

英美现代文学注释丛书



# The Ragged Trousered Philanthropists

穿破裤子的慈善家

商务印书馆

English and American Modern Literature

Vol 116

# The Ragged Trousered Philanthropists

by

Robert Tressell

With Notes in Chinese by

Zuo Cheng

左 程

The Commercial Press

Beijing, 1992

## 内 容 提 要

本书可以说是社会主义文学的前驱。作者于1906年开始写作,1910年写成。作品以建筑工人的生活为材料,塑造了工人和雇主两组人物,以表现当时的社会问题。小说描写了工人对自己手艺的由衷热爱与资本家追求利润的利己心理的冲突,以及工人在贫困、失业和病痛中表现的幽默感和生命力,爱护老人、儿童的人道主义品质。作者还运用巧妙的艺术手法宣传和解释了社会主义思想以及工人的斗争。

英美现代文学注释丛书

CHUĀN PÒ KÙ ZI DE CĀI SHĀN JIĀ

穿破裤子的慈善家

[英] 罗伯特·屈塞尔 著

左 裡 注释

责任编辑 周陵生

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商 务 印 书 馆 出 版

(北京王府井大街36号 邮政编码100710)

新华书店总店北京发行所发行

河北三河县艺苑印刷厂印刷

ISBN 7-100-01052-7/H·359

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1992年12月第1版

开本 787×960 1/32

1992年12月北京第1次印刷

字数 838 千

印数 0-11 00 册

印张 29<sup>3</sup>/<sub>4</sub>

定价: 14.50 元

## 注释者前言

《穿破裤子的慈善家》这部小说可以说是社会主义文学的前驱，作者于1906年开始写他叫作“日记”的这本书，1910年写成。直到1955年，未经删节的全部作品才出版。作者是在英格兰南部一个小的海滨城市 Hastings（小说中叫作 Mugsborough）以建筑工人的生活 and 经历为材料，写成这部小说。他塑造了工人和雇主两组人物，通过这两组人物的形象、言谈和行动来表现当时的社会问题。他一方面描绘了工人对自己的手艺的由衷热爱与资本家单纯追求利润的利己心理的冲突，以及工人在贫困、失业和病痛中表现的幽默感和生命力，他们对老人及儿童的关怀和爱护的真正人道主义等优良品质；但也指出，他们由于在精神上受到资本主义思想的腐蚀而有不团结、不斗争、愚昧等缺点，从而证实了启发工人的阶级觉悟的重要性。另一方面，他大力揭露并嘲讽资本家 and 他们的奉承者的贪婪、残酷、庸俗、伪善的恶劣性格，描写他们大规模掠夺社会财富，小规模盗窃属于别人的物品的事实，以及他们利用政治和宗教谋求私利的手段。这样，这部作品中的情节和人物就构成一幅当时社会状况的全面图景——在国内，垄断资本在发展，但在国际上则受到其它帝国主义的威胁，因而贫困和失业问题日益严重。同时，英国工党已于1906年正式成立，非马克思主义的工人运动活跃起来。一些社会主义者正进行宣传活动，号召工人们走社会主义道路，与资本主义制度作斗争。

作者是一个以油漆房屋和书写招牌为职业的工人，1902至1911年在 Hastings 作油漆工。小说中的情节是作

者的亲身经历或眼见事实，人物是以和他日常相处的工人和雇主为蓝本——事实上，小说的中心人物Owen就是作者自己——所以这部小说确是写实的。又由于作者不是一般的工匠，他对社会问题有很大兴趣，熟习马克思的著作，在Hastings热心参加宣传社会主义的活动，是英国社会民主联合会(British Social democratic Federation)在Hastings的地方组织的发起人之一，他在小说中谈的社会主义理论是不同于当时某些自称社会主义者而实际代表小资产阶级思想的人们的说法。而且，作者喜爱文学和艺术，读过一些文学名著，能运用写作技巧。这部小说的文句简单、直率、生动，充满尖刻的幽默和辛辣的嘲讽。他还运用巧妙的艺术手法组织情节以达到解释社会主义思想的目的；小说中插入的几段介绍社会主义基本知识的讲话是作者手法的突出例证，讲话的时间、地点和听众都是有意安排的，说法是用最简单的语言和最具体的譬喻代替一般人难于理解的专门术语来解释剩余价值、剥削、金钱的作用等抽象理论。

这部小说也有缺点。作者受时代、地区和生活情况的影响，不能充分相信群众的力量，在小说人物的谈话中流露出他鄙视工人大众的无知和落后，并把社会主义运动看成是少数有觉悟的人们的职责。然而，细心读了小说中几个人物的思想斗争经过，不难看出作者最后还是澄清了混乱的想法，消除了犹豫和怀疑，加强了对社会主义社会必定实现的信心。

这部小说不是现在英国工人生活的写照，但是从过去的经历看将来的发展，还是有重要的现实意义的。

作者署名用的是笔名，他的真实姓名是罗伯特·奴南(Robert Noonan)，生于1870年，死于1911年。

左 禮

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## PREFACE

**I**n writing this book my intention was to present, in the form of an interesting story, a faithful picture of working-class life—more especially of those engaged in the Building trades—in a small town in the south of England.

I wished to describe the relations existing between the workmen and their employers, the attitude and feelings of these two classes towards each other; the condition of the workers during the different seasons of the year, their circumstances when at work and when out of employment: their pleasures, their intellectual outlook, their religious and political opinions and ideals.

The action of the story covers a period of only a little over twelve months, but in order that the picture might be complete it was necessary to describe how the workers are circumstanced at all periods of their lives, from the cradle to the grave. Therefore the characters include women and children, a young boy—the apprentice—some improvers, journeymen in the prime of life, and worn-out old men.

I designed to show the conditions resulting from poverty and unemployment: to expose the futility of the measures taken to deal with them and to indicate what I believe to be the only real remedy, namely—Socialism. I intended to explain what Socialists understand by the word "Poverty": to define the Socialist theory of the causes of poverty, and to explain how Socialists propose to abolish poverty.

It may be objected that, considering the number of books dealing with these subjects already existing,

such a work as this was uncalled for. The answer is that not only are the majority of people opposed to Socialism, but a very brief conversation with an average anti-socialist is sufficient to show that he does not know what Socialism means. The same is true of all the anti-socialist writers and the 'great statesmen' who make anti-socialist speeches: unless we believe that they are all deliberate liars and impostors, who to serve their own interests labour to mislead other people, we must conclude that they do not understand Socialism. There is no other possible explanation of the extraordinary things they write and say. The thing they cry out against is not Socialism but a phantom of their own imagining.

Another answer is that 'The Philanthropists' is not a treatise or essay, but a novel. My main object was to write a readable story full of human interest and based on the happenings of everyday life, the subject of Socialism being treated incidentally.

This was the task I set myself. To what extent I have succeeded is for others to say; but whatever their verdict, the work possesses at least one merit—that of being true. I have invented nothing. There are no scenes or incidents in the story that I have not either witnessed myself or had conclusive evidence of. As far as I dared I let the characters express themselves in their own sort of language and consequently some passages may be considered objectionable. At the same time I believe that—because it is true—the book is not without its humorous side.

The scenes and characters are typical of every town in the South of England<sup>1</sup> and they will be rea-

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1. 作者写这本小说的时候，正在英国东南部 Sussex ['sʌsɪks] 郡的一个有议员选举权的自治市镇 Hastings ['heɪstɪŋz] 作油漆彩画工，所以这本小说的背景和人物都带有英国南部地方的特征。

dily recognised by those concerned. If the book is published I think it will appeal to a very large number of readers. Because it is true it will probably be denounced as a libel on the working classes and their employers, and upon the religious-professing section of the community. But I believe it will be acknowledged as true by most of those who are compelled to spend their lives amid the surroundings it describes, and it will be evident that no attack is made upon sincere religion,...

## CHAPTER 1

*An Imperial Banquet.<sup>1</sup> A Philosophical  
Discussion.<sup>2</sup> The Mysterious Stranger.<sup>3</sup>  
Britons Never shall be Slaves<sup>4</sup>*

The house was named 'The Cave'. It was a large old-fashioned three-storied building standing in about an acre of ground, and situated about a mile outside the town of *Mugsborough*.<sup>5</sup> It stood back nearly two hundred yards from the main road and was reached by means of a by-road or lane, on each side of which was a hedge formed of hawthorn trees and blackberry bushes. This house had been unoccupied for many years and it was now being altered and renovated for its new owner by the firm of *Rushton & Co.*<sup>6</sup> Builders and Decorators.

1. 作者把建筑工人在一间杂乱污秽的厨房里吃午餐叫作“一场盛大的宴会”，这是讽刺语。2. 工人们在午餐后闲谈，他们并不了解政治问题和社会问题，只是重述剥削阶级用来欺骗他们的一些说法，作者把他们的闲谈叫作“一次哲学性的讨论”，也是讽刺语。3. 这是指 *Barrington* ['bæriŋtən]，工人们觉得他神秘，因为没有人知道他的来历。他没有技术，也不多说话。4. 这是英国国歌 *Rule Britannia* 里的一行，*Rule Britannia* 原是 *James Thomson* [dʒeɪmz 'tɒmsn]，1700—1748年，和 *David Mallet* ['deɪvɪd 'mæliɪt]，1705—1765年，在1740年合写的假面剧本“*Masque of Alfred* ['ælfriɪd]”里的一支歌。这本小说里描写的工人不承认自己是奴隶然而他们“实际还不如奴隶”，作者用英国国歌里这一行作标题，也是讽刺。5. ['mʌgzbrə]，假拟的地名，就是指 *Hastings*。这个名词是由“*mugs*”和“*borough*”组成的，英国有些地名是用 *borough* 为词尾，如 *Scarborough* ['skɑ:brə]；作者用“*mugs*”作词首，构成的这个名词的意思是“愚人城”，暗示这个城市的大部分居民——劳动群众——的阶级觉悟很低。6. ['rʌʃtən]，假拟的建筑工程公司的名字，开设这个公司的人，就叫 *Rushton*，这是用“*rush it on*”组成的一个名词，意思是：“赶紧做”，暗示这个公司承作的工程是只求速度，不顾质量，而对工人们是尽力加强劳动，作最大限度的剥削。

There were, altogether, about twenty-five men working there, carpenters, plumbers, plasterers, bricklayers and painters, besides several unskilled labourers. New floors were being put in where the old ones were decayed, and upstairs two of the rooms were being made into one by demolishing the *parting wall*<sup>1</sup> and substituting an iron girder. Some of the window frames and sashes were so rotten that they were being replaced. Some of the ceilings and walls were so cracked and broken that they had to be replastered. Openings were being cut through walls and doors were being put where no doors had ever been before. Old broken chimney pots were being taken down and new ones were being taken up and fixed in their places. All the old whitewash had to be washed off the ceilings and all the old paper had to be scraped off the walls preparatory to the house being repainted and decorated. The air was full of the sounds of hammering and sawing, the ringing of trowels, the rattle of pails, the splashing of water brushes, and the scraping of the stripping knives used by those who were removing the old wallpaper. Besides being full of these sounds the air was heavily laden with dust and disease germs, powdered mortar, lime, plaster, and the dirt that had been accumulating within the old house for years. In brief, *those employed there might be said to be living in a Tariff Reform Paradise — they had Plenty of Work.*<sup>2</sup>

1. 通常用 partition wall, 隔开房间的墙壁。 2. 在1903年, 英国反对自由贸易的人们, 提出“关税改革 (Tariff Reform)”政策。在1903和1904年, 英国的失业问题很严重, 为了迎合阶级觉悟不高的失业工人的心理, 这些改革者用“关税改革意味着人人有工作 (Tariff reform means work for all)”为口号。作者叙述人们在这所房子里有许多工作要作, 然而他们并没有摆脱贫困和失业的威胁, 改革者所说的天堂, 不过就是这个样子, 足见他们的口号完全是欺骗性的。

At twelve o'clock *Bob Crass*<sup>1</sup>—the painters' foreman—blew a prolonged blast upon a whistle and all hands assembled in the kitchen, where *Bert*<sup>2</sup> the apprentice had already prepared the tea, which was ready in the large galvanised iron pail that he had placed in the middle of the floor. By the side of the pail were a number of old jam-jars, mugs, dilapidated tea-cups and one or two empty condensed milk tins. Each man on the "job" paid Bert threepence a week for the tea and sugar—they did not have milk—and although they had tea at breakfast-time as well as at dinner, the lad was generally considered to be making a fortune.

Two pairs of steps, laid parallel on their sides at a distance of about eight feet from each other, with a plank laid across, in front of the fire, several up-turned pails, and the drawers belonging to the dresser, formed the seating accommodation. The floor of the room was covered with all manner of debris, dust, dirt, fragments of old mortar and plaster. A sack containing cement was leaning against one of the walls, and a bucket containing some stale whitewash stood in one corner.

As each man came in he filled his cup, jam-jar or condensed milk tin with tea from the steaming pail, before sitting down. Most of them brought their food in little wicker baskets which they held on their laps or placed on the floor beside them.

At first there was no attempt at conversation and nothing was heard but the sounds of eating and drinking and the frizzling of the bloater which *Easton*,<sup>3</sup> one of the painters, was toasting on the end of a

1. [bɒb kræs], 一个工头的姓名, crass 是“头脑愚蠢, 态度粗鲁”的意思, 作者用这个词作这个工头的姓, 暗示这个工头就是这样一个人。 2. [bɜ:t], 一个徒工的名字, 他的姓是 White [waɪt]。 3. ['i:stən], 一个工人的姓。

pointed stick at the fire.

"I don't think much of this *bloody*<sup>1</sup> tea," suddenly remarked *Sawkins*,<sup>2</sup> one of the labourers.

"Well it *oughter*<sup>3</sup> be all right," retorted Bert; "it's been *bilin'*<sup>4</sup> ever since *'arf*<sup>5</sup> past eleven."

Bert White was a frail-looking, weedy, pale-faced boy, fifteen years of age and about four feet nine inches in height. His trousers were part of a *suit that he had once worn for best*,<sup>6</sup> but that was so long ago that they had become too small for him, fitting rather tightly and scarcely reaching the top of his patched and broken hobnailed boots. The knees and the bottoms of the legs of his trousers had been patched with square pieces of cloth, several shades darker than the original fabric, and these patches were now all in rags. His coat was several sizes too large for him and hung about him like a dirty ragged sack. He was a pitiable spectacle of neglect and wretchedness as he sat there on an upturned pail, eating his bread and cheese with fingers that, like his clothing, were grimed with paint and dirt.

"Well then, you can't have put enough tea in, or else you've *bin'*<sup>7</sup> usin' up *wot*<sup>8</sup> was left yesterday," continued *Sawkins*.

"*Why the bloody 'ell*<sup>9</sup> don't you leave the boy alone?" said *Harlow*,<sup>10</sup> another painter. "If you don't like the tea you needn't drink it. For my part, I'm sick of listening to you about it every *damn*<sup>11</sup> day."

1. 强意语,含有极端憎恶的意思,常用于低级俗语的咒骂言词中。 2. [*so:kinz*],一个工人的姓。 3. *oughter* = ought to. 4. *bilin'* = boiling. 5. *'arf* = half. 6. 他从前曾当作盛装穿的一套衣服, *best* = best clothes. 7. *bin* = been (方言)。 8. *wot* = what (方言)。 9. 到底为什么(低级俗语)。 10. [*ha:lou*] 一个工人的姓。 11. 通常写为"damn"。 = damned, 俗语中表示斥责的形容词,或作强意语用。

“It’s all very well for you to say I needn’t drink it,” answered Sawkins, “but I’ve paid my share an’ I’ve got a right to express an opinion. It’s my belief that ’arf the money we gives ’im is spent in *penny ’orribles*:<sup>1</sup> ’e’s always got one in ’is hand, an’<sup>2</sup> to make wot tea ’e does buy last, ’e collects all the *slops*<sup>3</sup> wot’s left and *biles*<sup>4</sup> it up day after day.”

“No, I don’t!” said Bert, who was on the verge of tears. “It’s not *me*<sup>5</sup> wot<sup>6</sup> buys the things at all. I gives all the money I gets to Crass, and ’e buys them ’imself, *so there!*”<sup>7</sup>

At this revelation, some of the men furtively exchanged significant glances, and Crass, the foreman, became very red.

“You’d better keep your bloody *thruppence*<sup>8</sup> and make your own tea after this week,” he said, addressing Sawkins, “and then *p’raps*<sup>9</sup> we’ll ’ave a little peace at meal-times.”

“An’ you needn’t ask me to cook no bloaters or bacon for you no more,” added Bert, tearfully, “*cos*<sup>10</sup> I won’t do it.”

Sawkins was not popular with any of the others. When, about twelve months previously, he first came to work for Rushton & Co., he was a simple labourer, but since then he had ‘picked up’ a slight knowledge of the trade, and having armed himself with a putty-knife and put on a white jacket, regarded himself as a fully qualified painter. The others did not

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1. 低级的, 煽动情感的, 描述冒险性情节的短篇故事、报导、印画等(俗语)。 2. an’ = and (方言)。 3. 淡茶。  
4. biles = boils. 5. me = I (俗语)。 6. wot = who (方言)。  
7. so there = So there you ain’t! 伦敦东部方言的一个成句, 用来推诿失败或错误的责任。 8. thruppence = threepence (俗语)。  
9. p’raps也写为“praps”, = perhaps (俗语用的略语)。 10. cos, 通常写为“cause”, = because(俗语)。



perhaps object to him trying to better his condition, but his wages—*fivepence an hour*—were twopence an hour less than the standard rate, and the result was that in slack times often a better workman was “stood off” when Sawkins was kept on. Moreover, he was generally regarded as a sneak who carried tales to the foreman and *the ‘Bloke.’*<sup>1</sup> Every new hand who was taken on was usually warned by his new mates “not to let that *b — r*<sup>2</sup> Sawkins see anything.”

The unpleasant silence which now ensued was at length broken by one of the men, who told a dirty story, and in the laughter and applause that followed, the incident of the tea was forgotten.

“*How did you get on yesterday?*”<sup>3</sup> asked Crass, addressing *Bundy*,<sup>4</sup> the plasterer, who was intently studying the sporting columns of the *Daily Obscurer*.<sup>5</sup>

“No luck,” replied *Bundy*, gloomily. “*I had a bob each way on Stockwell*,<sup>6</sup> in the first race, but it was *scratched*<sup>7</sup> before the start.”

This gave rise to a conversation between Crass,

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1. *bloke* 原是海军俚语，指“舰长”或“副舰长”。伦敦东部方言用来指“头子”、“首领”，这里指这个建筑公司的开设人 *Rush-ton*。 2. 人，家伙；或用作骂人的话，意思是“讨厌的家伙”，= “bugger”（低级俗语及方言）。 3. 你昨天买的马票结果怎样？“*get on*”跑马场俚语，意思是，赌某匹马得彩。 4. [*'bandil*]. 一个工人的名字。 5. ~ 假拟的一种报纸的名称，英国有“*Observer*”，是一种有名的星期日报（它标榜独立，实际与英国政府和保守党有密切联系），*Obscurer* 和 *Observer* 词首、词尾相同，看起来好像是一种报纸的名字，而 *obscurer* 是从动词 *obscure* 变成的一个名词，意思是：“遮掩物”，“蒙蔽者”，作者用这样一个名字暗示：为资产阶级服务的报纸是蒙蔽劳动群众的东西。 6. 我用一先令押两门，赌那匹名字叫作 *Stockwell* [*'stɒkwəl*] 的马跑第一或前三名之内。 [*bob = shilling* (俚语)；*to bet each way* 或 *to bet both ways* 押两门(跑马场俚语)]。 7. 它(这匹马)退出了比赛。