

WORLD FAMOUS FICTIONS

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THE MAN OF PROPERTY

JOHN GALSWORTHY 著

伍 光 建 選 譯

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WORLD FAMOUS PATTERNS

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THE MAN OF HOPEFULITY

BY CHRISTOPHER W.

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THE MAN OF PROPERTY

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置 產 人

The Man of Property

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置產人

作者傳略

伽爾和提是一個並世的偉大作者，生於一八六七年，在牛津大學讀書。他當律師他的外貌與心性都是一個律師。他爲人審慎，莊重，有涵養，文如其人。他對於人生的痛苦，表無限同情，頗被人世的不平所激動，他却常是鎮靜的，持平的，即使是他所最不表同情的事體或人物，他都要認真研究明白。他的感覺是精細的，他的審知是鋒利的，他的心地是高貴的，他的思想是勇敢的，他用極其明亮與勇敢的心靈解剖社會，他又是一個完備的美術家，所以能著許多極能感人，極有功於世道人心的小說。他著書的宗旨要發表情感的衝動與才智政策作對。他的提議是很積極的，往往是很大膽的，他揭露人世的疾苦，指示療治方法。他痛斥不平的法律，曾要求解放婚律的束縛。他極其反對無限制的購置田地或財產。他的英文清潔美麗，却純是本色。他寫景物與寫靈魂，簡直是一個詩人。他的傑作很多，以「符氏家乘」(The Forsyte Saga)爲最宏偉。他稱這部極大極長的小說爲「符氏英雄記」，他說英雄記三個字原是示譏刺意思。這是三篇長小說兩篇短小說構成的。若譯成中文約有五六七萬字。今所摘譯的是其中的第一篇長小說爲「置產人」(The Man of Property)。這部長著作說的是第十九世紀後半世的一個上中人家三代的事。那時候這樣人家，即是當代的主人翁，即是當代

的財閥，與坐擁田產的鄉紳打成一片，將用以保留他們的財產的全數勢力都把持在手，用他們自私自利的紀律，用他們的武力，強制愛情，美術，思想，少年，及變革。符氏家族惟利是圖，只知有市道，不知有倫紀，視娶妻如置產，父子相待如股票，兄弟之間，更無所謂手足感情。這部大書的結果就是我們現在這個推翻一切，事事都要請問的時局，產業變作人人的產業，不是一個人的產業，專務置產的人如書中的素木士（Soames）只好孤零一人站在一堆傳統的坍塌瓦礫中，變糊塗了，不知所措了。這部大著作是當代的一件美備的，發異彩的寶貝，可以代表一部小規模的通史。民國二十三年八月伍光建記。

THE MAN OF PROPERTY

PART I

CHAPTER I

"AT HOME"¹ AT OLD JOLYON'S

Those privileged to be present at a family festival of the Forsytes have seen that charming and instructive sight—an upper middle-class family in full plumage. But whosoever of these favoured persons has possessed the gift of psychological analysis (a talent without monetary value and properly ignored by the Forsytes), has witnessed a spectacle, not only delightful in itself, but illustrative² of an obscure human problem. In plainer words, he has gleaned from a gathering of this family—no branch of which had a liking for the other, between no three members of whom existed anything worthy of the name of sympathy—evidence of that mysterious concrete tenacity which renders a family so formidable a unit of society, so clear a reproduction of society in miniature.³ He has been admitted to a vision of the dim roads of social progress, has understood something of patriarchal life, of the swarmings of savage hordes, of the rise and fall of nations. He is like one who, having watched a tree grow from its planting—a paragon⁴ of tenacity, insulation, and success, amidst the deaths of a hundred other plants less fibrous, sappy, and persistent—one day will see it flourishing with bland,

¹ "at home," 擇定時日在家見客,這裏是受賀。 ² illustrative, 發明。 ³ in miniature, 小規模。 ⁴ paragon, 至美盡善的人或物。

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第一回 老佐利安受賀

符爾賽特〔Forsyte 以下或簡稱符氏，譯者注。〕氏家裏有喜慶，凡是享受特別權利，可以來賀的人們，都會看見好看的與能得教訓的景象——就是說看見一個羽毛豐滿的上中人家。但是無論那個享受這種特別利益而又有心理解剖的天才的人（這樣的天才，卻無銀錢價值，符氏們是應該忽略的，）曾眼見這一種景象，不獨景象自身是悅目的，而且可以發明一個暗晦的問題。我用淺白話說，他從這一族人的聚集（在這一族人裏頭，無論那一房都是互相反對的，在無論那三個裏頭，都無值得可以稱為表同情的）就得着一種神祕的實在團結力，這種力量使一個家族成爲社會的一個堅固單位，顯然就是一個小規模的社會的變相，這就是讓他進去看社會進步所走的暗晦的路，使他多少明白族長制的生活，野蠻部落的聚會，民族的盛衰。他就好像一個觀察過一棵樹從初種起以至長大——一棵頂好的樹，有堅忍力，能孤立，能長成，在一百棵別的不如他那樣堅實，那樣滋潤，那樣能持久的樹裏頭，獨能發育——將來有一天他就會看見這棵樹枝葉茂盛，幾乎

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full foliage, in an almost repugnant prosperity, at the summit of its efflorescence.

On June 15, late in the eighties, about four of the afternoon, the observer who chanced to be present at the house of old Jolyon Forsyte in Stanhope Gate, might have seen the highest efflorescence of the Forsytes.

This was the occasion of an "at home" to celebrate the engagement of Miss June Forsyte, old Jolyon's granddaughter, to Mr. Philip Bosinney. In the bravery¹ of light gloves, buff waistcoats, feathers and frocks, the family were present—even Aunt Ann, who now but seldom left the corner of her brother Timothy's green drawing-room, where, under the ægis of a plume of dyed pampas grass in a light blue vase, she sat all day reading and knitting, surrounded by the effigies of three generations of Forsytes. Even Aunt Ann was there; her inflexible back, and the dignity of her calm old face personifying the rigid possessiveness² of the family idea.

When a Forsyte was engaged, married, or born, the Forsytes were present; when a Forsyte died—but no Forsyte had as yet died; they did not die; death being contrary to their principles, they took precautions against it, the instinctive precautions of highly vitalized persons who resent encroachments on their property.

About the Forsytes mingling that day with the crowd of other guests, there was a more than ordinarily groomed look, an alert, inquisitive assurance, a brilliant respectability, as though they were attired in defiance of something. The habitual sniff³ on the face of Soames Forsyte had spread through their ranks; they were on their guard.

¹bravery, 鮮豔衣服. ²possessiveness, 貪得性. ³sniff, 嗅鼻子(看不起人的神氣).

令人討厭那樣發達，開花開到極燦爛。

在一千八百八十六七年間六月十五日，約在下午四點鐘，一個碰巧在住在司但賀門(Stanhope Gate)大街老佐利安(Jolyon)符爾賽特家裏的人，就可以看見符氏發展到了極點。

今天是在家款待來賓慶賀符氏的吉唔安(June)小姐與腓烈葆辛尼(Bosinney)定婚，她是老佐利安的孫女。族中人都在這裏，戴的是黃色手套，穿的是淺黃色的背心，頭上有烏羽，穿寬大外衣，顏色都是很鮮豔的——連安(Ann)姑母也到了，她現在很少離開她兄弟提摩太(Timothy)的綠色客廳，她在一個淡藍色花瓶插了一枝染色的南美洲草的保護之下，終日坐在那裏看書與編織，有符氏三代的肖像圍繞她。連安姑母也來了；她的挺得直直的背，與她的冷靜老臉的莊嚴，代表家族主義的牢不可破的貪得性格。〔全書以貪得無厭作柱子譯者注。〕

無論什麼時候只要符氏有一個人定婚，結婚，或生兒女，符氏一族的人都到齊；當符氏有一個人死的時候——但是符氏還未曾有人死；他們不會死；死是同他們的宗旨相反的，他們很小心防死，這是極有精力的人們的本能的防範，他們反對侵犯他們的財產。〔這是說他視性命如財產。譯者注。〕

今天符氏的族人同成羣的他姓客人混在一起，其中有一種異常的打扮齊整的神色，一種伶俐，專好打聽的，果於自信，一種光鮮的要人致敬的態度，他們打扮起來，好像是預備要同什麼人挑戰的。素木士〔Soames 本書以這個人作樞紐譯者注。〕臉上所常帶着的看不起人的神氣蔓延到人人臉上；他們都在那裏預防。

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The subconscious offensiveness of their attitude has constituted old Jolyon's "at home" the psychological moment¹ of the family history, made it the prelude of their drama.

The Forsytes were resentful of something, not individually, but as a family; this resentment expressed itself in an added perfection of raiment, an exuberance of family cordiality, an exaggeration of family importance, and—the sniff. Danger—so indispensable² in bringing out the fundamental quality of any society, group, or individual—was what the Forsytes scented; the premonition of danger put a burnish on their armour. For the first time, as a family, they appeared to have an instinct of being in contact with some strange and unsafe thing.

Over against the piano a man of bulk and stature was wearing two waistcoats on his wide chest, two waistcoats and a ruby pin, instead of the single satin waistcoat and diamond pin of more usual occasions, and his shaven, square, old face, the colour of pale leather, with pale eyes, had its most dignified look, above his satin stock. This was Swithin Forsyte. Close to the window, where he could get more than his fair share of fresh air, the other twin, James—the fat and the lean of it, old Jolyon called these brothers—like the bulky Swithin, over six feet in height, but very lean, as though destined from his birth to strike a balance and maintain an average, brooded over the scene with his permanent stoop; his gray eyes had an air of fixed absorption in some secret worry, broken at intervals by a rapid, shifting scrutiny of surrounding facts; his cheeks, thinned by two parallel folds, and a long, clean-shaven upper lip, were

¹ psychological moment, 最要緊的時刻。 ² indispensable, 必不可少的; 非此不定的。

他們的態度的下知覺的挑戰神氣，把今天老佐利安的見容受賀。造成他們家族歷史的最要緊的時刻，使今天造成他們的戲劇的介紹。

符氏的族人們不是個人反對是一族反對一件事；他們用加倍穿得整齊，很熱鬧的和氣，太過看重家族，及一看不起人的神氣——發表他們的反對。符氏覺得有危險——要發表無論任何社會人羣，或個人的基本屬性，必得遇着危險，這是必不可少的；因為預防危險，就要磨礪以須。以全族計，他們這是第一次外現其為有一種本能，曉得是與一件外路的，及不妥的事物相接觸。

有一個高大的人靠住鋼琴，穿了兩件背心，兩件背心一枝紅寶石的針，並不是如尋常打扮穿一件緞背心一枝金剛鑽的針，他的老臉是四方的，剃得光光的，顏色像淡色的牛皮，兩隻淡白色的眼，緞子的領帶，神色是最莊嚴的。這個就是符斯維丁(Swithin)詹木士(James)，這是雙生兄弟的那一個，站近窗口，要比人多吸空氣——老佐利安稱這兩個雙生兄弟做肥的及瘦的——他與碩大的斯維丁同是六尺多高，不過他很瘦，好像注定他生下來是個瘦子要與胖子扯平以維持折中的重量，他永遠駝着背，現時站在那裏看熱鬧；他的灰色眼有一種堅定深念的神色，深念着祕密的麻煩事，有時他匆匆的改變眼色細看四圍的事實，才暫時不深念；他的兩顴，瘦到成了兩條平行的摺紋，他的上唇是長而剃光的，圍着上唇有許多長鬚。他

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framed within Dundreary whiskers. In his hands he turned and turned a piece of china. Not far off, listening to a lady in brown, his only son Soames, pale and well-shaved, dark-haired, rather bald, had poked his chin up sideways, carrying his nose with that aforesaid appearance of "sniff," as though despising an egg which he knew he could not digest. Behind him his cousin, the tall George, son of the fifth Forsyte, Roger, had a Quilpish¹ look on his fleshy face, pondering one of his sardonic jests.

Something inherent to the occasion had affected them all.

Seated in a row close to one another were three ladies—Aunts Ann, Hester (the two Forsyte maids), and Juley (short of Julia), who not in first youth had so far forgotten herself as to marry Septimus Small, a man of poor constitution. She had survived him for many years. With her elder and younger sister she lived now in the house of Timothy, her sixth and youngest brother, on the Bayswater Road. Each of these ladies held fans in their hands, and each with some touch of colour, some emphatic² feather or brooch, testified to the solemnity of the opportunity.

In the centre of the room, under the chandelier, as became a host, stood the head of the family, old Jolyon himself. Eighty years of age, with his fine, white hair, his dome-like forehead, his little, dark gray eyes, and an immense white moustache, which drooped and spread below the level of his strong jaw, he had a patriarchal look, and in spite of lean cheeks and hollows at his temples, seemed master of perennial youth. He held himself extremely upright, and his shrewd, steady eyes had lost none of their clear shining. Thus he gave an impression of superiority to the doubts and dislikes

¹ Quilpish, 兇險奸詐. ² emphatic, 露目.

的兩手轉動一件瓷器，轉了又轉。他的獨一兒子素木士與他相離不遠，聽一個穿棕色衣服的女人說話；素木士臉色淡白，剃得很光，頭髮是黑的，頭略禿了，舉起他的下頷在一邊，他的鼻子帶着上文所說的看不起人的神氣，好像他看不起一隻他明曉得他不能消化的雞蛋。站在他背後的是他的堂兄弟佐治(George)，這是符氏第五房羅哲爾(Roger)的兒子，他的多肉的臉，帶着一種兇險奸詐神氣，在那裏想他的一句傷害人的開頑笑的話。

這次事體所本有的某種情形，會潛移這幾個人的心境。

有三個女人靠近坐在一排——就是安姑母，亥斯特(Hester)姑母(這是兩個不嫁的符氏姊妹)，與佐利(Juley)姑母，她當並非是盛年的時候，忘記了自己，嫁了西普提木司摩爾，這個人身體是很孱弱的。她的丈夫死了許多年了。她同她姊姊和妹妹現時住在她們的第六的即是最小的兄弟提摩太的貝士滑突街的宅子裏。每個女人都手執一扇，臉上都略抹胭脂，或戴很露目的烏羽或胸針，表示這次是莊嚴的大典。

在房的中間，站在大燈底下的，這是主人所應站的地方，就是族長，就是老佐利安本人。他今年八十歲啦，滿頭細白髮，額如圓頂，兩隻小的黑灰色眼，一部大白鬚，從堅實的頷骨垂下分布，他有一個族長的神氣，他的臉，雖然瘦，他的太陽雖然空了，好像是長春不老的。他站得極其挺直的，他的精明鎮靜，眼還是有清光的。他就是這樣令人得了一種印像，以為他高出於渺小人物的懷疑與喜怒

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of smaller men. Having had his own way for innumerable years, he had earned a prescriptive right to it. It would never have occurred to old Jolyon that it was necessary to wear a look of doubt or of defiance.

Between him and the four other brothers who were present, James, Swithin, Nicholas, and Roger, there was much difference, much similarity. In turn, each of these four brothers was very different from the other, yet they, too, were alike.

Through the varying features and expression of those five faces could be marked a certain steadfastness of chin, underlying surface distinctions, marking a racial stamp, too prehistoric¹ to trace, too remote and permanent to discuss—the very hall-mark and guarantee of the family fortunes.

Among the younger generation, in the tall, bull-like George, in pallid strenuous Archibald, in young Nicholas with his sweet and tentative obstinacy, in the grave and foppishly determined Eustace, there was this same stamp—less meaningful perhaps, but unmistakable—a sign of something ineradicable in the family soul.

At one time or another during the afternoon, all these faces, so dissimilar and so alike, had worn an expression of distrust, the object of which was undoubtedly the man whose acquaintance they were thus assembled to make.

Philip Bosinney was known to be a young man without fortune, but Forsyte girls had become engaged to such before, and had actually married them. It was not altogether for this reason, therefore, that the minds of the Forsytes misgave them. They could not have explained the origin of a misgiving obscured by the mist of family gossip.

¹ prehistoric, 時代荒遠.

之上。他這幾十年來都是獨斷獨行的，他就贏得這樣獨斷獨行的優先權利。他絕不會想到他要帶着一種懷疑或挑戰的神色。

他是居長，以次就是詹木士，斯維丁，尼古刺，羅哲爾四個兄弟，他與他們很不同，卻有相同的地方。這四個兄弟也是各與各不同，卻也有很相同的地方。

這五個人的面目與神氣是各有不同的，我們卻能夠看出他們的下頷都有一定的堅決，在表面的不同之下有這樣相同的地方，標示一個種族的特色，是從荒古時代傳下來的，年代太遠，太過永久不變，我們難以討論了——這是家族盛衰的自身的記號與保證。

在小一輩裏頭有身高而似牡牛的佐治，有臉色灰白而勤勞的亞開坡 (Archibald)，有和藹而帶着執拗趨勢的小尼古刺，有外嚴肅而內輕佻的攸斯提 (Eustace)，他們全有同樣的印記——也許不甚表示什麼意義，卻是不能錯認的——這是這個家族的靈魂的一種不能磨滅的東西的記號。

當天的下午有過一會子，全數這樣很不相同卻很有相同地方的面孔，都曾發表懷疑不信的神色，他們所不相信的人誠然無疑就是今日他們聚集在一堂要認識的人。

人們都曉得腓烈傑辛尼是一個無錢的少年，但符氏的小姐們從前會同這樣窮人訂婚，還有居然同窮人結婚的。所以符氏們並不完全因為這個理由，心裏不相信他。這一族人的談短論長，變成一層濃霧，他們不相信的原由，被其所遮蔽，所以他們解不能說。有人說，他曾專誠盡禮

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A story was undoubtedly told that he had paid his duty call to Aunts Ann, Juley, and Hester, in a soft gray hat—a soft gray hat, not even a new one—a dusty thing with a shapeless crown. “So extraordinary, my dear—so odd!” Aunt Hester, passing through the little, dark hall (she was rather short-sighted), had tried to “shoo” it off a chair, taking it for a strange, disreputable cat—Tommy had such disgraceful friends! She was disturbed when it did not move.

Like an artist for ever seeking to discover the significant trifle which embodies the whole character of a scene, or place, or person, so those unconscious artists—the Forsytes—had fastened by intuition on this hat; it was their significant trifle, the detail in which was embedded the meaning of the whole matter; for each had asked himself: “Come, now, should *I* have paid that visit in that hat?” and each had answered “No!” and some, with more imagination than others, had added: “It would never have come into my head!”

George, on hearing the story, grinned. The hat had obviously been worn as a practical joke! He himself was a connoisseur of such.

“Very haughty!” he said, “the wild Buccaneer!”

And this *mot*, “the Buccaneer,” was bandied from mouth to mouth, till it became the favourite mode of alluding to Bosinney.

Her aunts reproached June afterwards about the hat.

“We don’t think you ought to let him, dear!” they had said.

June had answered in her imperious brisk way, like the little embodiment of will she was:

“Oh! what does it matter? Phil never knows what he’s got on!”