

時代英語叢書

MODERN  
ENGLISH AND AMERICAN  
SHORT STORIES

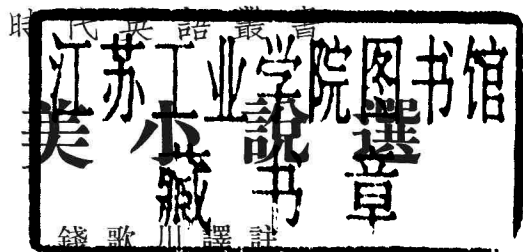
英美小說選

錢歌川譯註

香港中外出版社出版

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## 出版說明

一、我們收到了錢歌川教授從美國寄來的一套他自己編寫的英語叢書，並答應交給本社出版，我們對錢教授的熱情支持，謹此表示謝忱！本社已決定將錢教授所著這套叢書，定名為《時代英語叢書》，並將陸續付印問世。

二、錢教授從事大學教學及翻譯工作多年，學識淵博，經驗豐富。我們出版的這套《時代英語叢書》，無論從選題到內容，都是華人學習英語及翻譯工作所急待解決者，深信本叢書的出版，將受到讀者的熱烈歡迎。

三、這本《英美小說選》係《時代英語叢書》的一種，所編八篇，均選自現代英美著名短篇小說。其中除《舞伴》及《白玫瑰》兩篇為英國作品外，餘盡出美國作家手筆。錢教授譯文，筆下傳神。本小說選，值得一讀！

中外出版社  
一九七五年九月

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# THE LAST LEAF

By O. Henry

In a little district west of Washington Square<sup>1</sup> the streets have \*run crazy<sup>2</sup> and broken themselves into small strips called “places.”<sup>3</sup> These “places” make strange angles and curves. \*One street crosses itself<sup>4</sup> a time or two. An artist once discovered a valuable possibility in this street. Suppose a collector with a bill for paints, paper and canvas should, in traversing this route, suddenly \*meet himself coming back,<sup>5</sup> without a cent having been paid on account!

So, to quaint old Greenwich Village the \*art people<sup>6</sup> soon came prowling,<sup>7</sup> hunting for \*north windows<sup>8</sup> and \*eighteenth-century gables<sup>9</sup> and \*Dutch attics<sup>10</sup> and low rents. Then they imported some pewter mugs and a \*chafing dish<sup>11</sup> or two from Sixth Avenue, and became a “colony.”<sup>12</sup>

At the top of a squatty,<sup>13</sup> three-story brick house Sue and Johnsy had their studio.<sup>14</sup> “Johnsy” was familiar for Joanna. One was from Maine; the other from California. They had met at the \*table d’hôte<sup>15</sup> of an Eighth Street “Delmonico’s,”<sup>16</sup> and found their tastes in art, chicory salad and \*bishop sleeves<sup>17</sup> so congenial that the joint studio resulted.

That was in May. In November a cold, unseen stranger,<sup>18</sup> whom the doctors called Pneumonia, stalked about the colony, touching one here and there with \*his icy fingers.<sup>19</sup> Over on \*the east side<sup>20</sup> this ravager strode boldly, smiting his victims \*by

1. 城市中有樹木花草的廣場，可供人休憩遊覽，即一種公園，如紐約市的 Madison Square 之類。 2. 無計劃的紛亂狀態。 3. 街坊。 4. 一條街自己交叉，即向前走去，路又折回原處來。 5. 分明是前走，但曲折地又走回到原來的地方了。 6. 藝術家們。 7. 私下探索地走着。 8. 因朝北的窗，光線不太強烈，宜於讀書作畫。 9. 十八世紀的山字形屋頂的建築，在今日倫敦、紐約一帶，常可見到這種當年的遺物。 10. 荷蘭式的房屋，往往在那高屋頂底下，有一間廣大的頂樓房間。 11. 一種輕便的火鍋，在食桌上可將生

## 最後一葉

在華盛頓公園之西的那一帶地方，街路紛亂破裂，自成一些稱為「街坊」的小區劃。這些「街坊」造成奇異的角度和曲線。一條街自身可以一再地交叉，使你一直走去，又走回到原處來。有一位畫家，曾經在這街上發現了一件難能可貴的事。比方一個帶着別人買了顏料、圖畫紙、畫布的帳單來收帳的人，他要是走過這條路的話，就會突然發現他自己又走回到原來的地方了，而一文錢的帳都還沒有收到手！

所以對於這個奇妙古老的格林尼支村，那些畫家們，爭求着朝北的窗櫺，十八世紀的尖屋頂，荷蘭式的頂樓房，和便宜的租金，而很快地就聚居攏來了。隨即他們從第六街運來了一些白鐵的咖啡杯，和一二輕便火鍋，便把這地方造成了一個畫家的「殖民地」了。

在一所低廣的三層樓的磚造老屋的頂層上，小蘇和小喬共同租了一間房子，作為她們的畫室。小喬原是對喬娜的愛稱。她們兩人並非同鄉，一個是棉州人，一個是嘉州人。她們在第八街一家名叫德爾莫尼可的餐桌上遇見而相識的。發現彼此在藝術上，在菊苣的生菜上，在工作服上，都有同好，便相約共同來租用一個畫室。

她們的結識是在五月。到十一月的時候，就有一位看不見的冷客，醫生們稱為肺炎的，昂然來到了這個殖民地，用他那冰冷的手指，到處點打着人。在紐約的東區，這個肆虐者大膽地橫行無忌，奪取了許多人的生命，但是他的足跡，走過這生有青苔的，窄狹的畫家街上錯綜的曲徑時，步驟也就遲

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菜筍煮隨吃。用在此表示藝術家生活簡陋，家具缺乏。 12. = artists' colony, 畫家街。  
 13. = low and broad. 14. 畫室。 15. (F.) 共用定食的餐桌，原意為定食。 16. 紐約的餐廳名。 17. 英格蘭教的主教所穿的那種大袖的罩袍。畫家因恐顏料弄污衣服，也常罩着這樣的工作服。 18. 陌生人，將肺炎病擬人化的說法。 19. 因肺炎是受涼而起的，故云。 20. 紐約的東端，多為貧民所居。

scores,<sup>1</sup> but his feet trod slowly through the maze<sup>2</sup> of the narrow and moss-grown “places.”

Mr. Pneumonia was not what you would call a chivalric old gentleman. A mite<sup>3</sup> of a little woman with blood thinned by California zephyrs<sup>4</sup> was hardly \*fair game for<sup>5</sup> the red-fisted,<sup>6</sup> short-breathed<sup>7</sup> old duffer.<sup>8</sup> But Johnsy he smote; and she lay, scarcely moving, on her painted<sup>9</sup> iron bedstead, looking through the small Dutch window-panes at the \*blank side<sup>10</sup> of the next brick house.

One morning the busy doctor invited Sue into the hallway with a shaggy, gray eyebrow.

“She has \*one chance in—let us say, ten,”<sup>11</sup> he said, as he shook down the mercury in his \*clinical thermometer.<sup>12</sup> “And that chance is for her to want to live. \*This way people have of lining-up on the side of the undertaker<sup>13</sup> makes the entire pharmacopeia<sup>14</sup> look silly. Your little lady has \*made up her mind<sup>15</sup> that she’s not going to get well. Has she anything on her mind?”

“She—she wanted to paint the Bay of Naples<sup>16</sup> some day,” said Sue.

“Paint?—bosh!<sup>17</sup> Has she anything on her mind worth thinking about twice—a man, for instance?”

“A man?” said Sue, with a \*jew’s-harp twang<sup>18</sup> in her voice. “Is a man worth—but, no, doctor; there is nothing of the kind.”

“Well, it is the weakness, then,” said the doctor. “I will do all that science, \*so far as it may filter through my efforts,<sup>19</sup>

1. 幾十幾十地，動輒以數十計。score = twenty. 2. 迷宮；曲徑。 3. 微物。 4. 和風；微風；西風。 5. 好的敵手。 6. 血腥的；染有血跡的犯罪者的。又可作 red-handed. 7. 呼吸促迫的。此係以肺炎病人的病狀拿來形容肺炎本身。 8. 無用的人；笨伯。 9. 油漆的。 10. 沒有開窗的側面。 11. 有十分之一全愈的希望。 12. 臨牀的體溫表。 13. 病人們把他們自己放到葬儀者一方面，即自己以為要死。 “people have” 爲 adjective



緩下來了。

肺炎先生並不是你所謂的那種義俠的老紳士。生長在嘉州那和風中的，一個纖腰弱質的小婦人，實非那滿手血腥，呼吸促迫的暴徒的敵手。可是他點了小喬一下，於是她便睡倒了。躺在她那油漆的鋼絲牀上，一動也不動，只管望着荷蘭式的小窗外面，鄰家那所磚造房子的空壁。

有天早上，那位忙碌的醫生，用他那灰白的濃眉示意小蘇，叫她到走廊上去。

『她只有——大約是十分之一活下去的機會了，』他一面把他測過體溫的寒暑表中的水銀棒下去，一面對她說。『而那一分的機會，就寄托在她的求生的願望上。病人老是以爲他自己會死，竟使得藥石都爲之失效。你這位朋友也存心認定她是不會好的了。她心上到底有什麼苦惱的事呢？』

『她——她想要有一天畫成一幅拿波里的海灣圖』，小蘇回答說。

『畫？——決不會是！她心上有什麼值得再度思量的事嗎？——比方說一個男朋友。』

『一個男朋友？』小蘇說，聲音中帶着一種悲痛的調子。『是不是一個男朋友就值得——但是，不會的，醫生；不會有這樣的事的。』

『那末，那就是身體衰弱的關係，』醫生說。『我一定盡我的能力，發揮醫學最大的效果，來醫治她。但是每當我的病人，開始來算計她葬儀行列

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clause, 前面略去了 that 一字。14. 藥石。15. 存心。16. 意大利的拿波里（或譯作那不勒斯）城，在拿波里灣之北。17. 廢話。18. 很悲痛的聲調。“jew's-harp”口琴，用口銜着以呼吸而發出聲音的樂器。“twang”撥絃作聲，絃聲；鼻音。19. 盡我力之所及。“it”指前面的 science, 即醫學。“filter”濾過，例如 The water filtered through the roof.（從屋頂上漏雨）。

can accomplish. But whenever my patient begins to count the carriages in her funeral procession I subtract fifty per cent. from \*the curative power of medicines.<sup>1</sup> If you will \*get her to ask one question<sup>2</sup> about the new winter styles in cloak sleeves I will promise you a one-in-five chance for her, instead of one in ten."

After the doctor had gone Sue went into the workroom and \*cried a Japanese napkin to a pulp.<sup>3</sup> Then she swaggered<sup>4</sup> into Johnsy's room with her drawing board, whistling ragtime.<sup>5</sup>

Johnsy, lay, \*scarcely making a ripple under the bedclothes,<sup>6</sup> with her face toward the window. Sue stopped whistling, thinking she was asleep.

She arranged her board and began a \*pen-and-ink drawing<sup>7</sup> to illustrate a magazine story. Young artists must \*pave their way<sup>8</sup> to Art by drawing pictures for magazine stories that young authors write to pave their way to Literature.

As Sue was sketching a pair of elegant horse-show<sup>9</sup> riding trousers and a monocle on the figure of the hero, \*an Idaho cowboy,<sup>10</sup> she heard a low sound, several times repeated. She went quickly to the bedside.

Johnsy's eyes were open wide. She was looking out the window and counting—counting backward.

"Twelve," she said, and a little later "eleven"; and then "ten," and "nine"; and then "eight" and "seven," \*almost together.<sup>11</sup>

Sue looked solicitously out of the window. What was there to count? There was only a bare, dreary yard to be seen, and

---

1. 藥石醫治的效力。 2. 使她問一下，即使她對人生感興趣。 3. 用紙拭眼淚，而戒軟塊。日本人常以紙代布作餐巾或手帕，故云。 4. 高視闊步，意氣揚揚。 意爲咽淚裝歡，以免被小喬看出她聽了醫生的話喪氣的神態。 5. 約調。 6. 被上沒有一點波紋，即

中的馬車數時，藥石的效果，就要減少一半了。如果你能使她問一個關於今冬外套袖口式樣的問題，那末，我就可以答應你，有五分之一救活她的機會，而不是十分之一了。』

等醫生去後，小蘇走進畫室，哭得像絞入一樣。然後她手上拿着畫板，口中吹着輕快的律調，意氣揚揚地走進小喬的房裡去。

小喬面朝着窗口，躺在被蓋之下，一動也不動。小蘇以為她睡着了，所以馬上停止吹口笛。

她便打開她的畫板，開始來為一篇雜誌上的小說，畫鋼筆畫的插圖。年輕的畫家免不了要為雜誌上的小說畫插圖，以便開闢藝術的途徑，正像年輕的作家要為雜誌寫小說來開闢文學的途徑一樣。

正當小蘇在畫着那故事的主人公，一個艾達和州的牧場管理者的，華美的乘馬褲和一隻單眼鏡的時候，她聽到了小喬低聲地在說話，而且一再反覆地在說。她便急忙地走向她的牀頭去了。

小喬的眼睛睜開得很大，她正望着窗外在數着——在倒數着。

『十二，』她說，過了一會又說『十一』；再過一會又說『十』和『九』；於是又說『八』和『七』，差不多是一口氣數出的。

小蘇憂慮地望了一下窗外。那兒有什麼東西可數的呢？那兒只見一個木落淒涼的後院，以及鄰家的那道沒有窗口的側面的牆，隔離得約有二十尺光

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完全不動。 7. 鋼筆畫。 8. 準備。 9. 馬市。 10. 一個艾達和（美國西北部的一州）的牧場管理者。那些人都是會騎馬的。 11.（八七兩字）差不多是連聲說出的。

the blank side of the brick house twenty feet away. An old, old ivy vine, \*gnarled and decayed at the roots,<sup>1</sup> climbed half way up the brick wall. The cold breath of autumn had stricken its leaves from the vine until its skeleton branches clung, almost bare, to the climbing bricks.

“What is it, dear?” asked Sue.

“Six,” said Johnsy, in almost a whisper. “They’re falling faster now. Three days ago there were almost a hundred. It made my head ache to count them. But now it’s easy. There goes another one. There are only five left now.”

“Five what, dear. Tell your Sudie.”<sup>2</sup>

“Leaves. On the ivy vine. When the last one falls I must go, too. I’ve known that for three days. Didn’t the doctor tell you?”

“Oh, I never heard of such nonsense,” complained Sue, with magnificent scorn “What have old ivy leaves to do with your getting well? And you used to love that vine so, you naughty girl. Don’t be a goosey.”<sup>3</sup> Why, the doctor told me this morning that your chances for getting well real<sup>4</sup> soon were—let’s see exactly what he said—he said \*the chances were ten to one!<sup>5</sup> Why, that’s almost as good a chance as we have in New York when we ride on the street cars or walk past a new building. Try to take some broth now, and let Sudie go back to her drawing, so<sup>6</sup> she can sell the editor man with it, and buy port wine for \*her sick child,<sup>7</sup> and pork chops for her greedy self.”

“You needn’t get any more wine,” said Johnsy, keeping her eyes fixed out the window. “There goes another. No, I don’t

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1. 盤錯的根已枯萎了。 2. 即 Sue 的 diminutive (指小字)。 3. = fool. (美國俚語)  
。 4. = really. 5. 有十分之九全愈的希望。(參考): She has one chance in ten. 醫

景。一根古老的常春藤，錯節的根業已枯死，爬到磚牆的半腰上。秋來的冷風，差不多把那藤上的葉子都吹落了下來，只剩得光光的枝幹，仍然攀在牆頭。

『親愛的人，你數的什麼呀？』小蘇問。

『六』，小喬細聲地說，聲音小得像耳語一樣。『它們現在越落越快了。三天前還差不多有一百光景。使我數起來頭都要痛。但是現在却容易了。又落了一皮。現在只剩下五皮了。』

『五皮什麼，親愛的人？告訴你的小蘇呀！』

『葉子呀。在那常春藤上的。當那最後一皮葉子落下時，我也一定要死了。我已經知道那個有三天了。醫生沒有告訴你嗎？』

『啊，我從來沒有聽見過有這樣的傻事，』小蘇帶着極大的輕蔑不平地說了。『那些枯萎的常春藤的葉子，和你的康復，有什麼關係呢？而你素來是很愛那根老藤的，你這頑皮的孩子。不要傻吧。醫生今天早上告訴我，說你很快就會好的，有——讓我想想他實際說的是什麼呀——他說，有十分之九的希望！你想，那就像我們在紐約，乘電車、或是徒步，走過一幢新造的房子時同樣地安全可靠。現在你試試喝點湯吧，好讓小蘇再去畫她的插圖，就可以拿去賣給主編人，賺些錢來好為她生病的孩子買葡萄酒，為她貪口的本身買豬肉呀。』

『你用不着再買酒了，』小喬說。眼睛一直望着窗外。『又落了一葉。不要，我不要喝湯呀。只剩下四皮了。我要在天黑以前，看那最後一葉落下

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生實際是說，十分只有一分的全愈的希望。6. = so that. 7. 指小喬。

want any broth. That leaves just four. I want to see the last one fall before it gets dark. Then I'll go, too"

"Johnsy, dear," said Sue, bending over her, "will you promise me to keep your eyes closed, and not look out the window until I am done working? I must hand those drawings in by to-morrow. I need the light, or I would draw the shade down."

"Couldn't you draw in the other room?" asked Johnsy, coldly.

"I'd rather be here by you," said Sue, "Besides, I don't want you to keep looking at those silly ivy leaves"

"Tell me as soon as you have finished," said Johnsy, closing her eyes, and lying white and still as a fallen statue, "because I want to see the last one fall. I'm tired of waiting. I'm tired of thinking. I want to \*turn loose my hold on everything,<sup>1</sup> and go sailing down, down, just like one of those poor, tired leaves."

"Try to sleep," said Sue. "I must call Behrman up to be my model for the old hermit miner. \*I'll not be gone a minute.<sup>2</sup> Don't try to move till I come back."

Old Behrman was a painter who lived on the ground floor beneath them. He was past sixty and had a \*Michael Angelo's Moses beard<sup>3</sup> curling down from the head of a satyr<sup>4</sup> along the body of an imp.<sup>5</sup> Behrman was a failure in art. Forty years he had wielded the brush \*without getting near enough to touch the hem of his Mistress's robe.<sup>6</sup> He had been always about to paint a masterpiece, but had never yet begun it. For

1. 與人間一切撒手，意即死去。 2. 馬上轉來；不會離開一分鐘。 3. 指羅馬法王城中 Sistine Chapel 的有名的米格郎琪羅的壁畫，畫中摩西的鬍子。前加冠詞，意為像畫中摩西的那樣一種鬍子。 4. =one of a class of sylvan deities, attendant on Bacchus, represented with long pointed ears, short-horns, and a hair-clad man's body, with the legs and hoofs of a goat. 半人半羊神。 5. =a child of the devil; a little demon,

來。那末，我也就要去了。』

『親愛的小喬，』小蘇說，彎着腰伏在她頭上，『你答應我把眼睛閉上，不再看窗外，等我畫完這幾張圖好嗎？這幾張圖我明天一定要交去的。我須要有光；不然的話，我就要把窗帷拉下來的。』

『你不能到隔壁房間去畫嗎？』小喬冷淡地問。

『我想在這兒陪陪你，』小蘇說。『而且，我不要你老是望着那些無聊的葉子。』

『你畫完了馬上就告訴我，』小喬說，閉上她的眼睛，像一個倒下的雕像一樣，蒼白地躺着不動。『因為我要看那最後一葉落下來。我已等得不耐煩了。我已想得不耐煩了。我要把一切撒手。正好像一皮那些可憐疲憊的葉子一樣，向下一直落去。』

『試試睡一下吧，』小蘇說。『我一定要下樓去把白蒙叫上來，做我的模特兒，好畫那隱居的老礦夫。我馬上就轉來的。你睡了不要動，等着我轉來呀。』

白蒙老頭兒也是一位畫家，就住在她們樓下的底層。他有六十歲以上了，生着米格郎琪羅所畫的摩西式的長鬍子，從他那半人半羊神似的臉上，彎曲地沿着小鬼似的身體，一直下垂着。白蒙在藝術上是一個失敗者。他畫了四十年的畫，但在藝術上一無成就。他老是想要畫一張傑作，但他一直就沒有動筆。他除了時常畫點商業方面的廣告一類的東西而外，幾年來幾乎什麼

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小鬼。6. = without accomplishing anything in art 在藝術上一無成就。"his Mistress"他所愛的女神，即藝術的女神。這句法出自聖經，參考新約馬太福音，十四章三十六節：They ..... besought him that might only touch the hem of his garment. (只求耶穌准他們摸他的衣裳繸子)。

several years he had painted nothing except now and then a daub<sup>1</sup> in the line of commerce or advertising. He earned a little by serving as a model to those young artists in the colony who could not pay the price of a professional.<sup>2</sup> He drank gin to excess, and still talked of his coming masterpiece. \*For the rest<sup>3</sup> he was a fierce little old man, who scoffed terribly at softness in any one, and who \*regarded himself as<sup>4</sup> especial mastiff-in-waiting<sup>5</sup> to protect the two young artists in the studio above.

Sue found Behrman smelling strongly of \*juniper berries<sup>6</sup> in his dimly lighted den<sup>7</sup> below. In one corner was a blank canvas on an easel that had been waiting there for twenty-five years to receive the first line of the masterpiece. She told him of Johnsy's fancy, and how she feared she would, indeed, \*light and fragile as a leaf herself,<sup>8</sup> float away when \*her slight hold upon the world<sup>9</sup> grew weaker.

Old Behrman, with his \*red eyes<sup>10</sup> plainly streaming, shouted his contempt and derision for such idiotic imaginings.

"Vass"<sup>11</sup> he cried, "Is dere<sup>12</sup> people in de<sup>13</sup> world \*mit der<sup>14</sup> foolishness to die because \*leafs dey<sup>15</sup> drop off from a confounded vine? I haf<sup>16</sup> not heard of such a thing. No, I vill<sup>17</sup> not bese<sup>18</sup> as a model for your fool hermit-dunderhead.<sup>19</sup> Vy<sup>20</sup> do you allow dot<sup>21</sup> silly pusiness<sup>22</sup> to come in \*der prain<sup>23</sup> of her? Ach<sup>24</sup> dot poor leetle<sup>25</sup> Miss Yohnsy.<sup>26</sup>"

"She is very ill and weak," said Sue, "and the fever has left her mind morbid and full of strange fancies. Very well, Mr. Behrman, if you do not care to pose for me, you

1. 塗鴉，亂塗，拙劣的畫。 2. 職業模特兒。 3. = As for the rest. 至於其他方面。 4. 把自己看作。 5. = a watch-dog; a protector. 看門犬，保護者。 6. 檜實，其油用以調製顏料。 7. 工作室。 8. 小喬本人就消瘦脆弱得像一皮葉子。 9. 對於浮世的輕微的把持。 參考上面：to turn loose my hold on everything. 10. 醉眼。 11.



也沒有畫。住在這畫家街的那些年輕的畫家，出不起價錢僱用正式的模特兒，他就去給他們當模特兒而賺到一點點錢。他愛喝醇酒，喝得過分，每次喝醉了酒，就要大談他所要畫的那張傑作。除此之外，他是一個矮小的老人，性情猛烈，看見別人那種柔弱無能的樣子，就要大事嘲笑，而對於住在他樓上的那兩個年輕的女畫家，他自認是保護她們的特別的看門犬。

小蘇在樓下他那幽暗的畫室中，找到了滿身充滿了檜子氣味的白蒙，在那房間的一個角落裡，畫架上豎着一幅空白的畫布，二十五年來一直在等待着接受他那傑作的第一筆。小蘇把小喬的那種奇怪的想法告訴了他，並說他很擔心像小喬的身體輕飄脆弱得有如木葉，當她衰弱的生命力再虧下去的時候，恐終將性命不保。

老白蒙聽了，熱淚盈眶，大聲痛罵着這種愚不可及的幻想。

『什麼！』他叫道。『世界上真有這樣的傻瓜，只因爲古藤落葉而就要死去嗎？我從來沒有聽見講過這樣的事。我不能去替你做那傻瓜隱士的模特兒了。你爲什麼要讓這種愚笨的想頭進入她的心裡的呀？哎，可憐的小喬姑娘。』

『她病得很厲害，身體虛弱，』小蘇說，『發着高熱，所以使她心頭充滿了各種怪想。好吧，白蒙先生，如果你不高興去做我的模特兒，你就不去好了。但是我看你是一個可怕的老——老游蕩者！』

(G.) = What. 從 Behrman 這個名字看起來，就知他是德國人。 12. = there. 13. = the. 14. (G.) = with the. 15. leaves they (應作 that)。 16. = have. 17. = will. 18. = pose. 19. = blockhead; fool. 20. = why. 21. = that. 22. = business. 23. = the brain. 24. = Ah. 25. = little. 26. = Johnny.