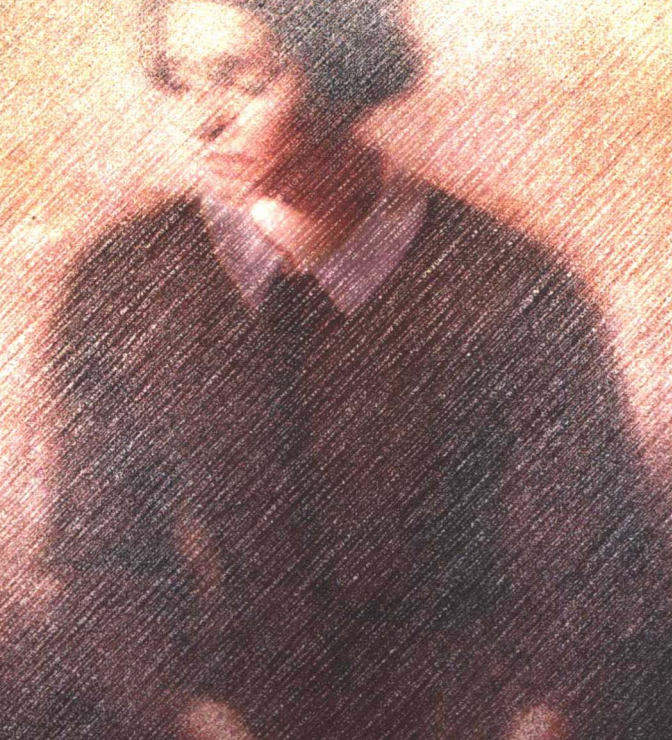
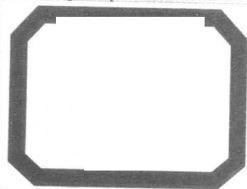


Tess of the D'Urbervilles

✧ 德伯家的苔丝 ✧

Thomas Hardy 托马斯·哈代





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汪玉枝 注释



图书在版编目(CIP)数据

德伯家的苔丝 / (英)哈代(Hardy, T.)著;汪玉枝注释.

—上海:上海外语教育出版社,2004

(英美文学名著导读详注本)

ISBN 7-81095-393-1

I. 德… II. ①哈… ②汪… III. 英语-语言读物,
小说 IV. H319.4:I

中国版本图书馆 CIP 数据核字(2004)第 097364 号

出版发行: 上海外语教育出版社

(上海外国语大学内) 邮编: 200083

电 话: 021-65425300 (总机)

电子邮箱: bookinfo@sflep.com.cn

网 址: <http://www.sflep.com.cn> <http://www.sflep.com>

责任编辑: 吴文子

印 刷: 上海复旦四维印刷有限公司

经 销: 新华书店上海发行所

开 本: 850×1092 1/32 印张 13 字数 477 千字

版 次: 2004 年 11 月第 1 版 2004 年 11 月第 1 次印刷

印 数: 5 000 册

书 号: ISBN 7-81095-393-1 / I · 017

定 价: 17.00 元

本版图书如有印装质量问题,可向本社调换

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由于涉及作品的时间跨度逾三百年,而期间英语语言也在不断地沿革演化,从而在不同的历史时期呈现出了不同的特色。倘若根据历史阶段陆续推出,未必能够真正有益于青年读者学习英语和领略作品神韵。因此我们将通盘考虑,把不同时期、不同风格的作品放在一起推出,这样读者可以根据各自的喜好有所选择。我们初步计划总数刊行一百种,每年分辑推出十余种,逐年陆续完成这一规模宏大的出版项目。

我们希望在这套丛书问世之际,得到学界和读者热情关心和支持,给我们提出建议和批评,协助我们精益求精,将丛书出版得更好。

上海外语教育出版社

2001年3月

前言

英国著名小说家、诗人托马斯·哈代(Thomas Hardy, 1840—1928)出生于英国西南部的多塞特郡,父亲是建筑业小业主,爱好音乐,赋有音乐才能并传给了这位未来作家;母亲则培养了他对文学浓厚的兴趣,对哈代文学方面影响颇深。哈代在当地学校读书,15岁时辍学当学徒学习建筑,6年后他启程去伦敦,为一位著名的建筑师工作,继续他在建筑方面的研究和实践,但建筑从未成为他热衷的专业。此时哈代开始广泛阅读,涉猎领域包括语言、文学、历史、哲学和艺术,并倾力撰写诗歌和小说。哈代十分好学,业余时间他还自修拉丁文和希腊文,并对当时新派哲学家、科学家达尔文、赫胥黎、斯宾塞等产生了极大的兴趣。他研读达尔文的进化论,接受了他“适者生存”的理论,成为宗教上的怀疑论者;他研究斯宾塞的《第一原理》,产生了悲观主义的“决定论”,认为一切事物都具有不以人们意志为转移的必然性和因果制约性,“人生来就是要受苦的”,人的命运前世就已注定是悲惨的。

1866年,哈代开始写诗。因诗歌无法维持生计,翌年他回到故乡重操建筑业,同时从事小说创作。1871年,他以匿名形式出版了第一部小说,然而他的文学生涯中真正成功的标志是小说《绿阴下》(*Under the Greenwood Tree*, 1872)的诞生。1874年他又出版了小说《远离尘嚣》(*Far from the Madding Crowd*, 1874),终于得以成为职业作家。在以后的23年里,他发表了16部具有浓厚地方色彩的小说,最后两部作品《德伯家的苔丝》(*Tess of the D'Urbervilles*, 1891)和《无名的裘德》(*Jude the Obscure*, 1895)遭到评论界强烈的抨击,声讨滚滚而来,充满敌意,以致哈代对此感到十分厌倦,放弃了小说创作,转向他最初的爱好——诗歌。在他的8卷本诗歌里,他共写了918首诗,最著名的一首为长篇史诗《统治者》(*The Dynasts*, 1903—1908)。

成名后的哈代虽不断出入伦敦上流社会,也经常旅居欧洲大陆,但一生中的大部分时间仍是在故乡度过。他的小说也大多以他所在的村镇作为背景。由于这一带正是英国古代西撒克斯王国建国之地,哈代沿用古名,统称他的小说背景为“西撒克斯”。他的作品主要反映了19世纪后期在工业资本的侵袭下,残存的宗法制社会迅速走向崩溃,带给英国人民无尽的灾难,对资本主义社会的婚姻、教育、宗教、道德观念等进行了无情的攻击和嘲笑,揭露了它们的虚伪本质。但是,他又认为一种不知善恶、冷酷无情、没有知觉的“内在意志”控制着整个世界,而人的命运总是受它的摆布和捉弄,往往处在忧患、愁苦

之中。哈代的作品常常会蒙上这层由宿命论所导致的悲观主义色彩。

哈代小说的人物大多是他熟悉了解的故乡的普通民众。在小说中哈代采用了当地的方言,因而极富地方色彩和乡土气息。正是由于这位作家与这些小人物思想感情息息相通,他才如此深切地表达了对他们的尊敬与同情,以及对他们凄惨命运的悲愤。哈代的小说创作大多故事紧凑,结构严谨。他还善于观察人的精神活动,刻画人物复杂的内心世界,所描绘的景物细腻、准确,常能达到情景交融的艺术效果。

1928年1月11日,这位19世纪最后一位重要的小说家及诗人溘然长逝,他被隆重地安葬在威斯敏斯特大教堂的“诗人角”,但他的心仿佛又回到了他的出身地,与他笔下众多栩栩如生的可悲又可爱的人们相聚。

哈代的文学创作以诗歌开始,也以诗歌结束。他的重要诗作有抒情诗集《西撒克斯诗集》(*Wessex Poems*, 1898)和史诗剧《统治者》。然而哈代的盛誉主要来自他的小说,其中最重要的是他自称的“性格和环境小说”(Novels of Character and Environment),包括6部长篇:《绿阴下》、《远离尘嚣》、《还乡》(*The Return of the Native*, 1878)、《卡斯特桥市长》(*The Mayor of Casterbridge*, 1886)、《德伯家的苔丝》和《无名的裘德》,其中成就最大的是最后两部。这些作品最能代表哈代作为自然主义作家和批判现实主义作家的风格和内涵。

哈代的早期作品,如《绿阴下》、《远离尘嚣》等,节奏轻快,具有浓郁的抒情风格,讲述的是田园诗般的乡村生活,如年轻的姑娘寻求嫁一位如意郎君。然而,从《还乡》开始,悲剧的气氛笼罩,成为其小说的基调,传统与现代的冲突成为小说人物活动的舞台中心。《卡斯特桥市长》深刻而全面地再现了这种冲突。这是一部以因果报应为主题的小说。主人公醉酒以后以5先令的价钱把妻子卖给了一个过路的水手。当他酒醒时,妻子、女儿皆已离他远去。懊悔中,他发誓20年里绝不再喝酒,并且努力工作,终于成为富有的商人和卡斯特桥市长。18年后,他的妻子和女儿又回到了他的身边。就在与家人团聚时,他的合伙人、一个狡猾的商人与他反目为仇,散布种种谣言,毁坏他的名声,使他家破人亡。小说结尾时,男主人公在孤独和贫困中死去,留下他对人生的仇恨。《无名的裘德》是《德伯家的苔丝》的姐妹篇,讲述了男女主人公为争取个人幸福而作出的抗争。尽管两人都从先前的婚姻中解脱出来,但他们永远无法结合,因为社会道德不允许这样做。他们双双生活在愧疚之中。裘德以酒消愁,酗酒成性并且凄惨地死去。

《德伯家的苔丝》无疑是哈代最具代表性的力作。美丽的乡村姑娘苔丝是家中长女,其父一日突然发现自己是一古老贵族德伯家族的后裔,而其时,苔丝一家已穷困潦倒,惟值钱的马也因意外而死去。为了解决家中经济危机,苔丝的母亲说服女儿去富有的德伯家攀亲。

实际上,德伯家是名副其实的资产阶级暴发户,通过金钱收买而进入贵族阶层。少爷亚历克·德伯是典型的纨绔子弟。去德伯家以后,苔丝成了农庄的一名劳力。尽管她努力保持着自尊,纯洁的苔丝还是被亚历克诱奸。她蒙羞回到家中并生下一个婴儿,婴儿在襁褓中死去,她也被认为是有罪而不贞的女人。

为了逃避这种羞辱,苔丝去托布塞司乳牛场,成为一名挤奶女工。在那里她遇见了安吉尔·克莱尔,一个牧师的儿子。他是一名知识分子,却立志务农。不久,两人双双坠入爱河。安吉尔向苔丝求婚并安排好了婚礼。在婚礼举行的前夜,苔丝将她过去与亚历克的关系写在一纸上塞进了安吉尔的卧室,但纸头被塞入地毯底下,安吉尔根本没有看见。在举行婚礼的那个夜晚,安吉尔向苔丝坦白了他与一个坏女人不光彩的过去,而苔丝也坦言了自己的经历。善良、宽容而又深爱着安吉尔的苔丝立刻就原谅了安吉尔的过失,可安吉尔却是一个伪善的势利小人,他更多考虑的是他自己的名誉,不愿原谅苔丝,而是远赴巴西,一走了之。忧伤、绝望而又无奈的苔丝只好再次回到家中。不久,贫困又迫使她再度外出打工,备受欺凌和压迫。接着传来她父亲去世的消息,她的家人也全被扫地出门。为了一家人的生计,走投无路的苔丝又被迫回到亚历克的身边。

不久,安吉尔因为自己不公平地对待妻子而感到愧疚,于是从国外匆匆赶回,希望与妻子重归于好,结果发现她又与亚历克生活在一起。于是他指责苔丝,并又一次离开了她。依然深爱着安吉尔的苔丝看到她与亚历克的关系再次妨碍了她与安吉尔的结合,痛恨亚历克毁掉了自己的幸福,一怒之下杀死了他。犯下杀人罪的苔丝在和安吉尔度过几日快乐时光后,最终被捕,审判后被处以绞刑。

从结构上来说,小说可以划分成3部分,7个阶段。第1部分为序幕,包括两个阶段——“处女”与“非处女”。这一部分讲述苔丝如何离开家与亚历克相遇,如何被亚历克诱奸后蒙羞回家,时间从5月开始到8月终止。第2部分包括3个阶段,在此,苔丝开始了新的生活。她在托布塞司与安吉尔相识并且彼此相爱。开始时间为次年5月,年关达到高潮并于翌年冬天结束。最后两个阶段属于第3部分,代表着苔丝的沉沦。这一部分起始于冬天,于来年春季告终。迫于贫困,苔丝回到亚历克身边直至安吉尔来认她。在愧疚与愤怒中,苔丝杀死了亚历克,最终被逮捕、处死。这是为挽救自己名誉的一种自杀,苔丝也做好了走向死亡的准备,惟有死亡才能最后终止自己年复一年的悲惨命运。苔丝的经历充满人生的苦难,充满灵与肉的折磨。尽管她渴求更美好的生活,但这一切都被残酷的现实击得粉碎,直至她年纪轻轻便踏上一条不归之路。

小说的成功很大程度上取决于作者成功地塑造了女主人公苔丝的形象。她是一个极普通的农村妇女,但作为一个感人至深的艺术形象,她又处处体现了农村姑娘美的本质:她相貌出众,心灵手巧,具有

善良、淳朴和勤劳的品质。这样一个美好的人物,本应得到健康的发展,幸福的生活,但她实际面对的却是环境的愚昧、经济的贫困,暴力的污损、社会的歧视和爱人的遗弃。她饱经社会种种有形无形的邪恶势力迫害摧残之后,最终成为可怜可悲的牺牲品。对她,哈代倾注了所有的尊重、同情与怜悯。失身后的苔丝在世俗眼中简直已经失去了为人处世的资格,而在哈代的笔下,无论是苔丝的外表还是她的灵魂,无疑都是美的化身。小说副标题说,苔丝是“一个纯洁的女人”,从而指出苔丝的悲剧还有其社会道德根源,主要就是当时那种顽固的妇女贞操观念。按照当时的陈规陋习,苔丝失身后,有两条道路供她选择:或顺水推舟甘当亚历克的姘妇,或想方设法进而使他们的关系合法化。苔丝宁可背上不名誉的黑锅也不愿选择无爱情的结合,这体现了她的纯洁;为了自己的真爱而不惜杀死亚历克并且以自己年轻的生命为代价,这体现了她的抗争。正如哈代所说,《德伯家的苔丝》的主题讲述的就是一个纯洁的女人的命运。

IV

小说无情地揭露了资产阶级社会虚伪的伦理道德,强烈谴责了19世纪末资本入侵农村给农民带来的毁灭性打击,指出苔丝完全是社会的牺牲品。作为一个淳朴善良的乡下姑娘,苔丝很容易被伪善的资产阶级所蒙蔽利用,不断地遭受当时社会习俗和伦理道德的欺压,最终被这个不公正的社会法律体系所窒息。她对丈夫安吉尔绝对的服从以及宁愿为他遭罪和牺牲是她性格上的弱点,也是当时环境中长大的女孩必然的举动。最为重要的是,家庭的贫困导致她与亚历克之间的不当的关系,造成他的被杀和她的被处死。在这层意义上,苔丝是被毁灭性的社会力量逼上绝路的,而亚历克和安吉尔就是这种社会力量的化身,是他们联手来导致了苔丝的最终毁灭。这是苔丝个人的悲剧,更是社会的悲剧,是任何一个被赶出家园,在他乡谋生的农民的悲剧。

在英国文坛上,哈代曾一度被忽视。但自从20世纪以来,他声名鹊起,晚年备受推崇,被公认为英国文学史上重要的批判现实主义作家之一,而小说《德伯家的苔丝》也成为英国文学史上的一部经典名著。

Preface to the Fifth and Later Editions

This novel being one wherein the great campaign of the heroine begins after an event in her experience which has usually been treated as fatal to her part of protagonist, or at least as the virtual ending of her enterprises and hopes, it was quite contrary to avowed conventions that the public should welcome the book, and agree with me in holding that there was something more to be said in fiction than had been said about the shaded side of a well-known catastrophe. But the responsive spirit in which *Tess of the D'Urbervilles* has been received by the readers of England and America, would seem to prove that the plan of laying down a story on the lines of tacit opinion, instead of making it to square with the merely vocal formulae of society,^① is not altogether a wrong one, even when exemplified in so unequal and partial an achievement as the present. For this responsiveness I cannot refrain from expressing my thanks; and my regret is that, in a world where one so often hungers in vain for friendship, where even not to be wilfully misunderstood is felt as a kindness, I shall never meet in person these appreciative readers, male and female, and shake them by the hand.

I include amongst them the reviewers — by far the majority — who have so generously welcomed the tale. Their words show that they, like the others, have only too largely repaired my defects of narration by their own imaginative intuition.

Nevertheless, though the novel was intended to be neither didactic nor aggressive,^② but in the scenic parts to be representative simply, and in the contemplative to be oftener charged with impressions than with convictions,^③ there have been objectors both to the matter and to the rendering.

The more austere of these maintain a conscientious difference of opinion concerning, among other things, subjects fit for art, and reveal an inability

① square with ... of society: 符合仅限于口头形式的世道习俗。 ② neither didactic nor aggressive: 既不为教训人, 也不想攻击人。 ③ be oftener ... with convictions: 印象多于主见。

to associate the idea of the sub-title adjective^① with any but the artificial and derivative meaning which has resulted to it from the ordinances of civilization. They ignore the meaning of the word in Nature, together with all aesthetic claims upon it, not to mention the spiritual interpretation afforded by the finest side of their own Christianity. Others dissent on grounds which are intrinsically no more than an assertion that the novel embodies the views of life prevalent at the end of the nineteenth century, and not those of an earlier and simpler generation — an assertion which I can only hope may be well founded. Let me repeat that a novel is an impression, not an argument;^② and there the matter must rest; as one is reminded by a passage which occurs in the letters of Schiller to Goethe on judges of this class: 'They are those who seek only their own ideas in a representation, and prize that which should be as higher than what is. The cause of the dispute, therefore, lies in the very first principles, and it would be utterly impossible to come to an understanding with them.' And again: 'As soon as I observe that any one, when judging of poetical representations, considers anything more important than the inner Necessity and Truth, I have done with him.'^③

In the introductory words to the first edition I suggested the possible advent of the genteel person who would not be able to endure something or other in these pages. That person duly appeared among the aforesaid objectors. In one case he felt upset that it was not possible for him to read the book through three times, owing to my not having made that critical effort^④ which 'alone can prove the salvation of such an one'. In another, he objected to such vulgar articles as the Devil's pitchfork, a lodging-house carving-knife, and a shame-bought parasol, appearing in a respectable story. In another place he was a gentleman who turned Christian for half-an-hour the better to express his grief that a disrespectful phrase about the Immortals^⑤ should have been used; though the same innate gentility compelled him to excuse the author in words of pity that one cannot be too thankful for: 'He does but give us of his best.' I can assure this great critic that to exclaim illogically against the gods, singular or plural, is not such an original sin^⑥ of mine as he seems

① the idea of the sub-title adjective: 副标题中的形容词所含的概念。 ② an impression, not an argument: 仅是印象, 而非辩论。 ③ I have done with him: 我便与他算是绝交了。 ④ critical effort: 判断性努力。 ⑤ a disrespectful ... Immortals: 给不朽的神所加的不敬字样。 ⑥ an original sin: 原罪, 基督教的一种说法, 指源自亚当与夏娃的每个人与生俱来的罪恶。

to imagine. True, it may have some local originality; though if Shakespeare were an authority on history, which perhaps he is not, I could show that the sin was introduced into Wessex as early as the Heptarchy^① itself. Says Glo'ster^② in *Lear*, otherwise Ina,^③ king of that country:

As flies to wanton boys are we to the gods;

They kill us for their sport.^④

The remaining two or three manipulators of *Tess* were of the predetermined sort whom most writers and readers would gladly forget; professed literary boxers, who put on their convictions for the occasion; modern 'Hammers of Heretics';^⑤ sworn Discouragers, ever on the watch to prevent the tentative half-success from becoming the whole success later on; who pervert plain meanings, and grow personal under the name of practising the great historical method. However, they may have causes to advance, privileges to guard, traditions to keep going; some of which a mere tale-teller, who writes down how the things of the world strike him, without any ulterior intentions whatever, has overlooked, and may by pure inadvertence have run foul of when in the least aggressive mood. Perhaps some passing perception, the outcome of a dream hour,^⑥ would, if generally acted on, cause such an assailant considerable inconvenience with respect to position, interests, family, servant, ox, ass neighbour, or neighbour's wife. He therefore valiantly hides his personality behind a publisher's shutters, and cries 'Shame!' So densely is the world thronged that any shifting of positions, even the best warranted advance, galls somebody's kibe. Such shiftings often begin in sentiment, and such sentiment sometimes begins in a novel.

July 1892

The foregoing remarks were written during the early career of this story, when a spirited public and private criticism of its points was still fresh to the feelings.^⑦ The pages are allowed to stand for what they are worth, as something once said; but probably they would not have been written now. Even in the short time which has elapsed since the book was first published, some of the critics who provoked the reply have 'gone down into silence',^⑧ as if to remind one of the infinite unimportance of both their say and mine. January 1895

① Heptarchy: 七国,指盎格鲁和撒克逊等民族建立的七个王国。 ② Glo'ster: 莎士比亚戏剧《李尔王》中的一个角色。 ③ Ina: 《李尔王》中不列颠国王。 ④ As flies ... their sport: 神看待我们,就好像顽童看待苍蝇;他们为自寻开心,不惜我们的性命。 ⑤ Hammers of Heretics: 惩治异端的铁锤,此处特指红衣主教皮埃尔·戴利而言。他曾处死宗教改革家。 ⑥ some passing ... dream hour: 一时的梦幻产生的偶然性意想。 ⑦ still fresh to the feelings: 感情上仍旧不能忘怀。 ⑧ gone down into silence: 沉入寂静。

The present edition of this novel contains a few pages that have never appeared in any previous edition. When the detached episodes were collected as stated in the preface of 1891, these pages were overlooked, though they were in the original manuscript. They occur in chapter 10.

Respecting the sub-title, to which allusion was made above, I may add that it was appended at the last moment, after reading the final proofs, as being the estimate left in a candid mind of the heroine's character — an estimate that nobody would be likely to dispute. It was disputed more than anything else in the book. ^① *Melius fuerat non scribere.* ^② But there it stands.

The novel was first published complete, in three volumes, in November 1891.

March 1912 T. H.

① It was ... the book: 因此而引起的辩驳, 比全书的任何部分都多。这里指副标题“一个纯洁的女人”引起的争论。教堂认为哈代有违宗教伦理, 不从世俗, 而许多批评家、艺术家则认为哈代的道德观才是更高尚、更基本性的。 ② *Melius fuerat non scribere*: (拉丁语) 不著一字为最佳。

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PHASE THE FIRST

The Maiden



On an evening in the latter part of May a middle-aged man was walking homeward from Shaston to the village of Marlott, in the adjoining Vale of Blakemore or Blackmoor. The pair of legs that carried him were rickety, and there was a bias in his gait which inclined him somewhat to the left of a straight line. He occasionally gave a smart nod, as if in confirmation of some opinion, though he was not thinking of anything in particular. An empty egg-basket was slung upon his arm, the nap of his hat was ruffled, a patch being quite worn away at its brim where his thumb came in taking it off. Presently he was met by an elderly parson astride on a gray mare, who, as he rode, hummed a wandering tune. ① 'Good night t'ee,' ② said the man with the basket.

'Good night, Sir John,' ③ said the parson.

The pedestrian, after another pace or two, halted, and turned round.

'Now, sir, begging your pardon; we met last market-day on this road about this time, and I said "Good-night", and you made reply "*Good night, Sir John*", as now.'

'I did,' said the parson.

'And once before that — near a month ago.'

'I may have.'

'Then what might your meaning be in calling me "Sir John" these different times, when I be plain Jack Durbeyfield, the haggler?'

The parson rode a step or two nearer.

'It was only my whim,' he said; and, after a moment's hesitation: 'It was on account of a discovery I made some little time ago, whilst I was hunting up pedigrees for the new county history. I am Parson Tringham, the antiquary, of Stagfoot Lane. Don't you really know, Durbeyfield, that you are

① hummed a wandering tune: 随口哼着小调。 ② ee: 表示“你”。 ③ Sir John: 约翰爵士。爵士为英国封建贵族的封号之一。按照英国习惯,称爵士时可用名或姓名,而不单单用姓。

the lineal representative of the ancient and knightly family of the d'Urbervilles, who derived their descent from Sir Pagan d'Urberville, that renowned knight who came from Normandy with William the Conqueror,¹ as appears by Battle Abbey Roll?'²

'Never heard it before, sir!'

'Well it's true. Throw up your chin a moment, so that I may catch the profile of your face better.'³ Yes, that's the d'Urberville nose and chin — a little debased. Your ancestor was one of the twelve knights who assisted the Lord of Estremavilla in Normandy in his conquest of Glamorganshire. Branches of your family held manors⁴ over all this part of England; their names appear in the Pipe Rolls in the time of King Stephen. In the reign of King John one of them was rich enough to give a manor to the Knights Hospitalers;⁵ and in Edward the Second's time your forefather Brian was summoned to Westminster to attend the great Council there. You declined a little in Oliver Cromwell's time,⁶ but to no serious extent, and in Charles the Second's reign you were made Knights of the Royal Oak⁷ for your loyalty. Aye, there have been generations of Sir Johns among you, and if knighthood were hereditary, like a baronetcy,⁸ as it practically was in old times, when men were knighted from father to son, you would be Sir John now.'

'Ye don't say so!'⁹

'In short,' concluded the parson, decisively smacking his leg with his switch, 'there's hardly such another family in England.'

'Daze my eyes, and isn't there?' said Durbeyfield. 'And here have I been knocking about, year after year, from pillar to post,¹⁰ as if I was no more than the commonest feller in the parish ... And how long hev this news about me been knowed, Pa'son Tringham?'

The clergyman explained that, as far as he was aware, it had quite died out of knowledge, and could hardly be said to be known at all. His own investigations had begun on a day in the preceding spring when, having been engaged in tracing the vicissitudes of the d'Urberville family, he had observed Durbeyfield's name on his waggon, and had thereupon been led to make in-

① William the Conqueror: 征服者威廉。原为诺曼底公爵, 1066 年成为英国国王。

② Battle Abbey Roll: 《纪功寺谱》, 编于 15 世纪, 载有诺曼贵族的姓氏。③ catch the profile of your face better: 更仔细端详你这张脸的侧影。欧美人重视通过侧影观察典型的相貌特征。④ manors: 指采邑, 即将封建领土分给功臣。⑤ Knights Hospitalers: 僧兵团。本为慈善机关, 后成为军事组织, 基督教东方势力的中坚。

⑥ Oliver Cromwell's time: 克伦威尔时期, 即 1653 年—1658 年英国共和时期。⑦ Knights of the Royal Oak: 御橡爵士, 即一级爵士。⑧ baronetcy: 准男爵爵位。英国封建贵族爵位第六级, 位于男爵之下。

⑨ Ye don't say so: 真的吗? ⑩ from pillar to post: 东跑西颠。

quiries about his father and grandfather till he had no doubt on the subject.

‘At first I resolved not to disturb you with such a useless piece of information,’ said he. ‘However, our impulses are too strong for our judgment sometimes. I thought you might perhaps know something of it all the while.’

‘Well, I have heard once or twice, ’tis true, that my family had seen better days afore they came to Blackmoor. But I took no notice o’t, thinking it to mean that we had once kept two horses where we now keep only one. I’ve got a wold silver spoon, and a wold graven seal at home,^① too; but, Lord, what’s a spoon and seal? ... And to think that I and these noble d’Urbervilles were one flesh all the time. ’Twas said that my gr’t-grandfer had secrets, and didn’t care to talk of where he came from ... And where do we raise our smoke, now, parson, if I may make so bold; I mean, where do we d’Urbervilles live?’

‘You don’t live anywhere. You are extinct — as a county family.’

‘That’s bad.’

‘Yes — what the mendacious family chronicles call extinct in the male line — that is, gone down — gone under.’

‘Then where do we lie?’

‘At Kingsbere-sub-Greenhill; rows and rows of you in your vaults, with your effigies under Purbeck-marble canopies.’

‘And where be our family mansions and estates?’

‘You haven’t any.’

‘Oh? No lands neither?’

‘None; though you once had ’em in abundance, as I said, for your family consisted of numerous branches. In this county there was a seat^② of yours at Kingsbere, and another at Sherton, and another at Milipond, and another at Lullstead, and another at Wellbridge.’

‘And shall we ever come into our own again?’

‘Ah — that I can’t tell!’

‘And what had I better do about it, sir?’ asked Durbeyfield, after a pause.

‘Oh — nothing, nothing; except chasten yourself with the thought of “how are the mighty fallen”.^③ It is a fact of some interest to the local historian and genealogist, nothing more. There are several families among the cottagers of this county of almost equal lustre. Good night.’

‘But you’ll turn back and have a quart of beer wi’ me on the strength

① got a ... at home: 家里有一把古银勺和一方刻有花纹的古印。古银勺和古印皆为传家之物。

② seat: 指宅地园圃之类。

③ how are the mighty fallen: 一世之雄, 而今安在。源自《圣经·旧约》。