasure, deeds of kindness. Even the long silences, the deep quietness of serene souls, are dances; that is why they seem so motionless. When the top dances most perfectly it seems most still; just as the apparently still earth is dancing round itself and round the sun; just as the stars dance in the night. All art is a dance: the painter is but a ballet-master making the dance of light and colour; a poem is a dance of words; music a dance of tones. And why, therefore, should we not have gods that dance? Perhaps Pavlova and her sisters in the great art will teach

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1. Nietzsche, Friedrich Wilhelm (1844-1900) 德國大哲學家，主張超人主義，反對基督教思想。

人們。但是其餘的人們還是有幸福的，他們的生活既是別人替他們活着，所以別人也可以替他們跳舞。帕甫羅發同其他大跳舞家是很仁愛的——他們肯在他們面前跳舞，雖然不一定剛剛是爲他們而跳舞。

‘我只肯相信一個能夠跳舞的神，’尼采說着；凡是感動到生命的真正究竟的人們都會和他抱着同一的主張。我們應當跳舞，因爲我們的靈魂是跳舞着。真的，我們追思到底，除開跳舞外，世上還有什麼實在的東西？我是惟一的實在——喜歡的時候，快樂的動作，仁愛的舉動。就是那長久的靜默，清澈的心靈的深處的恬靜，也是跳舞；所以牠們纔好像是這麼不動樣子。當陀螺跳舞得最完全時候，牠好像是最靜止的；正好像分明是靜止的地球却是自轉，又繞着太陽轉；正好像星空在夜裏的跳舞一樣。一切藝術都是種跳舞；畫家不過是一位舞隊的領袖，指揮光色的跳舞；一首詩是字的跳舞；音樂是聲調的跳舞。所以，爲什麼我們不能有們會跳舞的神們？或者，帕甫

them.

But maybe they dance already, only we cannot see them. Who knows? Let us not forget that religion and dance have often gone hand in hand.<sup>1</sup> There have been many guesses at the riddle of life, and there will be many more; for mystery still lies around us and about - it lies within us and above, it throws dust in our eyes, and lays in our path barricades that seem invincible. But we shall not cease striving to peer through that veil of dust, to mount these barricades; to light the lamp of vision, after our own manner. I also shall guess. Indeed I have done so a thousand times, as which of us has not? Sometimes I fancy life is nothing after all but a glorious dance, a carnival of motion beginning in dance, continuing in dance; and when the end comes it is but a signal from the Master of the Ballet<sup>2</sup> that the dance s' all begin again, for there is no end. Yes, there can be no further doubt, the gods are always dancing and the great dancers are among the true prophets.

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1. to go hand in hand = to be closely united 不可須臾離

羅曾同她在這門偉大的藝術上的姊妹們會教導她們。

但是也許神們已經跳舞着了，只是我們不能看見。誰知道呢？讓我們別忘記了宗教同跳舞一向是常攜手在一塊兒的。對於人生的謎已經有許多的臆測了，將來還會有許多；因為神祕還是躺在我們的四旁——牠躺在我們心裏同我們上面，牠把塵土眯着我們的眼睛，在我們的路上放了好像是無法征服的障礙。但是我們不會停着不去努力從這層塵障裏看去，越過這許多障礙；按着我們自己的態度來賦燃幻想之燈。我也要來猜一下。真的，我已經猜有成千回了，我們裏面誰沒有這樣猜過？有時我想究竟說起來，生命並不是別的，只是一個光榮的跳舞，一種運動的狂歡節，開頭是跳舞，繼續下去也是跳舞；當結局到了時候，這不過是‘舞隊的領袖’的一個記號，叫我們把這跳舞重新再來開始。因為世上實在是沒有結局的。不錯，這真是不能夠再懷疑了，神們老是在跳舞着，偉大的跳舞家也可說是真正的預言者。

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2. 這是指萬世的真宰。

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