

英美文学名著导读详注本

Vanity Fair

W.M. Thackeray

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上海外语教育出版社

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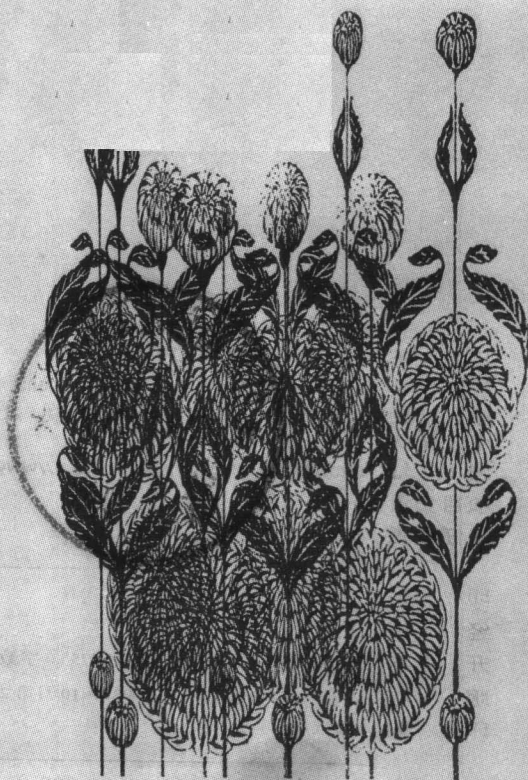
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外教社

吴建国 注



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图书在版编目(CIP)数据

名利场 / (英)萨克雷(Thackeray, W. M.)著; 吴建国注释. —上海:上海外语教育出版社, 2001
(英美文学名著导读详注本)
ISBN 7-81080-105-8

I. 名… II. ①萨…②吴… 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(2001)第 18620 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), 65422031 (发行部)

电子邮箱 bookinfo@sflap.com.cn

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

项目负责人: 杨自伍

责任编辑: 黄 任

印 刷: 上海长阳印刷厂

经 销: 新华书店上海发行所

开 本: 850×1092 1/32 印张 21.875 字数 979 千字

版 次: 2001 年 10 月第 1 版 2002 年 10 月第 2 次印刷

印 数: 5 000 册

书 号: ISBN 7-81080-105-8 / I · 009

定 价: 27.80 元

本版图书如有印装质量问题, 可向本社调换

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我社经过较长时间的酝酿和准备,先后充分听取了国内外专家的意见和建议,专门约请了国内知名学者和研究有素的青年教师参与其事。由他们精心撰写导读文字并加以详备的注释,通过导读和详注这种面貌一新的形式,我们希望读者可以“知人论世”而又含英咀华,了解历代文学大师的生平事迹和当时的社会及文化背景,窥测作家的心路历程和创作轨迹,读者同时可以吸收文学语言的养分,提高文化素养和文学欣赏水平,我们相信从更高的层次来说,语言习得与培养素质应该水乳交融,相得益彰,二者不可偏废,这也是我社推出这套丛书的初衷。

由于涉及作品的时间跨度逾三百年,其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

威廉·梅克比斯·萨克雷 (William Makepeace Thackeray, 1811 - 1863) 是英国 19 世纪杰出的批判现实主义小说家, 1811 年 7 月 18 日出生在印度加尔各答附近的阿里帕小镇, 父亲是英国东印度公司的税收员兼行政官, 家境富裕。4 岁时父亲去世, 母亲改嫁, 他继承了父亲的一笔相当丰厚的遗产。6 岁时被送回英国读书, 11 岁入查特豪斯私立学校 (Charterhouse School)。1829 年从该校毕业后进入剑桥大学三一学院。但他对当时的学校教育不感兴趣, 在剑桥未得学位就中途离校去德国的魏玛游学, 并结识了大学者歌德等名流。1931 年, 他听从家人建议, 回到伦敦学习法律, 但因兴趣不浓又放弃了律师职业。1833 年, 他主办《国旗》周刊, 并于同年 10 月前往巴黎专攻美术, 后又半途而废。1836 年, 他出任伦敦《立宪报》驻巴黎的记者。不久,《立宪报》停刊, 他又回国, 立志以写作为生, 为报刊撰稿, 并与爱尔兰一位陆军上校的女儿伊莎贝拉·萧结婚。婚后生下三个女儿, 四年后妻子患病, 从此精神失常直至去世。

萨克雷自 1833 年起在报刊杂志上发表了很多文章, 用了不少笔名, 也出了好几本集子, 颇得好评, 但直到长篇小说《名利场》问世, 他才被公认是一位天才小说家。为了保障病妻弱女的生活, 他发愤写作, 自绘插图, 作品接二连三地发表, 同时还在英国各地和美国演说、讲学。1857 年, 他在牛津选区竞选下议院议员失败。1859 年他担任新创刊的《康希尔杂志》的第一任主编。最后, 他终于积劳成疾, 于 1863 年圣诞节前夕因心脏病发作在伦敦去世。

萨克雷的早期小说有的鞭笞上流社会的各种骗子和冒险家, 有的讽刺当时流行的渲染犯罪行为的小说, 其中主要有《当差信使》(The Yellowplush Correspondence, 1838), 《凯瑟琳》(Catherine, 1840), 《霍加蒂大钻石》(The Great Hoggarty Diamond, 1841), 《巴利·林登的遭遇》(The Luck of Barry Lyndon, 1844)。萨克雷的重要小说有《彭登尼斯的历史》(The History of Pendennis, 1848 - 1850), 《亨利·埃斯蒙德的历

史》(The History of Henry Esmond, 1852),《纽克姆一家》(The Newcomers, 1853 - 1855),《弗吉尼亚人》(The Virginians, 1857 - 1859)。他的最后一部小说是《丹尼斯·杜瓦尔》(Denis Duval),在他死时仅完成八章,1864年在《康希尔杂志》发表。

萨克雷还发表了一批散文集,其中以《势利小人脸谱》(The Book of Snobs, 1847)最为有名,这是由45个特写组成的英国社会各阶层势利小人的肖像集;《转弯抹角的随笔》(The Roundabout Papers, 1863)收集了他一系列文笔隽永的小品文;他的文学评论集中最出色的是《英国的幽默作家》(The English Humourists, 1853)。萨克雷是一位多产的作家,为后世留下了一系列脍炙人口、饶有趣味的优秀作品。

《名利场》是萨克雷的代表作,也是他生平著作里最经得起时代考验的杰作。小说从1847年起在英国《笨拙》(Punch)杂志上连载,1848年全部完成。小说以两个年轻女子截然不同的一生经历为主线,展现了一幅英国19世纪初期上流社会的全景式的画面。在这一特定时期、特定社会的层面上,人人都在忙于追逐那根本不值得追逐的荣华富贵。他们尔虞我诈,趋炎附势,勾心斗角,争权夺利,把整个社会搅腾得沸沸扬扬,热闹非凡。在家庭内部,他们也同样你争我斗,相互倾轧,为了名位、利禄、权势而不择手段,甚至翻脸无情。然而,在这如梦如幻的浮华世界里,无论人们如何争斗,如何算尽机关,到头来仍旧会落得个“竹篮打水一场空”的结局。萨克雷在这部小说里着意描写的是他所亲眼看到的整个社会。在他眼里,这个社会就像是一个虚幻的集市,出售的是形形色色、浮华虚假的商品。因此,当他忽然有一天晚上想起了约翰·班扬(John Bunyan, 1682 - 1688)的著作《天路历程》(The Pilgrim's Progress)中的“名利场”时,他欣喜若狂,立即用它作为本书的书名,而将原定的标题《没有主角的小说》(A Novel Without a Hero)改作成小说的副标题。

在这部没有出类拔萃的英雄,甚至连正面人物都很少的作品里,女主角丽蓓加(贝基)·夏普是一个机灵乖巧、聪明干练的美貌女子。她生身贫寒,父亲是一个一文不名的潦倒画师,母亲是一位法国籍歌剧演员;而另一个作为她的陪衬人物的是她的同窗好友爱米丽亚·赛德利。这是一个性格温柔、心地善良的漂亮姑娘,父亲是富商,家住伦敦拉塞尔广场。两个姑娘同在平克顿女子学校读书,贝基是个订有契约、半工半读、兼教法文的学生。在这所学校里,出身寒微的她备受冷落和歧视,而富商的女儿爱米丽亚却处处得到宠爱和逢迎。从平克顿女校学

习期满后，贝基便开始了她闯荡江湖的艰难生涯。她先来到好友艾米丽亚家中小住了几天。在这短短的几天里，她就开始想方设法地追求起艾米丽亚的哥哥乔瑟夫，想攀上高枝，改变命运。乔瑟夫是一个长相肥硕、头脑愚蠢、却又爱慕虚荣的人。他有钱，有地位，是伯格里·沃拉地区的税收官员，但他天生不善取悦女人。贝基追求不成，便告别了艾米丽亚，来到年迈而老于世故的皮特爵士家做起了家庭教师。在这里，她竭尽所能取悦逢迎于老皮特及其长子小皮特，博得了父子俩的欢心，继而又巴结上了老皮特的姐姐、家财万贯却生活糜烂的老处女克劳利小姐。从男爵皮特在病妻亡故的第二天就荒唐地迫不及待地向贝基求起婚来。却不料，贝基已与他人秘密结婚，而此人却正是皮特的次子罗登。罗登是一名军官，也是克劳利小姐的宠儿和她未来的财产继承人，但他却是个不学无术、狂饮烂赌、打架斗殴、到处惹事、屡教不改的花花公子。贝基与罗登的秘密结婚和私奔惹恼了老皮特和克劳利小姐，两人一怒之下断绝了与罗登的一切关系，罗登也因此而丧失了他姑妈的那唾手可得的可观财产的继承权。贝基也眼见失去了嫁给老皮特做爵士夫人的机会而后悔莫及。

在此期间，艾米丽亚的父亲、富甲一方的赛德利在竞争激烈、互相倾轧的商场上投机失败而把偌大的家产输了个精光，闹得生意破产，家境败落。艾米丽亚与青年军官乔治·奥斯本两人从小青梅竹马，并在双方父母的同意、支持下订婚多年。乔治聪明英俊，风度翩翩，却又风流成性，也是一个十足的花花公子，但他是艾米丽亚心中盲目崇拜和迷恋的偶像。赛德利家族破产后，骄横霸道、为富不仁的老奥斯本不认旧情，对从前的老朋友、现在的老亲家落井下石，翻脸成仇。他强迫儿子与艾米丽亚解除婚约，使得生性娇弱的艾米丽亚柔肠寸断，伤心欲绝。乔治的同窗、战友杜宾上尉一直悄悄地暗恋着艾米丽亚，不愿看到心上人儿受到失意的折磨和打击。他严厉地谴责了乔治不守诺言、撕毁婚约的行径。经杜宾的反复劝说和撮合，乔治终于违抗父亲的禁令，义无反顾地与艾米丽亚结为伉俪。老奥斯本见儿子公然抗命与破产仇家的女儿结婚并私奔，老羞成怒之下，便断绝了与乔治的父子关系，并剥夺了儿子的财产继承权。

婚后的蜜月期间，罗登、乔治以及杜宾所在的军队都奉命开赴前线作战。这两对新婚燕尔的夫妇都随军队来了比利时首都布鲁塞尔。在著名的滑铁卢大战前夕的一次盛大舞会上，用情不专的乔治经不住贝基的诱惑，在新婚第七天就背着艾米丽亚与已成为罗登太太的贝基幽

会偷情，并暗送情笺约她私奔。可惜乔治在滑铁卢战役中战死在疆场，两人未能遂愿。

战争结束后，贝基又无所畏惧地开始了她的冒险生涯。她一心想摆脱困境，掌握自己的命运，踏入社会的上层。她充分施展着自己的美貌姿色和智慧，不择手段地借用一切机会向上爬，贫穷和卑微的出身只是更增添了她的追名逐利的决心。她随丈夫罗登在巴黎社交界招摇撞骗，后又回到伦敦，继续在时髦场所故伎重演。她可以不惜一个女人视为生命的名誉和贞操来谄媚权贵，诈取钱财，甚至甘愿充当贪恋女色的斯丹恩勋爵的情妇，从他身上骗得了一笔又一笔金钱。可惜她不能适可而止，行为过于出格，终于被丈夫发现。罗登虽然穷途末路，声名狼藉，却仍不肯败坏家族的声誉和丧失做人的尊严，因此与斯丹恩勋爵大打出手，与妻子断然决裂。贝基最后终于落得个凄凄惶惶四处流浪，与社会渣滓为伍的下场。

乔治在滑铁卢战役中为国捐躯之后，爱米丽亚终日沉浸在失去丈夫的悲痛之中。在此后长达10年的时间里，她始终如一，痴心不改地眷恋着他，日日对着乔治的遗像顶礼膜拜，心中只想着乔治的诸多好处和对她的爱。她得不到老奥斯本的承认，只有与自己年迈无用的父母住在一起，努力抚养儿子乔琪，生活在极端贫困、充满屈辱的恶劣环境中。一直痴情暗恋着她的杜宾战后已升为少校，随军驻扎在印度。他竭尽全力悄悄地无私地资助、接济着这对可怜的母子。爱米丽亚为生活所迫，不得不向老奥斯本低头屈服，放弃了儿子的监护权，获得了一笔能救燃眉之急的钱。10年后，杜宾从印度回到英国，与爱米丽亚久别重逢。尽管杜宾对她一往情深，忠心相爱，爱米丽亚也对杜宾心存感激报恩之情，但她内心深处对乔治的怀念和景仰却像一座大山一样横贯在她和杜宾之间，使得两人无法结合。直至爱米丽亚和贝基有一天偶然相遇，贝基让爱米丽亚亲眼看了乔治当年约她私奔的情书，爱米丽亚这才如梦初醒，心中多年崇拜的偶像被打得粉碎。她与杜宾两人终于历经磨难，结为眷属。但已是时过境迁，今非昔比了。

从贫贱进入富贵的道路极不平稳，富家女的命运也充满了坎坷。贝基和爱米丽亚的起伏跌宕，互为反照的一生遭遇，构成了一个引人关怀又动人情感的故事。穿插其间其他各色人物也都一个个神情毕肖，无不具有鲜明的历史、社会和民族的特征和印迹。如罗登的父亲老皮特爵士，几十年勾心斗角，阴谋策划，临死却成了个白痴，死后也无一人人为他哭丧。罗登的哥哥小皮特在父亲死后当上了议员。他野心勃

勃，想谋取高官厚禄，结果也是一事无成，灰溜溜地回到老家做寓公。罗登的叔叔别特·克劳利全家人都在处心极虑地谋夺克劳利小姐的财产。别特太太先是竭力撮合罗登与贝基的婚事，使罗登失去了他姑妈的欢心，然后将克劳利小姐严密地控制起来，却不料丈夫跌断了锁骨，她不得不回家照料丈夫，夺取遗产的阴谋也随之告破。罗登的姑妈、有钱的老处女克劳利小姐一生放荡不羁，颐指气使，但她所有的亲戚都巴不得她早死，好继承遗产。她先是饱尝了别特太太的粗暴的监控，死前又受到小皮特的岳母索斯唐夫人的残酷捉弄和摆布，被整治得心情惶惑，终日忧郁寡欢。爱米丽亚的哥哥乔瑟夫生性浮躁，花里胡哨，却一生婚事不成，最后也客死他乡。（在这个浮华世界里，那些拼命地追求虚无缥缈的名利地位荣华富贵的各色人物，几乎没有一个是有善终的。正如萨克雷在小说的结尾处写的那样：“唉，浮名浮利，一切虚空！我们这些人里面有谁是真正快活的？谁是称心如意的？就算当时遂了心愿，过后还不是很照样不满意？”）

萨克雷主张文学作品应当描摹真实，《名利场》的写作方法便是力求客观、真实，因而在许多地方都突破了文学创作的常规。他不以个人的喜爱或愿望而对人物和事实有所遮掩或歪曲。他笔下的众多人物都不是简单的或好或坏，而是有着深刻的内心活动。同时，他也重视环境和性格的相互关系，常常以不同的社会环境和历史阶段为背景，用生动典型的细节多层次、多角度地刻划主要人物的性格特征。作品中的人物几乎个个都是小人物，都有这样或那样的缺点。例如爱米丽亚，萨克雷似乎一开始想把她塑造成一个心地善良、温柔懦弱的人物形象，但到后来，作者却不留情面地揭露了她自私、浅陋的阴暗一面，写了她不想嫁给杜宾，却又企图利用杜宾对她的感情来牢牢地控制他，供她驱使的复杂心态。又如贝基，她为人刻薄，工于心计，为了个人目的可以不择手段，但她聪颖干练，身处逆境却能勇敢抗争，不肯轻易向命运屈服，却也讨人喜欢和同情。穿行于其间的其他各色人物也都个性各异，栩栩如生。萨克雷不愧为一位伟大的讽刺小说家。他以生动形象的文笔，客观真实地再现了他所处的那个时代的虚伪、贪婪、金钱至上的浮华世界。

《名利场》的创作采用的是讲故事的叙述手法，且夹叙夹议，冷嘲热讽，时而幽默，时而哀婉，读来亲切自然，仿佛作者就在眼前，向读者讲述着发生在身边的昨天的故事，形成了一种独具特色的艺术风格。

《名利场》结构恢宏，气势庞大，足以容纳一幅浩瀚的社会全景。

作者的笔锋几乎扫射到了上流社会的每一个角落,使人看到特定的社会环境对人的性格所产生的巨大影响。可以说,作者着意的不仅是对人物形象的刻划和故事情节的铺设,更是注重于对整个社会腐朽堕落现象的无情揭露和批判。《名利场》奠定了萨克雷在世界文学史上的重要地位,具有很高的研究价值。

《名利场》是一部英国的经典文学名著,学英语者不可不读。然而,原著中的某些语言难点,尤其是文化背景和历史典故,往往给读者造成一定的阅读困难,影响了对这部名著的理解与欣赏。此次上海外语教育出版社出版《名利场》注释本,正是要为读者解决这个问题。注释者吴建国先生花大力气对原著和杨必教授的中译本进行了深入的研究,很好地完成了注释工作。该注的地方注,不该注的地方不注;注释部分语言简炼,措辞精当,读来饶有兴味。

相信这部注释本一定能对读者提供很大的帮助。

韩忠华

2000年10月

BEFORE THE CURTAIN

AS the manager of the Performance sits before the curtain on the boards and looks into the Fair, a feeling of profound melancholy comes over him in his survey of the bustling place. There is a great quantity of eating and drinking, making love and jilting, laughing and the contrary,^① smoking, cheating, fighting, dancing and fiddling; there are bullies pushing about, bucks ogling the women,^② knaves picking pockets, policemen on the look-out, quacks (OTHER quacks, plague take them!) bawling in front of their booths, and yokels looking up at the tinselled dancers and poor old rouged tumblers, while the light-fingered folk^③ are operating upon their pockets behind. Yes, this is VANITY FAIR; not a moral place certainly; nor a merry one, though very noisy. Look at the faces of the actors and buffoons when they come off from their business; and Tom Fool washing the paint off his cheeks before he sits down to dinner with his wife and the little Jack Puddings^④ behind the canvas. The curtain will be up presently, and he will be turning over head and heels, and crying, "How are you?"

A man with a reflective turn of mind, walking through an exhibition of this sort, will not be oppressed, I take it, by his own or other people's hilarity. An episode of humour or kindness touches and amuses him here and there — a pretty child looking at a gingerbread stall; a pretty girl blushing whilst her lover talks to her and chooses her fairing; poor Tom Fool, yonder behind the waggon, mumbling his bone with the honest family which lives by his tumbling; but the general impression is one more melancholy than mirthful^⑤. When you come home you sit down in a sober, contemplative, not uncharitable frame of mind, and apply yourself to your books or your business.

I have no other moral than this to tag to the present story of "Vanity Fair." Some people consider Fairs immoral altogether, and eschew such, with their servants and families; very likely they are right. But persons who think otherwise, and are of a lazy, or a benevolent, or a sarcastic mood, may perhaps like to step in for half an hour, and look at the performances. There are

① laughing and the contrary: 有在笑的,也有在哭的 ② bucks ogling the women: 色迷迷地瞧女人的公子哥儿 ③ light-fingered folk: 三只手的家伙 ④ the little Jack Puddings: jack pudding 古英语,意为丑角,此处指他的几个儿女 ⑤ the general ... than mirthful: 大致的印象还是使人愁而不是逗人乐

scenes of all sorts; some dreadful combats, some grand and lofty horse-riding, some scenes of high life, and some of very middling indeed; some love-making for the sentimental, and some light comic business; the whole accompanied by appropriate scenery^① and brilliantly illuminated with the Author's own candles.

What more has the Manager of the Performance to say? — To acknowledge the kindness with which it has been received in all the principal towns of England through which the Show has passed, and where it has been most favourably noticed by the respected conductors of the public Press, and by the Nobility and Gentry. He is proud to think that his Puppets have given satisfaction to the very best company in this empire. The famous little Becky Puppet has been pronounced to be uncommonly flexible in the joints, and lively on the wire; the Amelia Doll, though it has had a smaller circle of admirers, has yet been carved and dressed with the greatest care by the artist; the Dobbin Figure, though apparently clumsy, yet dances in a very amusing and natural manner; the Little Boys' Dance has been liked by some; and please to remark the richly dressed figure of the Wicked Nobleman, on which no expense has been spared,^② and which Old Nick will fetch away at the end of this singular performance.

And with this, and a profound bow to his patrons, the Manager retires, and the curtain rises.

LONDON, June 28, 1848

① the whole ... appropriate scenery: 这些场面都配有恰当的布景
② on which ... been spared: 为了制作它而不惜工本

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CHISWICK MALL

While the present century^① was in its teens, and on one sunshiny morning in June, there drove up to the great iron gate of Miss Pinkerton's academy for young ladies, on Chiswick Mall, a large family coach, with two fat horses in blazing harness, driven by a fat coachman in a three-cornered hat and wig, at the rate of four miles an hour. A black servant, who reposed on the box beside the fat coachman, uncurled his bandy legs as soon as the equipage drew up opposite Miss Pinkerton's shining brass plate, and as he pulled the bell at least a score of young heads were seen peering out of the narrow windows of the stately old brick house. Nay, the acute observer might have recognized the little red nose of good-natured Miss *Jemima* Pinkerton herself, rising over some geranium pots in the window of that lady's own drawing-room.

"It is Mrs. Sedley's coach, sister," said Miss *Jemima*. "Sambo, the black servant, has just rung the bell; and the coachman has a new red waist-coat."

"Have you completed all the necessary preparations incident to Miss Sedley's departure, Miss *Jemima*?" asked Miss Pinkerton herself, that majestic lady; the *Semiramis*^② of Hammersmith, the friend of Doctor Johnson^③, the correspondent of Mrs. Chapone^④ herself.

"The girls were up at four this morning, packing her trunks, sister," replied Miss *Jemima*; "we have made her a bow-pot."

"Say a bouquet, sister *Jemima*, 'tis more genteel."

"Well, a booky as big almost as a haystack; I have put up two bottles of the gillyflower water^⑤ for Mrs. Sedley, and the receipt for making it, in Amelia's box."

① the present century: 指 19 世纪 ② the *Semiramis*: 传说中的巴比伦古国的皇后, 她的丈夫尼纳斯死后由她当政(也有人说丈夫是她谋害死的), 文治武功都很显赫, 曾建立许多城池 ③ Johnson: Samuel Johnson (1709—1784), 18 世纪英国文坛著名人物, 曾独力编纂英文词典 ④ Chapone: Hester Chapone (1727—1801), 英国散文家, 女学者, 著有《增进才智信札》, 名门望族纷纷请她执教 ⑤ gillyflower water: 紫罗兰花露, 用以洗涂膏药遗留在皮肤上的污垢

“And I trust, Miss Jemima, you have made a copy of Miss Sedley’s account. This is it, is it? Very good — ninety-three pounds, four shillings. Be kind enough to address it to John Sedley, Esquire, and to seal this billet^① which I have written to his lady.” 先生

In Miss Jemima’s eyes an autograph letter of her sister, Miss Pinkerton, was an object of as deep veneration as would have been a letter from a sovereign. Only when her pupils quitted the establishment, or when they were about to be married, and once, when poor Miss Birch died of the scarlet fever, was Miss Pinkerton known to write personally to the parents of her pupils; and it was Jemima’s opinion that if anything could console Mrs. Birch for her daughter’s loss, it would be that pious and eloquent composition in which Miss Pinkerton announced the event.

In the present instance Miss Pinkerton’s “billet” was to the following effect: —^②

The Mall, Chiswick, June 15, 18

MADAM, — After her six years’ residence at the Mall, I have the honour and happiness of presenting Miss Amelia Sedley to her parents, as a young lady not unworthy to occupy a fitting position in their polished and refined circle. Those virtues which characterize the young English gentlewoman, those accomplishments which become her birth and station, will not be found wanting in the amiable Miss Sedley, whose INDUSTRY and OBEDIENCE have endeared her to her instructors, and whose delightful sweetness of temper has charmed her AGED and her YOUTHFUL companions.

In music, in dancing, in orthography, in every variety of embroidery and needlework, she will be found to have realized her friends’ fondest wishes. In geography there is still much to be desired; and a careful and undeviating use of the backboard^③, for four hours daily during the next three years, is recommended as necessary to the acquirement of that dignified DEPARTMENT AND CARRIAGE^④, so requisite for every young lady of fashion.

In the principles of religion and morality, Miss Sedley will be found worthy of an establishment which has been honoured by the presence of THE GREAT LEXICOGRAPHER^⑤, and the patronage of the admirable Mrs. Chapone. In leaving the Mall, Miss Amelia carries with her the hearts of her companions, and the affectionate regards of her mistress, who has the honour to subscribe herself,

Madam,

Your most obliged humble servant,

BARBARA PINKERTON

P. S. — Miss Sharp accompanies Miss Sedley. It is particularly requested

① billet: 古英语,意为“短笺”,“简短的公文”

② to the following effect: 大意如下

③ backboard: 背板。当时的人用来防止驼背

④ dignified DEPARTMENT AND CARRIAGE

: 端庄的举止与风度

⑤ THE GREAT LEXICOGRAPHER: 那位伟大的

词典编纂家,指萨缪尔·约翰逊博士