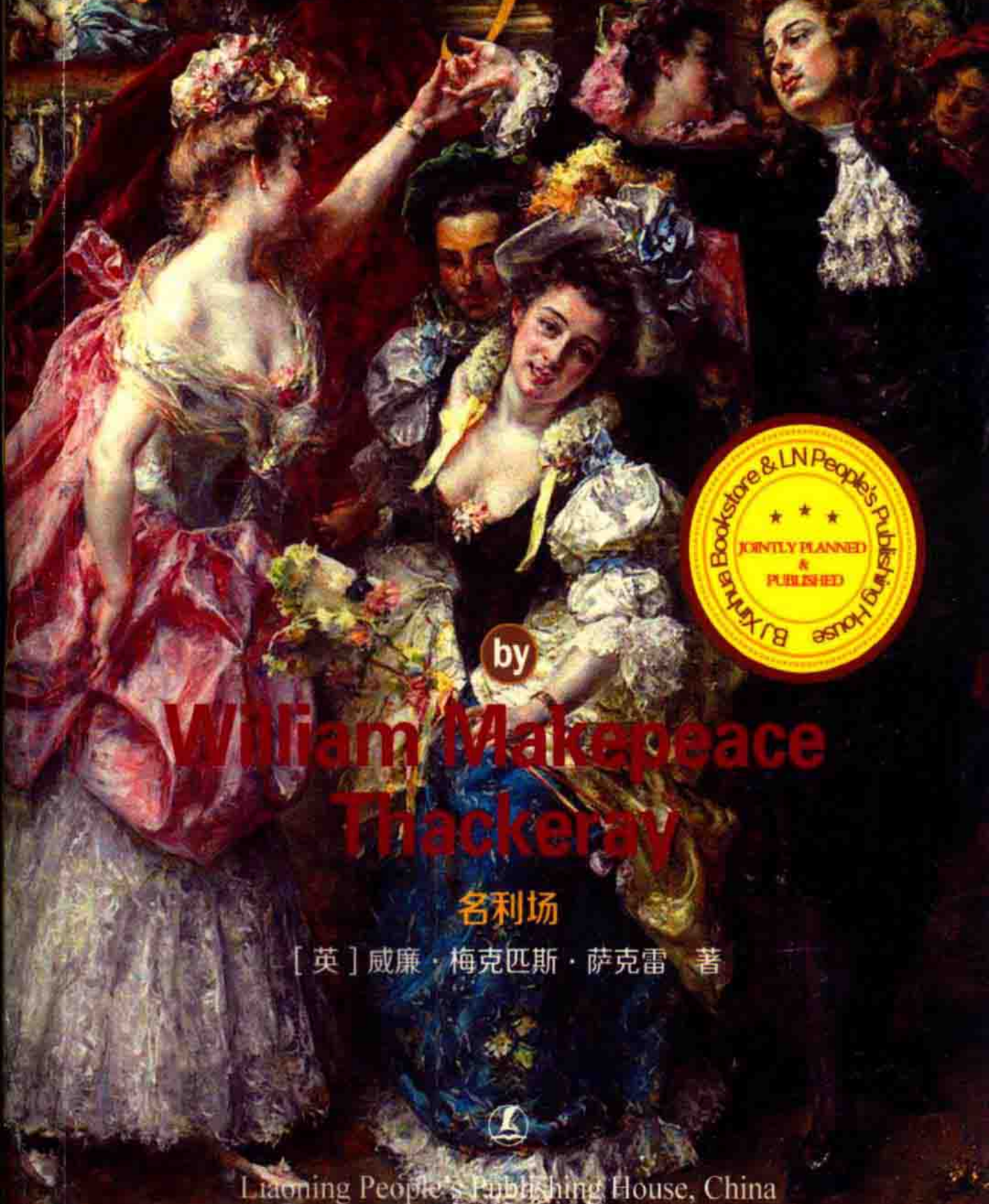


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# Vanity Fair



by

William Makepeace  
Thackeray

名利场

[英] 威廉·梅克匹斯·萨克雷 著



Liaoning People's Publishing House, China

辽宁人民出版社



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## William Makepeace Thackeray

William Makepeace Thackeray (1811-1863) was an English novelist of the 19th century. He is famous for his satirical works, particularly *Vanity Fair*, a panoramic portrait of English society.

Thackeray began as a satirist and parodist, writing works that displayed a sneaking fondness for roguish upstarts such as Becky Sharp in *Vanity Fair*, and the title characters of *The Luck of Barry Lyndon* and *Catherine*.

In his earliest works, written under such pseudonyms as Charles James Yellowplush, Michael Angelo Titmarsh and George Savage Fitz-Boodle, he tended towards savagery in his attacks on high society, military prowess, the institution of marriage and hypocrisy.

**More classics to be soon published are:**

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## General Preface

Millions of Chinese are learning English to acquire knowledge and skills for communication in a world where English has become the primary language for international discourse. Yet not many learners have come to realize that the command of the English language also enables them to have an easy access to the world literary classics such as Shakespeare's plays, Shelley's poems, Mark Twain's novels and Nietzsche's works which are an important part of liberal-arts education. The most important goals of universities are not vocational, that is, not merely the giving of knowledge and the training of skills.

In a broad sense, education aims at broadening young people's mental horizon, cultivating virtues and shaping their character. Lincoln, Mao Zedong and many other great leaders and personages of distinction declared how they drew immense inspiration and strength from literary works. As a matter of fact, many of them had aspired to become writers in their young age. Alexander the Great (356-323 B.C.) is said to take along with him two things, waking or sleeping: a book and a dagger, and the book is *Iliad*, a literary classic, by Homer. He would put these two much treasured things under his pillow when he went to bed.

Today, we face an unprecedented complex and changing world. To cope with this rapid changing world requires not only communication skills, but also adequate knowledge of cultures other than our own home culture. Among the most important developments in present-day global culture is the ever increasing cultural exchanges and understanding between different nations and peoples. And one of the best ways to know foreign cultures is to read their literary works, particularly their literary classics, the soul of a country's culture. They also give you the best language and the feeling of sublimity.

Liaoning People's Publishing House is to be congratulated for its foresight and courage in making a new series of world literary classics ( Bedside Classics) available to the reading public. It is hoped that people with an adequate command of the English language will read them, like them and keep them as their lifetime companions.

I am convinced that the series will make an important contribution to the literary education of the young people in China. At a time when the whole country is emphasizing "spiritual civilization", it is certainly a very timely venture to put out the series of literary classics for literary and cultural education.

Zhang Zhongzai  
Professor  
Beijing Foreign Studies University  
July, 2013 Beijing

## 总序

经典名著的语言无疑是最凝练、最优美、最有审美价值的。雪莱的那句“如冬已来临，春天还会远吗？”让多少陷于绝望的人重新燃起希望之火，鼓起勇气，迎接严冬过后的春天。徐志摩一句“悄悄的我走了，正如我悄悄的来；我挥一挥衣袖，不带走一片云彩”又让多少人陶醉。尼采的那句“上帝死了”，又给多少人以振聋发聩的启迪作用。

读经典名著，尤其阅读原汁原味作品，可以怡情养性，增长知识，加添才干，丰富情感，开阔视野。所谓“经典”，其实就是作者所属的那个民族的文化积淀，是那个民族的灵魂缩影。英国戏剧泰斗莎士比亚的《哈姆雷特》和《麦克白》等、“意大利语言之父”的但丁的《神曲》之《地狱篇》《炼狱篇》及《天堂篇》、爱尔兰世界一流作家詹姆斯·乔伊斯的《尤利西斯》及《一个艺术家的肖像》等、美国风趣而笔法超一流的著名小说家马克·吐温的《哈克历险记》以及《汤姆索亚历险记》等，德国著名哲学家尼采的《查拉图斯特拉如是说》及《快乐的科学》等等，都为塑造自己民族的文化积淀，做出了永恒的贡献，也同时向世界展示了他们所属的民族的优美剪影。

很多著名领袖如林肯、毛泽东等伟大人物，也都曾从经典名著中汲取力量，甚至获得治国理念。耶鲁大学教授查尔斯·希尔曾在题为《经典与治国理念》的文章，阐述了读书与治国之间的绝妙关系。他这样写道：

“在几乎所有经典名著中，都可以找到让人叹为观止、深藏其中的治国艺术原则。”

经典名著，不仅仅有治国理念，更具提升读者审美情趣的功能。世界上不同时代、不同地域的优秀经典作品，都存在一个共同属性：歌颂赞美人间的真善美，揭露抨击世间的假恶丑。

读欧美自但丁以来的经典名著，你会看到，西方无论是在漫长的黑暗时期，抑或进入现代进程时期，总有经典作品问世，对世间的负面，进行冷峻的批判。与此同时，也有更多的大家作品问世，热情讴歌人间的真诚与善良，使读者不由自主地沉浸于经典作品的审美情感之中。

英语经典名著，显然是除了汉语经典名著以外，人类整个进程中至关重要的文化遗产的一部分。从历史上看，英语是全世界经典阅读作品中，使用得最广泛的国际性语言。这一事实，没有产生根本性变化。本世纪相当长一段时间，这一事实也似乎不会发生任何变化。而要更深入地了解并切身感受英语经典名著的风采，阅读原汁原味的英语经典作品的过程，显然是必不可少的。

辽宁人民出版社及时并隆重推出“最经典英语文库”系列丛书，是具有远见与卓识的出版行为。我相信，这套既可供阅读，同时也具收藏价值的英语原版经

典作品系列丛书，在帮助人们了解什么才是经典作品的同时，也一定会成为广大英语爱好者、大中学生以及学生家长们的挚爱的“最经典英语文库”。

北京外国语大学英语学院  
北外公共外交研究中心  
欧美文学研究中心主任  
全国英国文学学会名誉会长

张中载 教授  
2013年7月于北京

# Is This Book for You?

## 一切都是虚空？

——“最经典英语文库”第七辑之  
《名利场》导读

桂 格

威廉·M.萨克雷（1811—1863）是英国19世纪最杰出的小说家。他创作的《名利场》这部讽刺小说，深刻地揭示了当时的英国社会，成为研究英国19世纪社会现象不可或缺的参考资料。这部作品从1847年到1848年，以连载形式在杂志上发表出来。发表时，还时不时附上萨克雷自己亲手绘制的插图。

所谓“名利场”，萨克雷先生自己解释道，该小说的副标题“一个没有主角的小说”才更能说明萨克雷的创作意图。他用自己的行动说明，在19世纪所谓“文学英雄主义”的强大背景中，独树一帜、别出心裁的小说创作作品，也可以从另一个角度深刻剖析已经很腐烂的社会。

《名利场》描绘的是19世纪上半叶英国上流社会的生活。有没落的贵族，有暴发户，有投机取巧的商人，还有待价而沽试图以嫁入豪门改变命运的心机女人。小说里几乎每个人的嘴脸，都很丑恶。

小说以两个女人的故事为主线，揭露了一个弱肉

强食、尔虞我诈的角斗场似的社会。

蓓基·夏泼和爱米丽亚·赛特笠，就是萨克雷先生用大量笔触描写的两个女人。前者机灵乖巧，人长得漂亮。不过，曾经有过的贫穷拮据的生活，使得她一心要不择手段地攀高枝，改变自己的命运。后者则是人很善良，但手脚有些笨拙，家庭还比较富有。两人毕业于同一所学校，毕业后，两人都很快结了婚，都嫁给了英国军人。但，英战争爆发了。前者的丈夫生还，后者的丈夫丧生。两个女人的生活从此发生了根本性的变化。前者在社会中顺风顺水，而后者因父亲破产，不幸的生活变得更加雪上加霜。

萨克雷到底还是一个讽刺小说家，他在小说最后，将两个女人的命运，进行了颠倒。于是，两人的命运发生了逆转，前者的生活陷入毁灭深渊，后者却倏忽间变得富裕并幸福起来。

小说出版至今，时间已经过去百多年，但萨克雷的作品在今天的读者心中，仍声音洪亮地回荡着。因为他所描写的社会，并没有因时间的流逝而远离今天的读者。他所呈现出来的当时社会光怪陆离的现象，今天还在世界很多角落里继续发生着。

萨克雷在给这部小说起名时，颇费了一番脑筋。最后，决定将小说名字定为“名利场”。其实，这个名字是来自于约翰·班扬的《天路历程》一书（参见“最经典英语文库”第四辑）。该书在开篇不久就描述了香客在梦境里看到的一幕：在通往天堂的道路旁，有一个市场。这个市场全年开放，名字就叫“名利场”，里面贩卖着名与利，荣誉与声望。一切与名和利有关的，都有人贩卖。而“名利”一词，班扬使用的是“vanity”，本来含意是“虚无”。也就是说，所谓“名利场”，

就是“虚无场”，一切都是“虚空”，一切都是“虚无”，萨克雷最终想告诉读者的就是，人生所获得的一切，最后都是虚空、虚无，人生所失去的，同样也都是虚空与虚无，也本来是无所谓的。此外，所谓“虚空”“虚无”，在班扬那里也代表着人对世俗东西的贪欲。

当然，在整部小说里，萨克雷并没有提及甚至暗示班扬及其《天路历程》，但他深知，读者应是心知肚明的。

这部小说出版后，受到读者的热烈追捧，现在它已经被视为人类19世纪文学史上最经典作品。进入20世纪，随着电影的出现，这部《名利场》小说也被几次改编成剧本，推上电影银幕。

今天，它仍然拥有广大的读者。正如有评论家所写：从书中的两个女主角的命运遭际中，我们都能看到自己在社会里攀爬与努力的踪影。因此，没有必要对她们的行为大加挞伐，而更应该扪心自问，我们在努力前行时，到底为社会的堕落抑或进步，做了什么。



## BEFORE THE CURTAIN

*A*s 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, smoking, cheating, fighting, dancing and fiddling; there are bullies pushing about, bucks ogling the women, 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 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 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. 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 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 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, 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