

WORLD FAMOUS FICTIONS

589

阿 當 貝 特  
ADAM BEDE

GEORGE ELIOT 著

伍 光 建 選 譯

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阿 當 貝 特

A d a m B e d e

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# 阿當貝特

## 作者傳略

作者的名姓是瑪理安伊文斯(Mary Ann Evans),佐治愛略脫(George Eliot)是假名姓。她是一八一九至一八八〇年間人。她生於英國的中原。她的父親是個木匠及營造人,很有辦事才幹。他是個保守派,他的宗教見解和政治見解是很謹嚴的。她的母親生於中等人家,是個聰明女人。作者的心中有她父母的很深印像。她所受的教育在當時算是很好的,卻不算是最高等的,她卻很有機會讀書及反省。她很得益於布累斯(Brays)一家人,與一個哲學家留埃斯(G. H. Lewes),這個人是英文及德文的文學家,又是批判家,由是她的宗教見解及人生見解擴充許多。她最初在報館撰文,同時兼譯德文著作。一八五八年她的傑作阿當貝特出版,立享大名,銷路極暢,她先後得了一千二百鎊。有人恭維她這部書,說自從莎士比亞以來,以這部小說為最好。此外她尚有幾部名作。她的文章有諧趣,她寫風景風俗寫得最翔實。她的文字淺白清潔,自從哥德士米特(Goldsmith)以來,以她的文字為最清潔。她又是心理派小說家的先導,她的心理是非常的準確,有兩個最

偉大的心理派小說家詹木斯(Henry James)及佐治梅列笛斯(George Meredith)傳她的衣鉢。她貌寢不像女人；斯賓塞爾(Herbert Spencer)曾想娶她，因嫌他貌醜，不曾提婚。那個批判家留埃斯反不重美貌，與她同居。他死於一八七八年，其後她嫁與克洛斯(Cross)，嫁後不久就死了。  
民國二十二年癸酉處暑日伍光建記

# ADAM BEDE

## CHAPTER VI

### THE HALL FARM

The history of the house is plain now. It was once the residence of a country squire, whose family, probably dwindling down to mere spinsterhood, got merged in<sup>1</sup> the more territorial name of Donnithorne. It was once the Hall; it is now the Hall Farm. Like the life in some coast-town that was once a watering-place, and is now a port, where the genteel streets are silent and grass-grown, and the docks and warehouses busy and resonant, the life at the Hall<sup>2</sup> has changed its focus, and no longer radiates from the parlour, but from the kitchen and the farmyard.

Plenty of life therel though this is the drowsiest<sup>3</sup> time of the year, just before hay-harvest; and it is the drowsiest time of the day too, for it is close upon three by the sun, and it is half-past three by Mrs. Poyser's handsome eight-day clock. But there is always a stronger sense of life when the sun is brilliant after rain; and now he is pouring down his beams, and making sparkles among the wet straw, and lighting up every patch of vivid green moss on the red tiles of the cowshed, and turning even the muddy water that is hurrying along the channel to the drain into a mirror for the yellow-billed ducks, who are seizing the

<sup>1</sup>merged in 失了本來面目;混入其他。 <sup>2</sup>Hall 地主的第宅。  
<sup>3</sup>drowsiest 最無精神;最冷靜。

# 阿當貝特

## 第六回 荷爾田舍

據現在看來，這所田舍的歷史是顯明的了。有過一度是一個鄉紳的住宅，很許是這一家人的人口慢慢減少了，只剩了一個不出閣的閨女，就失了本來的名稱，與唐尼托安（Donnithorne）地名，混而爲一。從前有過一度，是地主的第宅，現在是荷爾（譯義是地主第宅，譯音作荷爾——譯者注）田舍。這就同一個海邊市鎮的生活一樣，從前有過一度原是海濱避暑地方，現在變作一個通商海口，從前鄉紳們所住的大街，現作變作寂靜無聲，街上長草，船廠及棧房卻變作熱鬧，第宅的生活改變了中心點（原文作焦點——譯者注），光線不從客廳射出，卻從廚房及田場射出。

生活是忙得很啦！現在卻是最冷清的時候，正在割馬草之前；又是一天裏頭最冷清的時候，看太陽的所在，是快到三點鐘了，看裴沙爾太太（Mrs. Poyser 據說作者描寫裴沙爾太太，就是描寫她自己的母親；有許多批評家說這部小說以她爲主要人物，說得她諧趣百出。——譯者注）的好看的走八天的鐘，卻是三點半鐘了。但是在雨後太陽很光的時候，人們常覺得更活潑，現在太陽如同倒水一般倒下光線來，沾了水的乾草上有許多發亮的水點，又照着牛棚上的紅瓦所生的一片片的很光的綠苔，還把在漏槽上流得很快流入溝裏的濁水，變作一片明鏡，黃嘴鴨子趁着這個機會，盡其所能，深入溝中喝水（善於寫景

opportunity of getting a drink with as much body in it as possible. There is quite a concert of noises; the great bull-dog, chained against the stables, is thrown into furious exasperation by the unwary approach of a cock too near the mouth of his kennel, and sends forth a thundering bark, which is answered by two fox-hounds shut up in the opposite cow-house; the old top knotted hens, scratching with their chicks among the straw, set up a sympathetic croaking as the discomfited cock joins them; a sow with her brood, all very muddy as to the legs, and curled as to the tail, throws in some deep staccato<sup>1</sup> notes; our friends the calves are bleating from the home croft; and, under all, a fine ear discerns<sup>2</sup> the continuous hum of human voices.

For the great barn-doors are thrown wide open, and men are busy there mending the harness, under the superintendence of Mr. Goby the "whittaw,"<sup>3</sup> otherwise saddler, who entertains them with the latest Treddleston gossip.<sup>4</sup> It is certainly rather an unfortunate day that Alick, the shepherd, has chosen for having the whittaws, since the morning turned out so wet; and Mrs. Poyser has spoken her mind<sup>5</sup> pretty strongly as to the dirt which the extra number of men's shoes brought into the house at dinner-time. Indeed, she has not yet recovered her equanimity<sup>6</sup> on the subject, though it is now nearly three hours since dinner, and the house-floor is perfectly clean again; as clean as everything else in that wonderful house-place, where the only chance of collecting a few grains of dust would be to climb on the salt-coffer, and put your finger

<sup>1</sup> staccato 音與音相離得很陡。 <sup>2</sup> discerns 窺見,這裏作聽見。  
<sup>3</sup> whittaw 製鞍人。 <sup>4</sup> gossip 街談巷語;新聞。 <sup>5</sup> speak her mind  
說坦白話;不說客氣話。 <sup>6</sup> equanimity 鎮靜;安帖。

——譯者注)。這裏很有會唱的聲音；鎖在馬棧的大狗，看見一隻公雞忘其所以的走近狗屋的口，就發狂的大怒，發出一片如雷鳴的吠聲，有兩隻獵狗被關在對面的牛棚裏，也在那裏叫，同大狗唱和；有幾隻結頂的老母雞，帶着幾隻小雞在乾草上扒取食料，當那隻無法可想，或不得逞志的公雞走來的時候，那幾隻母雞也鬧鬧鬧的叫，以表同情；有一頭母豬領着好幾隻小豬，腳上全是泥，小尾巴是捲曲的，叫喊的聲音深而陡，也要湊趣；我們的朋友們，就是說小牛們，在小農場叫；耳聰的人在這種種聲音之下，還聽得見接連不斷哄哄的人聲。

因為糧倉的門大開，有幾個人，在製鞍人哥比(Goby)的監督之下，在那裏忙於修補鞍子等物，他是從提拉爾斯屯(Treddleston)來的，說那裏最新的新聞，給他們聽。牧人阿立克(Alick)選擇今天叫修鞍子的人們來，選得不好，因為早上下過大雨；當吃飯的時候，有額外許多人的泥鞋走入屋子，地方弄得很腌臢，裴沙爾太太很生氣，說了許多責難的話。現在是吃飯之後三點鐘，地板是擦得很乾淨的了，她還是不安帖，這所奇異的房舍是很乾淨的，地板的乾淨與在屋內的其他東西的乾淨一樣，只有一處有惟一的機會聚着幾顆塵土，你試爬上鹽箱，用手指摸摸



on the high mantel-shelf on which the glittering brass candlesticks are enjoying their summer sinecure;<sup>1</sup> for at this time of year, of course, every one goes to bed while it is yet light, or at least light enough to discern the outline of objects after you have bruised your shins against them. Surely nowhere else could an oak clock-case and an oak table have got to such a polish by the hand: genuine "elbow polish," as Mrs. Poyser called it, for she thanked God she never had any of your varnish rubbish in her house. Hotty Sorrel often took the opportunity, when her aunt's back was turned, of looking at the pleasing reflection of herself in those polished surfaces, for the oak table was usually turned up like a screen, and was more for ornament than for use; and she could see herself sometimes in the great round pewter dishes that were ranged on the shelves above the long deal dinner table, or in the hobs of the grate, which always shone like jasper.

Everything was looking at its brightest at this moment, for the sun shone right on the pewter dishes, and from their reflecting pleasant jets of light were thrown on mellow<sup>2</sup> oak and bright brass;—and on a still pleasanter object than these; for some of the rays fell on Dinah's finely-moulded cheek, and lit up her pale red hair to auburn, as she bent over the heavy household linen which she was mending for her aunt. No scene could have been more peaceful, if Mrs. Poyser, who was ironing a few things that still remained from the Monday's wash, had not been making a frequent clinking with her iron, and moving to and fro whenever she wanted it to cool; carrying the keen glance of her blue-grey eye from the kitchen to the dairy,

<sup>1</sup> sinecure 尸位素餐的事。 <sup>2</sup> mellow 如陳酒那樣純，這裏解作磨熟了。

火爐上的高架，架上有銅爐臺，現時無事可做，在那裏歇夏呢；因為到了這個時候，人人都自然是天還未黑就睡覺，不然至少也微微還有點亮光，足夠使你在物件上碰損你的脛骨之後，看見物件的外廓。無論在其他那裏地方，都不能有用手擦得那樣光滑的一個橡木鐘盒及一張橡木桌子（據說作者雖是個文學家，難得她好理家務，頗有母風。——譯者注）：裴沙爾太太稱為真是『用手磨光的』，因為她謝過上帝，她的家裏絕無油漆過的東西。亥提素理爾（Hetty Sorrel 她是馬丁裴沙爾的外甥女，年十七歲，也是本小說的一個主要人物——譯者注）只要她的舅母掉過臉去，就把光滑的臉面當鏡子，看看她自己的令人歡喜的影子，因為橡木桌面居多都是豎起來，如同一座圓屏，用作裝飾品的時候多，用作應用品的時候少；她還能夠在大而圓的白臘盤子面上看她自己，這些盤子是擺在長的杉木飯桌上的架子上，不然就是擺在壁爐上的鐵檻上，擦到光亮，如同一塊碧玉。

這個時候，無一樣東西不是極其光亮的，因為陽光正照在白臘的盤子上，反射的悅人的一片一片的光，照在磨熟的橡木及發光的銅活上；——還照在比這些東西還要可愛的人臉上，因為有幾條光線落在狄娜（Dinah 是裴沙爾太太的外甥女，亦是本書的主要人物，她善於講經，是美以美教會中人——譯者注）的模範得很好的兩頰上，照着她的淡紅頭髮變作金黃色，因為她這時候垂頭在一塊厚的家用的細布上，她在那裏替她的姨母補綻。假使不是裴沙爾太太在那裏熨星期一所洗過的餘下來熨的東西，往往碰得熨斗響，當她要熨斗冷的時候，往來搖動，再沒有別的情景能夠比這時候的情景更平靜；她有時用她的藍而灰的眼睛從廚房看到牛奶房，亥提那時候正在那裏弄

where Hetty was making up the butter, and from the dairy to the back-kitchen, where Nancy was taking the pies out of the oven. Do not suppose, however, that Mrs. Poyser was elderly or shrewish in her appearance; she was a good-looking woman, not more than eight-and-thirty, of fair complexion and sandy hair, well-shapen, light-footed: the most conspicuous article in her attire was an ample checkered linen apron, which almost covered her skirt; and nothing could be plainer or less noticeable than her cap and gown, for there was no weakness of which she was less tolerant than feminine vanity, and the preference of ornament to utility. The family likeness between her and her niece Dinah Morris, with the contrast between her keenness and Dinah's seraphic gentleness of expression, might have served a painter as an excellent suggestion for a Martha and Mary. Their eyes were just of the same colour, but a striking test of the difference in their operation was seen in the demeanour of Trip, the black-and-tan terrier, whenever that much-suspected dog unwarily exposed himself to the freezing arctic ray of Mrs. Poyser's glance. Her tongue was not less keen than her eye, and, whenever a damsel came within earshot, seemed to take up an unfinished lecture, as a barrel-organ takes up a tune, precisely at the point where it had left off.

The fact that it was churning-day was another reason why it was inconvenient to have the whittaws, and why, consequently, Mrs. Poyser should scold Molly the housemaid with unusual severity. To all appearance Molly had got through her after-dinner work in an exemplary<sup>1</sup> manner, had "cleaned herself" with great despatch, and

<sup>1</sup>exemplary 可以作表率。

奶油，她又從牛奶房看到後廚房，南塞(Nancy)正在那裏從廚爐裏取出糕餅來。讀者勿猜裴沙爾太太是個年紀大的人，或好罵人的；她是個好看的女人，不過三十八歲，臉白髮黃，身材好，脚步輕：她所穿的衣服以一件棋子細布的寬帷身爲最顯著，這件東西幾乎遮住她的裙腳；她的帽子及長衣是不能更樸素及更不惹人注意的了，因爲她所最不能容忍的就是婦女們好裝飾，及婦女們只喜歡好看，不講究用處。她的臉與她的外甥女狄娜馬立斯(Morris)的臉相同，看出是一家人的臉，不過也有不同的地方，裴沙爾太太的神色是很精明的，狄娜的神色是最高等的安琪兒的溫柔，這是最好的題目可以啓迪一個畫師畫一個馬大(Martha)及一個瑪理(Mary)。(一個是好做事的，一個是好沉思的，參觀新約路加 10:40 及約翰 11:1,5——譯者注)她們兩個人的眼睛顏色是一樣的，但是作用各有不同，其不同的一種驚人的試驗在乎玳瑁狗特立普(Trip)的態度，無論什麼時候只要這隻飽受嫌疑的狗自不小心，被裴沙爾太太的如同北冰洋那麼冷的凍死人的眼光一看，你看那條狗的態度，就曉她的眼色。她的舌也有她的眼那麼鋒利，無論什麼時候，一個少年女子走到能夠聽見這個太太說話的地方，就好像受她的一種還未說完的教訓，有如一座手搖的風琴接着搖一個腔調一般，恰好在方才離開的點接上。

又因當日是搖奶油的日子，這又是一個理由，爲什麼不便喊修鞍子的人們來，爲什麼裴沙爾太太非常嚴厲的責罵女僕摩理(Molly)。從外表看來，摩理把飯後的雜事全作完了，作得很好很可以當表率，又很快的把自己打扮得很乾淨，現在進來，低聲下氣的問，是不是該去坐下紡

now came to ask, submissively, if she should sit down to her spinning till milking-time. But this blameless conduct, according to Mrs. Poyser, shrouded a secret indulgence of unbecoming wishes, which she now dragged forth and held up to Molly's view with cutting eloquence.

"Spinning, indeed! It isn't spinning as you'd be at, I'll be bound, and let you have your own way. I never knew your equals for gallowsness.<sup>1</sup> To think of a gell o' your age wanting to go and sit with half-a-dozen men! I'd ha' been ashamed to let the words pass over my lips if I'd been you. And you, as have been here ever since last Michaelmas, and I hired you at Treddles' on statitts,<sup>2</sup> without a bit o' character—as I say, you might be grateful to be hired in that way to a respectable place; and you knew no more o' what belongs to work when you come here than the mawkin<sup>3</sup> i' the field. As poor a two-fisted thing as ever I saw, you know you was. Who taught you to scrub a floor, I should like to know? Why, you'd leave the dirt in heaps i' the corners—anybody 'ud think you'd never been brought up among Christians. And as for spinning, why, you've wasted as much as your wage 'i the flax you've spoiled learning to spin. And you've a right to feel that, and not to go about as gaping and as thoughtless as if you was beholding to nobody. Comb the wool for the whittaws, indeed! That's what you'd like to be doing, is it? That's the way with you—that's the road you'd all like to go, headlongs to ruin. You're never easy till you've got some sweetheart as is as big a fool as yourself; you think you'll be finely off when you're married, I daresay, and have got a three-legged stool to sit on,

<sup>1</sup>gallowsness 有被絞的資格; 可以配絞. <sup>2</sup>on statitts 似是說 on statutes 立合同; 立契約. <sup>3</sup>mawkin 卽 malkin 草絮的假女人, 用以嚇鳥.

紗，紡到擠牛奶的時候。但是從裴沙爾太太的眼睛看來，這樣的無可責備的行爲，包藏着一種祕密的縱任不應該存的想望，她於是用傷人的辭令都拖出來，給摩理看看。

裴沙爾太太說道，『真是紡紗嗎！我很曉得你的意思並不是要紡紗，你要自己喜歡做什麼就做什麼。我向未見過如你這樣配問綃的女人。你這樣年輕的女子單喜歡同六七个男人坐在一起！假使我是你，我若讓那些說話從我口中出來，我是會覺得難爲情的。我在提拉特斯 (Treddles) 的地方，並無保單就立雇約用你，你自從前一個秋祭節起，你就到我這裏來，以至如今——如我所說，你被一個體面人家這樣所雇用，你該感謝；你來的時候，你並不曉得作事，如同田上嚇鳥的布紮的假女人一樣。我向來未見過這樣不中用的有兩手的人，你也曉得你自己無用。我卻要曉得，誰教你磨刷地板？我若不教你，你就會把垃圾堆在四角裏——無論什麼人都會猜着，你不是在基督教人羣裏頭養大的。說到紡紗，當你學紡紗的時候，你所賺的工錢只抵得過你所糟塌的麻。你該曉得你是這樣，你就不該只是走來走去，張着大嘴打呵欠，又毫無思想的，好像是不感謝人的。你想替補鞍子的人理羊毛呀！你喜歡做這樣的事，是不是？這是你的路數——你喜歡走這條路，你要一直走到毀了你自己爲止。你要找着一個同你自己一樣的大傻子做愛人，你才得安心。我敢說，你以爲你嫁了人就過好日子，那時候你只有一把三腳凳子坐坐，蓋身的毯

and never a blanket to cover you, and a bit o' oat-cake for your dinner, as three children are a-snatching at."

"I'm sure I donna want t' go wi' the whittaws," said Molly, whimpering, and quite overcome by this Dantean picture<sup>1</sup> of her future, "on'y we allays used to comb the wool for 'n at Mester Ottley's; an' so I just axed ye. I donna want to set eyes on the whittaws again; I wish I may never stir if I do."

"Mr. Ottley's, indeed! It's fine talking o' what you did at Mr. Ottley's. Your missis there might like her floors dirted wi' whittaws for what I know. There's no knowing what people *wonna*<sup>2</sup> like—such ways as I've heard of! I never had a gell come into my house as seemed to know what cleaning was; I think people live like pigs, for my part. And as to that Betty as was dairymaid at Trent's before she come to me, she'd ha' left the cheeses without turning from week's end to weeks' end, and the dairy thralls, I might ha' wrote my name on 'em, when I come down-stairs after my illness, as the doctor said it was inflammation—it was a mercy I got well of it. And to think o' your knowing no better, Molly, and been here a-going i' nine months, and not for want o' talking to, neither—and what are you stanning there for, like a jack as is run down, instead o' getting your wheel out? You're a rare un for sitting down to your work a little while after it's time to put by." . . .

## CHAPTER VII

### THE DAIRY

Hetty blushed a deep rose-colour when Captain Donni-thorne entered the dairy and spoke to her; but it was not

<sup>1</sup> Dantean picture 義大利詩人 Dante 所撰的三篇長歌, 其中有一篇說的是地獄. <sup>2</sup> *wonna* 即 would not.

子一塊也沒有，只有一片大麥餅當飯吃，還有三個孩子同你搶。」

摩理很被她的女主人所描寫她將來所過的地獄生活的情狀所嚇倒，一面涕泣，一面說道『我很曉得我不願意同補鞍子的人們在一起，不過當我在倭特利 (Ottley) 先生家裏的時候，我們常替修鞍匠理羊毛；所以我才問你。我不要再看見他們；我若再看他們，我永遠不動。』

裴沙爾太太說道，『你說倭特利家裏！你在他家所作的事才好聽呢。我那裏曉得，也許你的舊主人願意馬鞍匠弄壞她的地板。我們那裏曉得人們不喜歡什麼——我曾聽說過他們的路數！我雇用的女孩子多啦，卻並無一個曉得怎樣打掃乾淨的；據我看來，有許多人過的是豬的生活。貝提 (Betty) 在特倫特 (Trent) 家裏的時候，原是伺候牛奶房的，她到了我這裏的時候，接連幾個星期不搖動乳腐；我害了一場病，醫師說是發炎，幸虧我的病好了，等到我病好下樓的時候，我可以在牛奶房的僕役人們身上寫我的名字。摩理，你到我這裏有九個月了，還是不曉得，況且我並不是不會同你說過——你為什麼站在這裏不動，好像轉動燒肉鐵叉的機器走完了的一般，為什麼不去把紡輪拿出來？你是個怪物，應該把所作的活放在一邊的時候，你還要坐在那裏再作一會。』……

### 第七回 牛奶房

〔小房東唐尼托安名亞搭爾 (Arthur)，是個陸軍營官，他來探望裴沙爾太太，要看她的牛奶房，亞搭爾先行，裴太太在後，這個少年就是在這裏初次看見美貌的亥提——譯者註〕

當營官唐尼托安進來牛奶房，同亥提說話的時候，亥提臉上發紅，作深紅玫瑰色；卻並不是一種覺得難過的畏



at all a distressed blush, for it was inwreathed with smiles and dimples, and with sparkles from under long curled dark eye-lashes; and while her aunt was discoursing to him about the limited amount of milk that was to be spared for butter and cheese so long as the calves were not all weaned, and a large quantity but inferior quality of milk yielded by the short-horn, which had been bought on experiment, together with other matters which must be interesting to a young gentleman who would one day be a landlord, Hetty tossed and patted her pound of butter with quite a self-possessed, coquettish air, slyly conscious that no turn of her head was lost.

There are various orders of beauty, causing men to make fools of themselves in various styles, from the desperate to the sheepish; but there is one order of beauty which seems made to turn the heads not only of men but of all intelligent mammals, even of women. It is beauty like that of kittens, or very small downy ducks making gentle rippling noises with their soft bills, or babies just beginning to toddle and to engage in conscious mischief—a beauty with which you can never be angry, but that you feel ready to crush for inability to comprehend the state of mind into which it throws you. Hetty Sorrel's was that sort of beauty. Her aunt, Mrs. Poyser, who professed to despise all personal attractions, and intended to be the severest of mentors, continually gazed at Hetty's charms by the sly, fascinated in spite of herself;<sup>1</sup> and after administering such a scolding as naturally flowed from her anxiety to do well by her husband's niece—who had no mother of her own to scold her, poor thing!—she would

<sup>1</sup> in spite of herself 她自己不由自主。