

中文导读英文版

Andersen's Fairy Tales Collection

安徒生童话全集

(丹麦) 安徒生 原著 纪飞 编译

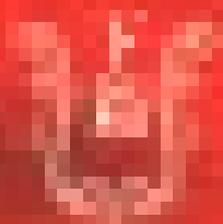
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安徒生童話全集

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安徒生童话是一部以童话而名扬世界的文学巨著，它是由丹麦著名诗人、童话作家安徒生历时近40年创作而成。“丑小鸭”、“皇帝的新装”、“拇指姑娘”和“卖火柴的小女孩”伴随了一代又一代人的美丽童年、少年直至成年。安徒生童话问世一百多年来，至今仍被译成世界上140种文字，而其中英文译本更是不计其数。本书选用的是最著名的英文译本之一，为了使读者能够了解英文童话故事概况，进而提高阅读速度和阅读水平，在每篇英文童话故事的开始部分增加了中文导读。





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下
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111. 蝴蝶

The Butterfly



一只蝴蝶想要在群花中找到一位可爱的小恋人，因此他就把她们都看了一遍。可是她们的数目非常多，选择很不容易。蝴蝶飞到雏菊那儿去。法国人把这种小花叫做“玛加丽特”，他们认为她能作出预言。蝴蝶来问自己应该娶哪一位，可是“玛加丽特”不回答他。他飞走了，并且立刻开始他的求婚活动。他要寻找年纪较大一点的女子。

秋牡丹未免苦味太浓了一点，紫罗兰太热情，郁金香太华丽，黄水仙太平民化，菩提树花太小，苹果树花看起来倒很像玫瑰，但是今天开了，明天就谢了。豌豆花最惹人爱，她是家庭观念很强的妇女，外表既漂亮，在厨房里也很能干。当他正打算向她求婚的时候，看到这花儿的近旁有一个豆荚的尖端上挂着一朵枯萎了的花。当他知道这是豌豆花的姐姐后，大吃一惊，想到将来她也会这样，于是他就飞走了。金银花板平面孔，皮肤发黄，他不喜欢这种类型的女子。

春天过去了，夏天也快要告结束。现在是秋天了，但是他仍然犹豫不决。现在花儿已经失去了那种新鲜的、喷香的青春味儿。因此蝴蝶就飞向地上长着的薄荷那儿去。他就对她提出婚事。薄荷只愿意跟他交朋友，她认为彼此已经老了，可以彼此照顾，但是年纪大了，结婚不合适。结果蝴蝶就成了大家所谓的老单身汉了。

这是晚秋季节，天气多雨而阴沉。蝴蝶趁着一个偶然的溜到一个房间里去了。这儿火炉里面生着火，像夏天一样温暖。他撞着窗玻璃飞，被人观看和欣赏，然后就被穿在一根针上，藏在一个小古董匣子里面。“现在我像花儿一样，栖

在一根梗子上了，”蝴蝶说。“这的确是不太愉快的。这几乎跟结婚没有两样，因为我现在算是牢牢地固定下来了。”

他用这种思想来安慰自己。

“这是一种可怜的安慰，”房子里栽在盆里的花儿说。

“可是，”蝴蝶想，“一个人不应该相信这些盆里的花儿的话。她们跟人类的来往太密切了。”

The Butterfly wished for a bride; naturally, he wanted a very pretty one from among the flowers; so he looked at them, and found that every flower sat quietly and demurely on her stalk, just as a maiden ought to sit before she is engaged; but there were a great many of them, and the choice threatened to become wearisome. The Butterfly did not care to take much trouble, and so he flew off to the daisy. The French call this floweret “Marguerite”, and they know that Marguerite can prophesy, when lovers pluck off its leaves, and ask of every leaf they pluck some question concerning their lovers. “Heartily? Painfully? Loves me much? A little? Not at all?” and so on. Every one asks in his own language. The Butterfly also came to inquire; but he did not pluck off her leaves: he kissed each of them, for he considered that most is to be done with kindness.

“Darling Marguerite daisy!” he said to her, “You are the wisest woman among the flowers. Pray, pray tell me, shall I get this one or that? Which will be my bride? When I know that, I will directly fly to her and propose for her.”

But Marguerite did not answer him. She was angry that he had called her a “woman”, when she was yet a girl; and there is a great difference. He asked for the second and for the third time, and when she remained dumb, and answered him not a word, he would wait no longer, but flew away to begin his wooing at once.

It was in the beginning of spring; the crocus and the snowdrop were blooming around.

“They are very pretty,” thought the Butterfly. “Charming little lasses, but a little too much of the schoolgirl about them.” Like all young lads, he looked out for the elder girls.

Then he flew off to the anemones. These were a little too bitter for his taste; the violet somewhat too sentimental; the tulips too showy; the eastern lilies too plebeian; the lime blossoms were too small, and, moreover, they had too many relations; the apple blossoms—they looked like roses, but they bloomed today, to fall off tomorrow, to fall beneath the first wind that blew; and he thought that a marriage with them would last too short a time. The Pease Blossom pleased him best of all: she was white and red, and graceful and delicate, and belonged to the domestic maidens who look well, and at the same time are useful in the kitchen. He was just about to make his offer, when close by the maiden he saw a pod at whose end hung a withered flower.

“Who is that?” he asked.

“That is my sister,” replied the Pease Blossom.

“Oh, indeed; and you will get to look like her!” he said.

And away he flew, for he felt quite shocked.

The honeysuckle hung forth blooming from the hedge, but there were a number of girls like that, with long faces and sallow complexions. No, he did not like her.

But which one did he like?

The spring went by, and the summer drew towards its close; it was autumn, but he was still undecided.

And now the flowers appeared in their most gorgeous robes, but in vain — they had lost the fresh fragrant air of youth. But the heart demands fragrance, even when it is no longer young, and there is very little of that to be found among the dahlias and dry chrysanthemums, therefore the Butterfly turned to the Mint on the ground.

This plant has no blossom; but indeed it is blossom all over, full of fragrance from head to foot, with flower scent in every leaf.

“I shall take her,” said the Butterfly,

And he made an offer to her.

But the Mint stood silent and stiff, listening to him. At last she said,

“Friendship, but nothing more. I am old, and you are old, we may very well live for one another; but as to marrying — no — don’t let us appear ridiculous at our age.”

And thus it happened that the Butterfly had no wife at all. He had been too long choosing, and that is a bad plan. So the Butterfly became what we call an old bachelor.

It was late in autumn, with rain and cloudy weather. The wind blew cold over the backs of the old willow trees, so that they creaked again. It was no weather to be flying about in summer clothes, nor, indeed, was the Butterfly in the open air. He had got under shelter by chance, where there was fire in the stove and the heat of summer. He could live well enough, but he said.

“It’s not enough, merely to live. One must have freedom, sunshine, and a little flower.”

And he flew against the window-frame, and was seen and admired, and then stuck upon a pin and placed in the box of curiosities; they could not do more for him.

“Now I am perched on a stalk, like the flowers,” said the Butterfly. “It certainly is not very pleasant. It must be something like being married, for one is stuck fast.”

And he consoled himself with that thought.

“That’s very poor comfort,” said the potted Plants in the room.

“But,” thought the Butterfly, “one cannot well trust these potted Plants. They’ve had too much to do with mankind.”

112. 素 琪

The Psyche



在罗马一条狭小的巷子里有一幢古老的房子。它曾经是一座神庙，而现在里面住着一个年轻的艺术
家。他很贫穷，没有什么名气。他有些艺术家朋友，
他们认为他有很高的才气和能力。但是他老是把自己
用黏土雕塑出来的东西打得粉碎，他老是不满意，从
来不曾完成一件作品。

有一天，他走过一个华丽的宫殿，他在一个敞开
的大门面前停下来，看到了一个挂满了美丽画幅的长
廊。这个长廊围绕着一个小小的花园。这时有一个
轻盈地走过去了，这是一个年轻的姑娘，这座王府家
里的女儿。她是那么美丽！的确，他从来没有见到过
这样一个女性——她就像拉斐尔画出来的素琪的形象。

她在他的心中活下来了。他回到他那座简陋的房间里去，用黏土塑造了一个素
琪的形象，这就是那位华丽的、年轻的罗马姑娘。这也是他第一次对自己的作品感
到满意。他所有的朋友快乐地欢呼起来，这件作品显示出他的艺术天才。

这个黏土塑像真是栩栩如生，但是它没有大理石所具有的那种洁白和持久性。
他有一块贵重的大理石，那是他父母的财产。素琪将要从这块石头中获得生命。

一群罗马的贵客来参观这个年轻艺术家的作品。那位年轻的姑娘现在就站在他的
房间里，她的父亲对她说“这简直是你的一个缩影。”

艺术家用自己辛勤的劳动让那块大理石渐渐成为一个躯体，一个“美”的形
态，最后变成素琪。之后，他到那个豪华的公馆里去，说那个大理石的素琪已经完
工了。这家高贵的老主人对他非常热情。他们谈完话以后，在告别时还叫他去一