

茶花女

LA DAME AUX CAMÉLIAS

中英对照全译本

[法] 小仲马 著

Alexandre Dumas, fils

盛世教育西方名著翻译委员会 译



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欧洲文学卷

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前 言

通过阅读文学名著学语言，是掌握英语的绝佳方法。既可接触原汁原味的英语，又能享受文学之美，一举两得，何乐不为？

对于喜欢阅读名著的读者，这是一个最好的时代，因为有成千上万的书可以选择；这又是一个不好的时代，因为在浩繁的卷帙中，很难找到适合自己的好书。

然而，你手中的这套丛书，值得你来信赖。

这套精选的中英对照名著全译丛书，未改编改写、未删节削减，且配有权威注释、部分书中还添加了精美插图。

要学语言、读好书，当读名著原文。如习武者切磋交流，同高手过招方能渐明其间奥妙，若一味在低端徘徊，终难登堂入室。积年流传的名著，就是书中“高手”。然而这个“高手”，却有真假之分。初读书时，常遇到一些挂了名著名家之名改写改编的版本，虽有助于了解基本情节，然而所得只是皮毛，你何曾真的就读过了那名著呢？一边是窖藏了50年的女儿红，一边是贴了女儿红标签的薄酒，那滋味，怎能一样？“朝闻道，夕死可矣。”人生短如朝露，当努力追求真正的美。

本套丛书的英文版本，是根据外文原版书精心挑选而来；对应的中文译文以直译为主，以方便中英文对照学习，译文经反复推敲，对忠实理解原著极有助益；在涉及到重要文化习俗之处，添加了精当的注释，以解疑惑。

读过本套丛书的原文全译，相信你会得书之真意、语言之精髓。送君“开卷有益”之书，愿成文采斐然之人。



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CHAPTER 1

第一章

In my opinion, it is impossible to create characters until one has spent a long time in studying men, as it is impossible to speak a language until it has been seriously acquired. Not being old enough to invent, I content myself with narrating, and I beg the reader to assure himself of the truth of a story in which all the characters, with the exception of the heroine, are still alive. Eye-witnesses of the greater part of the facts which I have collected are to be found in Paris, and I might call upon them to confirm me if my testimony is not enough. And, thanks to a particular circumstance, I alone can write these things, for I alone am able to give the final details, without which it would have been impossible to make the story at once interesting and complete.

This is how these details came to my knowledge. On the 12th of March, 1847, I saw in the Rue Lafitte a great yellow placard announcing a sale of furniture and curiosities. The sale was to take place on account of the death of the owner. The

我认为只有通过对外围人的长期的观察，才能成功塑造人物，正如只有在认真学习后，才能讲一种语言。我年纪尚轻，还没有能力创造，只好叙述一个故事。在此我希望读者相信这是个真实的故事，除了女主人公外，故事里所有的人都还在世。此外，在巴黎还有其他人见证了我所记录的大部分事实。如果我的一面之词还不足为信的话，他们可以为我作证。由于情况特殊，只有我才能把这个故事写出来，因为只有我才了解事情的来龙去脉，因而才能写出一个完整而吸引人的故事。

接下来就说说我是如何知道事情始末的。1847年3月12日，我在拉菲特街看到一张拍卖家具和古董的黄色巨幅广告。因为物主去世，拍卖会才举行的。广告上没写明物主的姓名，只提到拍卖将在16日中

owner's name was not mentioned, but the sale was to be held at 9, Rue d'Antin, on the 16th, from 12 to 5. The placard further announced that the rooms and furniture could be seen on the 13th and 14th.

I have always been very fond of curiosities, and I made up my mind not to miss the occasion, if not of buying some, at all events of seeing them. Next day I called at 9, Rue d'Antin.

It was early in the day, and yet there were already a number of visitors, both men and women, and the women, though they were dressed in cashmere and velvet, and had their carriages waiting for them at the door, gazed with astonishment and admiration at the luxury which they saw before them.

I was not long in discovering the reason of this astonishment and admiration, for, having begun to examine things a little carefully, I discovered without difficulty that I was in the house of a kept woman. Now, if there is one thing which women in society would like to see (and there were society women there), it is the home of those women whose carriages splash their own carriages day by day, who, like them, side by side with them, have their boxes at the Opera and at the Italiens, and who

午12点到下午5点在昂坦街9号举行。广告上还通知,13日和14日可以参观房子和家具。

我一直喜爱古董。心想这回可一定不能错过机会,就算不买,也得去看看。于是第二天,我去了昂坦街9号。

时间还早,可是已经有人在房子里了,男女都有。虽然这些女宾着装华贵——丝绒衣服、开司米披肩,还有在门外恭候的华丽马车,但是却都注视着她们眼前的豪华摆设,眼里充满了惊讶和赞赏。

不久,我就知道她们为什么赞赏和惊讶了。我仔细地环视了四周,很快发现这是一个高级妓女¹的房间。如果说上流社会的女人(这里正有一些)对什么感兴趣的话,便是看看这种女人的闺房。这种女人出门后风光总是盖过这些贵妇;这种女人像她们一样,出入于歌剧院,在包厢里跟她们并肩而坐;这种女人厚颜无耻地在巴黎街头炫耀自己的姿色和珠宝,传扬自己的“风流韵事”。

¹ 高级妓女,这里指外室,靠男人供养的情妇。

parade in Paris the opulent insolence of their beauty, their diamonds, and their scandal.

This one was dead, so the most virtuous of women could enter even her bedroom. Death had purified the air of this abode of splendid foulness, and if more excuse were needed, they had the excuse that they had merely come to a sale, they knew not whose. They had read the placards, they wished to see what the placards had announced, and to make their choice beforehand. What could be more natural? Yet, all the same, in the midst of all these beautiful things, they could not help looking about for some traces of this courtesan's life, of which they had heard, no doubt, strange enough stories.

Unfortunately the mystery had vanished with the goddess, and, for all their endeavours, they discovered only what was on sale since the owner's decease, and nothing of what had been on sale during her lifetime. For the rest, there were plenty of things worth buying. The furniture was superb; there were rosewood and buff cabinets and tables, Sevres and Chinese vases, Saxe statuettes, satin, velvet, lace; there was nothing lacking.

住这儿的妓女已经死了，所以，现在连最有操守的女人都能进入她的卧室。死亡已经净化了这个华丽而肮脏的住所的空气。如果说还有其他的理由，她们可以说是为了拍卖才来的，根本不知道主人是什么样的人。她们看到了广告，想亲眼看看广告上介绍的东西，提前挑选一下，没有比这更顺理成章的了。然而她们还是情不自禁地想从这些精致的摆设里寻找这个妓女的生活痕迹。毫无疑问，她们已经听闻过有关她的离奇故事了。

遗憾的是，那份神秘已经随着这位女神一起消逝了。不管这些贵妇人怎样努力，她们也只能看着死者留下的要拍卖的东西，却看不出她生前是过着什么样的生活。不过，有不少东西值得买。房间里的摆设极尽奢华，有玫瑰木的橱柜和软皮家具，塞夫勒¹和中国的花瓶，萨克森²的微型塑像、绸缎、天鹅绒，还有蕾丝边，琳琅满目，应有尽有。

¹ 塞夫勒，法国巴黎西南郊城市，盛产精致瓷器。

² 萨克森，德国一地区，是瓷器工业中心。

I sauntered through the rooms, following the inquisitive ladies of distinction. They entered a room with Persian hangings, and I was just going to enter in turn, when they came out again almost immediately, smiling, and as if ashamed of their own curiosity. I was all the more eager to see the room. It was the dressing-room, laid out with all the articles of toilet, in which the dead woman's extravagance seemed to be seen at its height.

On a large table against the wall, a table three feet in width and six in length, glittered all the treasures of Aucoc and Odiot. It was a magnificent collection, and there was not one of those thousand little things so necessary to the toilet of a woman of the kind which was not in gold or silver. Such a collection could only have been got together little by little, and the same lover had certainly not begun and ended it.

Not being shocked at the sight of a kept woman's dressing-room, I amused myself with examining every detail, and I discovered that these magnificently chiselled objects bore different initials and different coronets. I looked at one after another, each recalling a separate shame, and I said that God had been merciful to

我随着那些好奇的贵妇人们信步走过一个个房间。她们走进了一间挂着波斯帘子的房间，正当我要进去的时候，她们却马上面带微笑着退了出来，似乎为自己的好奇而感到羞愧，我却更想进去看看。原来这是梳妆间，陈列着各式各样的梳妆用品，通过这些用品似乎可以看出死者生前的穷奢极侈。

在靠墙的一张宽 3 英尺、长 6 尺的桌子上放着欧克和奥迪欧¹制造的各种各样的珍宝，闪闪发光，光彩夺目。这上千的小饰品，对女主人来说都是梳妆不可或缺的，而且都是用黄金或白银打造的。然而这么多的饰品只可能是一件件收集起来的，而且也不可能全部是某个情夫一个人送与的。

看到了一个妓女的梳妆间，我并不感到厌恶，而是饶有兴趣地观赏每一件东西。我发现所有这些做工精细的用品上都镌刻着不同的人名首字母和各种纹章。我一件件地看过去，每一件都使我联想到一次耻辱的交易。我想，上帝对那可怜的孩子还算仁慈，使她免遭通常的

¹ 欧克和奥迪欧，金银器制造业的著名品牌，是“法式”奢华的象征。

the poor child, in not having left her to pay the ordinary penalty, but rather to die in the midst of her beauty and luxury, before the coming of old age, the courtesan's first death.

Is there anything sadder in the world than the old age of vice, especially in woman? She preserves no dignity, she inspires no interest. The everlasting repentance, not of the evil ways followed, but of the plans that have miscarried, the money that has been spent in vain, is as saddening a thing as one can well meet with. I knew an aged woman who had once been "gay," whose only link with the past was a daughter almost as beautiful as she herself had been. This poor creature to whom her mother had never said, "You are my child," except to bid her nourish her old age as she herself had nourished her youth, was called Louise, and, being obedient to her mother, she abandoned herself without volition, without passion, without pleasure, as she would have worked at any other profession that might have been taught her.

The constant sight of dissipation, precocious dissipation, in addition to her constant sickly state, had extinguished in her mind all the knowledge of good and evil that God had perhaps given her, but

那种惩罚，让她在衰老之前，带着她的美貌，在奢华的生活中死去。对于妓女来说，容颜老去就是她们的第一次死亡。

还有什么比放荡生活后的晚年，尤其是女人的，更悲惨的呢？这种晚年活得完全没有尊严，不能引起他人的半点同情，她们并不追悔曾经误入歧途，而是悔恨计划不能如愿实现，浪费了金钱，为此而抱恨终生，这是我们能遇到的最悲惨的事情了。我认识一位曾经风流一时的老妇人，过去的生活只留给她一个女儿。她女儿长得几乎和她年轻时一样美丽。她母亲未曾对这可怜的女孩说过“你是我的女儿”，只是要她赡养，就像她自己曾把她抚养成人一样。这可怜的孩子叫路易丝。她顺从了母亲的意愿，甘于堕落，变得麻木不仁，没有意志，没有情欲，没有快乐，就像对待其他任何一种职业一样，有人教她，之后她便去从事。

一直以来目睹的都是荒淫的堕落生活，而且是从早年就开始了的堕落生活，加上这个姑娘长期以来羸弱多病，消磨了她分辨是非的才智。上帝可能也曾赋予她这种才智，

that no one had ever thought of developing. I shall always remember her, as she passed along the boulevards almost every day at the same hour, accompanied by her mother as assiduously as a real mother might have accompanied her daughter. I was very young then, and ready to accept for myself the easy morality of the age. I remember, however, the contempt and disgust which awoke in me at the sight of this scandalous chaperoning. Her face, too, was inexpressibly virginal in its expression of innocence and of melancholy suffering. She was like a figure of Resignation.

One day the girl's face was transfigured. In the midst of all the debauches mapped out by her mother, it seemed to her as if God had left over for her one happiness. And why indeed should God, who had made her without strength, have left her without consolation, under the sorrowful burden of her life? One day, then, she realized that she was to have a child, and all that remained to her of chastity leaped for joy. The soul has strange refuges. Louise ran to tell the good news to her mother. It is a shameful thing to speak of, but we are not telling tales of pleasant sins; we are telling of true facts, which it would be better, no doubt, to pass over in silence,

却从来没有人想过要使它得到施展。我永远都不会忘记这位姑娘，在母亲的陪同下，每天几乎都在同一时间走过大街。她母亲就像其他真正的母亲一样，不辞辛劳地陪伴着女儿。那时候我年纪还轻，很容易接受那个时代淡薄的道德观，但是我仍旧记得，一见到这种丑恶的监护行为，我便感到轻蔑和厌恶。姑娘脸上流露出的无辜、忧郁和痛苦的表情，使得她看上去无比纯洁，难以言表。她就像是委屈女郎¹的化身。

一天，这个姑娘的脸突然一扫往日的忧郁。在她看来，在母亲一手安排的堕落生活里，上帝似乎还留下了一点儿幸福。上帝已经赐予了她软弱的性格，那么在她承受悲苦生活的重负时，为什么就不能给予一点儿安慰呢？一天，她意识到自己有身孕了，她思想中还残存的那点纯洁的意识，使她开心得全身颤抖。人的灵魂有它不可理解的庇护所。路易丝连忙跑去告诉她母亲自己的发现。这事让人难以启齿。但是，我们并不是在瞎编乱造什么“风流韵事”，而是在讲述一个事实。这种事，如果我们认为没有必要经常公开提起这些女人的苦难，

¹ 委屈女郎，指巴黎圣厄斯塔什教堂里一座由大理石雕成的神情哀怨的妇女头像。

if we did not believe that it is needful from time to time to reveal the martyrdom of those who are condemned without bearing, scorned without judging; shameful it is, but this mother answered the daughter that they had already scarce enough for two, and would certainly not have enough for three; that such children are useless, and a lying-in is so much time lost.

Next day a midwife, of whom all we will say is that she was a friend of the mother, visited Louise, who remained in bed for a few days, and then got up paler and feebler than before.

Three months afterward a man took pity on her and tried to heal her, morally and physically; but the last shock had been too violent, and Louise died of it. The mother still lives; how? God knows.

The story returned to my mind while I looked at the silver toilet things, and a certain space of time must have elapsed during these reflections, for no one was left in the room but myself and an attendant, who, standing near the door, was carefully watching me to see that I did not pocket anything.

I went up to the man, to whom I was causing so much anxiety. "Sir," I said, "can you tell me the name of the person who formerly lived here?"

毫无疑问最好还是保持沉默。人们谴责这种女人却对她们的申诉置若罔闻，人们蔑视她们却又对她们带有成见，没有公正的评价，这是可耻的。但那位母亲回复女儿说，她们两个人的生活已经举步维艰了，3个人的日子就更难维持；再说，这样的孩子要了也没用，而且腆着大肚子不做生意是浪费时间。

第二天，有一位助产婆——我们暂且把她当做那位母亲的一个朋友，过来探望路易丝。路易丝已经卧病在床好几天了，后来下床了，但脸色比以往更苍白，身体比以往更虚弱。

3个月过后，一个男人出于同情，设法医治她受伤的身心，但是那次的打击过于沉重，路易丝最终还是因为流产而死。她母亲还活着，生活过得如何？天知道！

当我注视着这些银质用具的时候，这个故事就萦绕在我心头。时间在我陷入回忆时已经悄然流逝，其他人都已经离开，房子里只剩下我和一个看守人，他正站在门口严密地监视着，以防我偷东西。

我走到这位看守人面前，这让他很不安。“先生，”我对他说，“你可以告诉我原来住在这儿的房客的名字吗？”

“Mademoiselle Marguerite Gautier.”

I knew her by name and by sight.

“What!” I said to the attendant;
“Marguerite Gautier is dead?”

“Yes, sir.”

“When did she die?”

“Three weeks ago, I believe.”

“And why are the rooms on view?”

“The creditors believe that it will send up the prices. People can see beforehand the effect of the things; you see that induces them to buy.”

“She was in debt, then?”

“To some extent, sir.”

“But the sale will cover it?”

“And more too.”

“Who will get what remains over?”

“Her family.”

“She had a family?”

“It seems so.”

“Thanks.”

The attendant, reassured as to my intentions, touched his hat, and I went out.

“Poor girl!” I said to myself as I returned home; “she must have had a sad death, for, in her world, one has friends only when one is perfectly well.” And in spite of myself I began to feel melancholy over the fate of Marguerite Gautier.

It will seem absurd to many people, but I have an unbounded sympathy for women

“玛格丽特·戈蒂埃小姐。”

我听说过她的名字，也见过她。

“什么！”我对看守人说，“玛格丽特·戈蒂埃已经死了？”

“是的，先生。”

“那是什么时候？”

“3个星期前吧。”

“那为什么她的住宅要供人参观呢？”

“债权人觉得这样做可以抬高价钱。你知道，让人们提前看看这些东西，可以吸引顾客。”

“她还背着债？”

“是的，先生，她欠了很多呢！”

“拍卖所得可以还清吧？”

“还能剩。”

“那剩下的钱归谁呢？”

“她家人。”

“她还有家？”

“好像有。”

“谢谢你，先生。”

看守人弄清我的意图后放松了警惕，对我行了个礼，我便离开了。

“可怜的姑娘！”我回家时自言自语道，“她死的时候一定很悲惨，因为在她的圈子里，只有身体健康才会有朋友。”我情不自禁地对玛格丽特的命运感到悲伤。

或许很多人会认为这很可笑，但是我对沦落风尘的女子总是感到

of this kind, and I do not think it necessary to apologize for such sympathy.

One day, as I was going to the Prefecture for a passport, I saw in one of the neighbouring streets a poor girl who was being marched along by two policemen. I do not know what was the matter. All I know is that she was weeping bitterly as she kissed an infant only a few months old, from whom her arrest was to separate her. Since that day I have never dared to despise a woman at first sight.

无尽的怜悯，甚至也不想为这种怜悯态度向他人辩解。

一天，在我去警察局领取护照的时候，看见邻街有两个警察正押走一个姑娘。我不知道这个姑娘做错了什么，只见她痛哭流涕地亲吻着怀里才几个月大的孩子，因为她被捕后，母子就要骨肉分离。从那天起，我就再也不敢光凭第一印象就蔑视一个女人了。



CHAPTER 2
第二章

The sale was to take place on the 16th. A day's interval had been left between the visiting days and the sale, in order to give time for taking down the hangings, curtains, etc.

I had just returned from abroad. It was natural that I had not heard of Marguerite's death among the pieces of news which one's friends always tell on returning after an absence. Marguerite was a pretty woman; but though the life of such women makes sensation enough, their death makes very little. They are suns which set as they rose, unobserved. Their death, when they die young, is heard of by all their lovers at the same moment, for in Paris almost all the lovers of a well-known woman are friends. A few recollections are exchanged, and everybody's life goes on as if the incident had never occurred, without so much as a tear.

Nowadays, at twenty-five, tears have become so rare a thing that they are not to be squandered indiscriminately. It is the

拍卖在 16 日举行。在参观和拍卖之间隔有一天，用来拆卸挂饰和帘子。

那时候，我刚从外地回来。当一个人离开一段时间再回到巴黎时，朋友总是要告诉他一些重要新闻的。但是没有人向我提起玛格丽特去世的事，这也是很自然的。玛格丽特是个漂亮的女人，但是，这样的女人生前的生活闹得满城风雨，她们的去世却无人问津。她们就像恒星，陨落时和初升时一样暗无光彩。如果她们年轻时就死了，那她们所有的情人都会在同一时刻得知。因为在巴黎，一位名妓的所有情人几乎都是朋友。大家会相互交流一些有关她的回忆，然后各自继续自己的生活，就像事情从来没有发生过一样，谁也不会为此而流一滴眼泪。

现在，眼泪对于 25 岁的人来讲已变得十分珍贵，绝不能随便乱流，

most that can be expected if the parents who pay for being wept over are wept over in return for the price they pay.

As for me, though my initials did not occur on any of Marguerite's belongings, that instinctive indulgence, that natural pity that I have already confessed, set me thinking over her death, more perhaps than it was worth thinking over. I remembered having often met Marguerite in the Bois, where she went regularly every day in a little blue coupe drawn by two magnificent bays, and I had noticed in her a distinction quite apart from other women of her kind, a distinction which was enhanced by a really exceptional beauty.

These unfortunate creatures whenever they go out are always accompanied by somebody or other. As no man cares to make himself conspicuous by being seen in their company, and as they are afraid of solitude, they take with them either those who are not well enough off to have a carriage, or one or another of those elegant, ancient ladies, whose elegance is a little inexplicable, and to whom one can always go for information in regard to the women whom they accompany.

In Marguerite's case it was quite

最多只对为他们花费过金钱的父母才流几滴眼泪，来报答他们曾经所做的付出。

至于我，虽然我姓名的首字母没有出现在玛格丽特任何一件用品上，可是我刚才坦白过的本能的宽容和天生的怜悯使我对她的死念念不忘，虽然她或许并不值得我如此想念。我记得过去常常在布洛涅树林¹遇到玛格丽特，她每天都坐着一辆由两匹栗色骏马拉着的蓝色四轮轿式小马车到那儿。她拥有一种有别于她那一类人的气质，而她那超凡脱俗的美貌，则更衬托出了这种气质的与众不同。

不管什么时候出门，这些不幸的人儿身边总是有人陪着。因为没有一个人愿意由于和这种女人走在一起而成为他人关注的焦点，而她们又害怕孤独，所以总是有贴身女伴。这些女伴要么是因为境况不如她们，自己没有马车，要么是容颜已逝的老妇人。如果有谁想打听她们陪同的女主人的任何事情，那么尽可以毫无顾忌地向她们去请教。

玛格丽特却特立独行，她总是

¹ 布洛涅树林，巴黎著名的绿地，曾是王室御用庭园，19世纪成为巴黎人最喜欢的休憩场所。

different. She was always alone when she drove in the Champs-Élysées, lying back in her carriage as much as possible, dressed in furs in winter, and in summer wearing very simple dresses; and though she often passed people whom she knew, her smile, when she chose to smile, was seen only by them, and a duchess might have smiled in just such a manner. She did not drive to and fro like the others, from the Rond-Point to the end of the Champs-Élysées. She drove straight to the Bois. There she left her carriage, walked for an hour, returned to her carriage, and drove rapidly home.

All these circumstances which I had so often witnessed came back to my memory, and I regretted her death as one might regret the destruction of a beautiful work of art.

It was impossible to see more charm in beauty than in that of Marguerite. Excessively tall and thin, she had in the fullest degree the art of repairing this oversight of Nature by the mere arrangement of the things she wore. Her cashmere reached to the ground, and showed on each side the large flounces of a silk dress, and the heavy muff which she

独自坐车到香榭丽舍大街¹去，尽量往车内坐以避开人们的视线。她冬天裹着皮衣，夏天穿着素净的长裙。她经常遇到熟人，有时对他们微微一笑，也只有他们才能看到，而这是一种只有公爵夫人才有的微笑。她也不像其他同行那样，喜欢在圆形广场和香榭丽舍大街街口之间散步，她坐车径直来到郊外的布洛涅树林，在那里下车，漫步一个小时，然后重新回到马车上，疾驰回家。

这些我所亲眼目睹的情景到现在还历历在目，我很叹惜她的早逝，就像人们惋惜一件精致的艺术品被毁一样。

玛格丽特真是个绝世佳人，魅力无人可比。她身材也许有些过高过瘦，可她有一种超凡的才能，只要用心打扮，就能掩饰这种造化的疏忽。她披着及地的开司米大披肩，两边露出丝绸长裙的宽阔的镶边，她那紧贴在胸前藏手用的厚厚的暖手笼四周的褶裥都做得十分精巧，因此不管用怎样挑剔的眼光来看，

¹ 香榭丽舍大街，巴黎最著名的大街之一，东起协和广场，西至星形广场，东段是林荫道，西段是高级商业区。常是高雅繁华，浪漫流行的代名词。