

【月亮和六便士】中英双语对照



《月亮和六便士》是英国作家威廉·萨默塞特·毛姆创作的一部小说，首次出版于1919年。这部小说灵感来源于法国画家保罗·高更的生平，讲述了一个英国股票经纪人查尔斯·斯特里克兰德抛弃了他的家庭和事业，前往巴黎... 习绘画，最终追求他对艺术的执着到达了塔希提岛的故事。故事开始于伦敦，斯特里克兰德是一个成功的证券交易员，有一个看似幸福的家庭。然而，他突然放弃了一切，包括他的妻子和两个孩子，前往巴黎成为一名画

威廉·萨默塞特·毛姆 著

唐库学习 译

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I confess that when first I made acquaintance with Charles Strickland I never for a moment discerned that there was in him anything out of the ordinary. —

我承认，当我第一次结识查尔斯·斯特里克兰德时，我从未看出他有什么出奇的地方。 —

Yet now few will be found to deny his greatness. —

然而，现在很少有人会否认他的伟大。 —

I do not speak of that greatness which is achieved by the fortunate politician or the successful soldier; —

我说的不是那种幸运的政客或成功的士兵所取得的伟大； —

that is a quality which belongs to the place he occupies rather than to the man; —

那是一种属于他所处职位而非个人的品质； —

and a change of circumstances reduces it to very discreet proportions. —

环境的改变将其缩小为微不足道。 —

The Prime Minister out of office is seen, too often, to have been but a pompous rhetorician, and the General without an army is but the tame hero of a market town. —

失去职位的首相往往只是一个自命不凡的雄辩家，没有军队的将军只是某个市镇的温和英雄。

The greatness of Charles Strickland was authentic. —

查尔斯·斯特里克兰德的伟大是真实的。 —

It may be that you do not like his art, but at all events you can hardly refuse it the tribute of your interest. —

你可能不喜欢他的艺术，但至少你不能拒绝对他表示兴趣的致敬。 —

He disturbs and arrests. The time has passed when he was an object of ridicule, and it is no longer a mark of eccentricity to defend or of perversity to extol him. —

他扰乱并引人注目。他不再是可笑的对象，为他辩护或者赞扬也不再是古怪的标志。 —

His faults are accepted as the necessary complement to his merits. —

他的缺点被接受为对他优点的必要补充。 —

It is still possible to discuss his place in art, and the adulation of his admirers is perhaps no less capricious than the disparagement of his detractors; —

讨论他在艺术上的地位仍然是可能的，他的赞美者的恭维也许并不比他的批评者的贬低更加反复无常； —

but one thing can never be doubtful, and that is that he had genius. —

但有一点永远不容置疑，那就是他拥有天赋。 —

To my mind the most interesting thing in art is the personality of the artist; —

在艺术中，我认为最有趣的事情是艺术家的个性； —

and if that is singular, I am willing to excuse a thousand faults. —

如果那是独特的，我愿意容忍千般缺点。 —

I suppose Velasquez was a better painter than El Greco, but custom stales one's admiration for him: —

我想维拉斯奎兹可能比艾尔·葛雷科是更好的画家，但惯例使人对他的赞赏感到厌倦。 —

the Cretan, sensual and tragic, proffers the mystery of his soul like a standing sacrifice. —

克里特岛人，感性而悲剧化，像一份站立的献祭般展现他的灵魂之谜。 —

The artist, painter, poet, or musician, by his decoration, sublime or beautiful, satisfies the aesthetic sense; —

艺术家，画家，诗人或音乐家，通过他的装饰，崇高或美丽，满足审美感； —

but that is akin to the sexual instinct, and shares its barbarity: —

但那类似于性冲动，并分享它的野蛮性： —

he lays before you also the greater gift of himself. —

他还向你展示了更大的奉献。 —

To pursue his secret has something of the fascination of a detective story. —

追寻他的秘密有着探案小说般的吸引力。 —

It is a riddle which shares with the universe the merit of having no answer. —

这是一个与宇宙分享无答案的谜语的优点。 —

The most insignificant of Strickland's works suggests a personality which is strange, tormented, and complex; —

斯特里克兰的作品中最不起眼的也显示了一个奇怪，痛苦和复杂的人格； —

and it is this surely which prevents even those who do not like his pictures from being indifferent to them; —

当然正是这个阻止了即使不喜欢他的画作的人对它们漠不关心； —

it is this which has excited so curious an interest in his life and character.

正是这一点引发了人们对他的生活和性格产生如此奇特的兴趣。

It was not till four years after Strickland's death that Maurice Huret wrote that article in the *Mercure de France* which rescued the unknown painter from oblivion and blazed the trail which succeeding writers, with more or less docility, have followed. —

斯特里克兰去世四年后，莫里斯·于雷特在《法国文学》杂志上发表了那篇文章，拯救了这位未知画家，为后来的作家开辟了道路，他们或多或少地顺从他。 —

For a long time no critic has enjoyed in France a more incontestable authority, and it was impossible not to be impressed by the claims he made; —

在法国，已经有很长一段时间没有一个评论家享有如此无可质疑的权威性了，他的主张让人印象深刻； —

they seemed extravagant; but later judgments have confirmed his estimate, and the reputation of Charles Strickland is now firmly established on the lines which he laid down. —

他们看起来夸大了；但后来的判断证实了他的评价，查尔斯·斯特里克兰的声誉现在已经在他所确立的轨迹上稳固了。 —

The rise of this reputation is one of the most romantic incidents in the history of art. —

这一声誉的崛起是艺术史上最浪漫的事件之一。 —

But I do not propose to deal with Charles Strickland's work except in so far as it touches upon his character. —

但我不打算谈论查尔斯·斯特里克兰的作品，除非涉及到他的性格。 —

I cannot agree with the painters who claim superciliously that the layman can understand nothing of painting, and that he can best show his appreciation of their works by silence and a cheque-book. —

我不同意那些高高在上的画家们，他们傲慢地声称俗人不能理解绘画，他们最好通过沉默和一本支票簿来表达对他们作品的欣赏。 —

It is a grotesque misapprehension which sees in art no more than a craft comprehensible perfectly only to the craftsman: —

一种可怕的误解认为艺术只是一个只有工匠才能完全理解的技艺： —

art is a manifestation of emotion, and emotion speaks a language that all may understand. —

艺术是情感的表现，而情感使用一种所有人都能理解的语言。 —

But I will allow that the critic who has not a practical knowledge of technique is seldom able to say anything on the subject of real value, and my ignorance of painting is extreme. —

但我承认，没有实际技术知识的评论家很少能在这个主题上说出有价值的话，而我对绘画的无知是极度的。 —

Fortunately, there is no need for me to risk the adventure, since my friend, Mr. Edward Leggatt, an able writer as well as an admirable painter, has exhaustively discussed Charles Strickland's work in a little book(1) which is a charming example of a style, for the most part, less happily cultivated in England than in France.

幸运的是，我不需要冒险，因为我的朋友，爱德华·莱格特，一位擅长写作和出色的画家，已经在一个小书中详尽讨论了查尔斯·斯特里克兰的作品，这本书是一种迷人的风格的典范，这种风格在英国远不如法国幸运。

(1) "A Modern Artist: Notes on the Work of Charles Strickland," by Edward Leggatt, A. R. H. A. Martin Secker, 1917.

(1) “一个现代艺术家：查尔斯·斯特里克兰作品笔记”，爱德华·莱格特著，A. R. H. A. Martin Secker出版，1917年。

Maurice Huret in his famous article gave an outline of Charles Strickland's life which was well calculated to whet the appetites of the inquiring. —

莫里斯·休雷在他著名的文章中概述了查尔斯·斯特里克兰的生活，这一概述很好地激起了人们的好奇心。 —

With his disinterested passion for art, he had a real desire to call the attention of the wise to a talent which was in the highest degree original; —

凭借他对艺术的无私热情，他真正希望引起明智之人对一个非常独特的才华的注意； —

but he was too good a journalist to be unaware that the "human interest" would enable him more easily to effect his purpose. —

但他是如此优秀的记者，以至于他知道“人情味”更容易帮助他达到自己的目的。 —

And when such as had come in contact with Strickland in the past, writers who had known him in London, painters who had met him in the cafes of Montmartre, discovered to their amazement that where they had seen but an unsuccessful artist, like another, authentic genius had rubbed shoulders with them there began to appear in the magazines of France and America a succession of articles, the reminiscences of one, the appreciation of another, which added to Strickland's notoriety, and fed without satisfying the curiosity of the public. —

当过去曾与斯特里克兰有过交往的人，在伦敦认识过他的作家，蒙马特咖啡馆与他相遇过的画家，惊奇地发现在他们眼中只是一个不成功的艺术家，就像其他人一样，一个真正的天才曾与他们并肩而立，那么在法国和美国的杂志上就开始出现了一系列文章，一个人的回忆，另一个人的欣赏，增加了斯特里克兰的名声，满足了公众的好奇心。 —

The subject was grateful, and the industrious Weitbrecht-Rotholz in his imposing monograph(2) has been able to give a remarkable list of authorities.

这个主题令人感激，勤奋的魏特布赖希-罗特霍尔茨在他那本令人瞩目的专著中成功地列出了大量权威。

(2) "Karl Strickland: sein Leben und seine Kunst," by Hugo Weitbrecht-Rotholz, Ph. D. Schwingel und Hanisch. Leipzig, 1914.

(2) "卡尔·斯特里克兰：他的生活和他的艺术”，雨果·魏特布赖希-罗特霍尔茨博士著，施温格尔和汉尼施出版，莱比锡，1914年。

The faculty for myth is innate in the human race. —

传说的能力与生俱来。 —

It seizes with avidity upon any incidents, surprising or mysterious, in the career of those who have at all distinguished themselves from their fellows, and invents a legend to which it then attaches a fanatical belief. —

它贪婪地抓住那些在人生旅程中与众不同或神秘的事件，并杜撰一个传奇故事，随后对此充满狂热的信念。 —

It is the protest of romance against the commonplace of life. —

这是浪漫主义对平凡生活的抗议。 —

The incidents of the legend become the hero's surest passport to immortality. —

传奇故事的事件成为英雄永恒不朽的最可靠的通行证。 —

The ironic philosopher reflects with a smile that Sir Walter Raleigh is more safely inshrined in the memory of mankind because he set his cloak for the Virgin Queen to walk on than because he carried the English name to undiscovered countries. —

那位具有讽刺意味的哲学家微笑着反思，沃尔特·罗利爵士更安全地留存在人类记忆中，因为他为处女女王铺设了斗篷供她行走，而不是因为他将英国名字带到了未知的国家。 —

Charles Strickland lived obscurely. He made enemies rather than friends. —

查尔斯·斯特里克兰默默地生活着。他制造了敌人而非朋友。 —

It is not strange, then, that those who wrote of him should have eked out their scanty recollections with a lively fancy, and it is evident that there was enough in the little that was known of him to give opportunity to the romantic scribe; —

因此，对他的写作者来说，他们不得不用丰富的想象补充他们所知道的少之又少，很明显，他的生活中有足够的内容来让浪漫的作者有机会； —

there was much in his life which was strange and terrible, in his character something outrageous, and in his fate not a little that was pathetic. —

在他的生活中有许多奇怪和可怕的东西，在他的性格中有一些令人震惊的东西，在他的命运中有一些令人难过的东西。 —

In due course a legend arose of such circumstantiality that the wise historian would hesitate to attack it.

随着时间的推移，一个传说层出不穷，以至于明智的历史学家都不愿质疑它。

But a wise historian is precisely what the Rev. Robert Strickland is not. —

但是，Rev. Robert Strickland正是一个明智的历史学家。 —

He wrote his biography(3) avowedly to “remove certain misconceptions which had gained currency” in regard to the later part of his father’s life, and which had “caused considerable pain to persons still living. —

《他写了关于他父亲生命后期的传记，公开表示要“消除已经流传开来的某些误解”，这些误解对一些仍然在世的人造成了“相当大的痛苦。 —

” It is obvious that there was much in the commonly received account of Strickland’s life to embarrass a respectable family. —

显然，关于斯特里克兰德生活中广为流传的内容令一个像样的家庭感到尴尬。 —

I have read this work with a good deal of amusement, and upon this I congratulate myself, since it is colourless and dull. —

阅读这本书让我乐在其中，因为它毫无色彩和乏味。 —

Mr. Strickland has drawn the portrait of an excellent husband and father, a man of kindly temper, industrious habits, and moral disposition. —

斯特里克兰德先生描绘了一个优秀的丈夫和父亲，一个性情温和、勤奋好学、道德品行端正的人。 —

The modern clergyman has acquired in his study of the science which I believe is called exegesis an astonishing facility for explaining things away, but the subtlety with which the Rev. Robert Strickland has “interpreted” all the facts in his father’s life which a dutiful son might find it inconvenient to remember must surely lead him in the fullness of time to the highest dignities of the Church. —

现代的牧师在他对我所知道的那种称为解经学科的研究中已经获得了一种令人惊讶的能力，但Rev. Robert Strickland以一种他的儿子可能觉得不便记住的父亲生活中的所有事实的微妙方式“解释”这些事实，必将在未来引领他升至教会的最高尊荣。 —

I see already his muscular calves encased in the gaiters episcopal. —

我已经看到他肌肉发达的小腿穿戴主教的长统袜。 —

It was a hazardous, though maybe a gallant thing to do, since it is probable that the legend commonly received has had no small share in the growth of Strickland's reputation; —
这是一件风险高但也许是一件英勇的事情，因为很可能通常所接受的传说在斯特里克兰德名声的扩大中起到了相当大的作用； —

for there are many who have been attracted to his art by the detestation in which they held his character or the compassion with which they regarded his death; —
因为有许多人被他的艺术所吸引，这要么是因为他们对他的性格感到厌恶，要么是因为他们对他的死感到怜悯； —

and the son's well-meaning efforts threw a singular chill upon the father's admirers. —
而儿子善意的努力对父亲的敬仰者产生了一种奇特的寒意。 —

It is due to no accident that when one of his most important works, *The Woman of Samaria*, (4) was sold at Christie's shortly after the discussion which followed the publication of Mr. Strickland's biography, it fetched POUNDS 235 less than it had done nine months before when it was bought by the distinguished collector whose sudden death had brought it once more under the hammer. —

并且很快，维特布赖希-罗尔茨博士出版了最终平息了所有艺术爱好者的疑虑的作品。 —

Perhaps Charles Strickland's power and originality would scarcely have sufficed to turn the scale if the remarkable mythopoeic faculty of mankind had not brushed aside with impatience a story which disappointed all its craving for the extraordinary. —

也许如果人类那非凡的神话创造能力没有迫不及待地摒弃了一个令人失望的故事，查尔斯·斯特里克兰的能力和独创性几乎不足以左右天平。 —

And presently Dr. Weitbrecht-Rotholz produced the work which finally set at rest the misgivings of all lovers of art.

就在奇士梯拍卖行不久之前，查尔斯·斯特里克兰最重要的作品《撒马利亚妇人》被售出，它比九个月前一位杰出收藏家购买时的价钱少了235英镑，那位收藏家的突然去世再次让这件作品被重新拍卖。

(3) "Strickland: The Man and His Work," by his son, Robert Strickland. Wm. Heinemann, 1913.

(3) 罗伯特·斯特里克兰的《斯特里克兰：他的人和他的作品》，1913年出版，由威廉·海涅曼出版社出版。

(4) This was described in Christie's catalogue as follows: —

(4) 这在奇士梯拍卖行的目录中被描述为： —

"A nude woman, a native of the Society Islands, is lying on the ground beside a brook. —

“一个裸体的女人，一位来自大溪地的土著，躺在溪边的地上。 —

Behind is a tropical Landscape with palm-trees, bananas, etc. 60 in. x 48 in. “

背后是一幅有棕榈树、香蕉等的热带景观。60英寸x 48英寸。”

Dr. Weitbrecht-Rotholz belongs to that school of historians which believes that human nature is not only about as bad as it can be, but a great deal worse; —

维特布赖希-罗尔茨博士属于那种相信人性坏到了极致，甚至更加糟糕的历史学派； —

and certainly the reader is safer of entertainment in their hands than in those of the writers who take a malicious pleasure in representing the great figures of romance as patterns of the domestic virtues. —

他们手中的作品确实比那些恶意描绘浪漫伟人为家庭美德典范的作家更能带来娱乐。 —

For my part, I should be sorry to think that there was nothing between Anthony and Cleopatra but an economic situation; —

就我而言，我感到抱歉，觉得安东尼和克利奥帕特拉之间只有经济情况； —

and it will require a great deal more evidence than is ever likely to be available, thank God, to persuade me that Tiberius was as blameless a monarch as King George V. Dr. Weitbrecht-Rotholz has dealt in such terms with the Rev. Robert Strickland's innocent biography that it is difficult to avoid feeling a certain sympathy for the unlucky parson. —

需要比上帝还会提供的更多证据，才能说服我，提比略是像乔治五世国王那样无可指责的君主。维特布赖希-罗尔茨博士对于罗伯特·斯特里克兰牧师的清白传记，进行了如此恶毒的批评，令人难以不对这个倒霉的牧师感到同情。 —

His decent reticence is branded as hypocrisy, his circumlocutions are roundly called lies, and his silence is vilified as treachery. —

他的适度的慎言被批评为虚伪，他的拐弯抹角被直截了当地称为谎言，他的沉默被诽谤为背叛。 —

And on the strength of peccadillos, reprehensible in an author, but excusable in a son, the Anglo-Saxon race is accused of prudishness, humbug, pretentiousness, deceit, cunning, and bad cooking. —

基于个人过失，一个作者值得谴责，但是一个儿子却可以原谅，盎格鲁-撒克逊民族被指控为虚伪、伪善、自以为是、欺诈、狡猾和烹饪技术差。 —

Personally I think it was rash of Mr. Strickland, in refuting the account which had gained belief of a certain “unpleasantness” between his father and mother, to state that Charles Strickland in a letter written from Paris had described her as “an excellent woman,” since Dr. Weitbrecht-Rotholz was able to print the letter in facsimile, and it appears that the passage referred to ran in fact as follows: —

个人认为，斯特里克兰先生在驳斥有关父母之间某种“不愉快”关系的说法时，写道查尔斯·斯特里克兰在巴黎写的一封信中描述她是“一个优秀的女人”，这样做是冒失的，因为维特布赖希-罗尔茨博士能够印刷出该封信的复印件，看起来，事实上所述段落是这样的： —

God damn my wife. She is an excellent woman. I wish she was in hell. —

该死我的妻子。她是一位优秀的女人。我希望她在地狱里。 —

It is not thus that the Church in its great days dealt with evidence that was unwelcome.

教会在其辉煌时期处理不受欢迎证据的方式并非如此。

Dr. Weitbrecht-Rotholz was an enthusiastic admirer of Charles Strickland, and there was no danger that he would whitewash him. —

魏特布雷希特-罗特霍尔兹博士是查尔斯·斯特里克兰的热情崇拜者，他不会把他美化。 —

He had an unerring eye for the despicable motive in actions that had all the appearance of innocence. —

他对表面无辜的行为中卑劣动机有着敏锐的洞察力。 —

He was a psycho-pathologist, as well as a student of art, and the subconscious had few secrets from him. —

他不仅是一名艺术学家，还是一名心理病理学家，对潜意识了如指掌。 —

No mystic ever saw deeper meaning in common things. —

没有任何神秘主义者能看到普通事物中更深层的含义。 —

The mystic sees the ineffable, and the psycho-pathologist the unspeakable. —

神秘主义者看到的是无法言说的东西，而心理病理学家看到的是难以启齿的事情。 —

There is a singular fascination in watching the eagerness with which the learned author ferrets out every circumstance which may throw discredit on his hero. —

观察学者如何热切地揪出可能使他的英雄失信的每一个细节是一种独特的魅力。 —

His heart warms to him when he can bring forward some example of cruelty or meanness, and he exults like an inquisitor at the auto da fe of an heretic when with some forgotten story he can confound the filial piety of the Rev. Robert Strickland. —

当他能举出某些残忍或卑劣的例子时，他会对他产生好感，并且如果他能以某个被遗忘的故事使牧师罗伯特·斯特里克兰的孝心堕落，他会像审问异端者时那样欢欣鼓舞。 —

His industry has been amazing. Nothing has been too small to escape him, and you may be sure that if Charles Strickland left a laundry bill unpaid it will be given you in extenso, and if he forebore to return a borrowed half-crown no detail of the transaction will be omitted.

他的勤奋令人惊叹。没有什么是太小以至于逃过他的眼睛，如果查尔斯·斯特里克兰还有未付的洗衣账单，一定会详细列出，如果他不归还借来的半个王冠，交易的每个细节都将被包括在内。

When so much has been written about Charles Strickland, it may seem unnecessary that I should write more. —

当提到查尔斯·斯特里克兰德时，已经有太多的文章被写了，我写更多或许显得多余。 —

A painter's monument is his work. It is true I knew him more intimately than most: —

一位画家的纪念是他的作品。我认识他比大多数人更亲密： —

I met him first before ever he became a painter, and I saw him not infrequently during the difficult years he spent in Paris; —

我第一次见到他时还不是画家，他在巴黎艰难度日的岁月里，我经常见到他； —

but I do not suppose I should ever have set down my recollections if the hazards of the war had not taken me to Tahiti. —

但如果战争的危害不曾把我带到塔希提，我想我不会记录下我的回忆。 —

There, as is notorious, he spent the last years of his life; —

众所周知，他在那里度过了生命的最后岁月； —

and there I came across persons who were familiar with him. —

我在那里遇到了熟悉他的人。 —

I find myself in a position to throw light on just that part of his tragic career which has remained most obscure. —

我发现自己正好能够为他那最为模糊的悲惨经历部分，提供一些启示。 —

If they who believe in Strickland's greatness are right, the personal narratives of such as knew him in the flesh can hardly be superfluous. —

如果那些相信斯特里克兰德伟大之处的人是正确的，那些亲眼见证他的人的个人叙述几乎不可能是多余的。 —

What would we not give for the reminiscences of someone who had been as intimately acquainted with El Greco as I was with Strickland?

如果我们有人能像我了解斯特里克兰德一样熟悉格列柯，我们会为此付出什么代价？

But I seek refuge in no such excuses. I forget who it was that recommended men for their soul's good to do each day two things they disliked: —

但我没有这样的借口。我忘记了是谁建议为了灵魂的好，每天做两件自己不喜欢的事： —

it was a wise man, and it is a precept that I have followed scrupulously; —

那是一个智者，我一直遵循这个教训； —

for every day I have got up and I have gone to bed. —

因为每天我起床然后上床。 —

But there is in my nature a strain of asceticism, and I have subjected my flesh each week to a more severe mortification. —

但我的本性中却有一种苦行主义的倾向，所以我每周对我的肉体进行更严格的折磨。 —

I have never failed to read the Literary Supplement of The Times. It is a salutary discipline to consider the vast number of books that are written, the fair hopes with which their authors see them published, and the fate which awaits them. —

我从未没有读过《泰晤士报》的文学增刊。想想写出来的很多书，它们的作者满怀希望地看着它们出版，接着等待着它们的命运。 —

What chance is there that any book will make its way among that multitude? —

在这么多书中，有多少的机会一个书能够脱颖而出呢？ —

And the successful books are but the successes of a season. —

而成功的书籍只是一个季节的成功。 —

Heaven knows what pains the author has been at, what bitter experiences he has endured and what heartache suffered, to give some chance reader a few hours' relaxation or to while away the tedium of a journey. —

谁知道作者付出了多少辛劳，经历了多少痛苦，才给某个偶然的读者一点放松的时光，或者消磨一段旅途的无聊。 —

And if I may judge from the reviews, many of these books are well and carefully written; —

而根据评论来看，许多这类书都写得很好，非常用心； —

much thought has gone to their composition; —

在它们的构思中投入了很多思考； —

to some even has been given the anxious labour of a lifetime. —

甚至有些人将终身的焦虑劳动都投入其中。 —

The moral I draw is that the writer should seek his reward in the pleasure of his work and in release from the burden of his thought; —

我得出的教训是，作家应该从创作的乐趣中寻找回报，从思想负担中解脱出来； —

and, indifferent to aught else, care nothing for praise or censure, failure or success.

并对他人赞扬或批评、失败或成功都不感兴趣。

Now the war has come, bringing with it a new attitude. —

如今战争降临了，带来了一种新的态度。 —

Youth has turned to gods we of an earlier day knew not, and it is possible to see already the direction in which those who come after us will move. —

年轻人转向我们早期不了解的诸神，可以已经看出他们后来的方向。 —

The younger generation, conscious of strength and tumultuous, have done with knocking at the door; —

年轻一代自信而汹涌澎湃，不再敲门； —

they have burst in and seated themselves in our seats. The air is noisy with their shouts. —

他们闯入并坐在我们的座位上。空气中充斥着他们的呐喊声。 —

Of their elders some, by imitating the antics of youth, strive to persuade themselves that their day is not yet over; —

他们中的一些长者通过模仿青年的滑稽动作，试图说服自己，他们的时代还未结束； —

they shout with the lustiest, but the war cry sounds hollow in their mouth; —

他们和最狂热的青年一起呐喊，但战争的呼声在他们口中听起来虚假； —

they are like poor wantons attempting with pencil, paint and powder, with shrill gaiety, to recover the illusion of their spring. —

他们像贫穷的娼妇，试图用笔、颜料和粉饰，用尖叫的快乐，重新找回春天的幻境。 —

The wiser go their way with a decent grace. In their chastened smile is an indulgent mockery. —

那些更明智的人用得体的态度走自己的路。在他们收敛的微笑中是一种嘲讽的宽容。 —

They remember that they too trod down a sated generation, with just such clamor and with just such scorn, and they foresee that these brave torch-bearers will presently yield their place also. —

他们记得他们也踏着一代人的肥胖踩过，就像这样高声疾呼，就像这样蔑视，他们预见这些勇敢的火炬手也将很快让位。 —

There is no last word. The new evangel was old when Nineveh reared her greatness to the sky. —

没有最后的结语。新的福音在尼尼微拨起壮丽的天空时就已经老了。 —

These gallant words which seem so novel to those that speak them were said in accents scarcely changed a hundred times before. —

这些英勇的言辞对说这些话者似乎是如此新颖，但在以前同样的口吻中已经说过数百遍。 —

The pendulum swings backwards and forwards. —

振荡器来回摆动。 —

The circle is ever travelled anew.

圆圈不断重新旅行。

Sometimes a man survives a considerable time from an era in which he had his place into one which is strange to him, and then the curious are offered one of the most singular spectacles in the human comedy. —

有时候一个人从他曾属于的时代活到了一个对他而言陌生的时代，那时奇特的人们将看到人类喜剧中最奇特的景象之一。 —

Who now, for example, thinks of George Crabbe? —

现在，比方说，谁还会想起乔治·克拉伯？ —

He was a famous poet in his day, and the world recognised his genius with a unanimity which the greater complexity of modern life has rendered infrequent. —

他在他的时代是一位著名的诗人，世界以一种在现代生活的更大复杂性已经难以找到的一致性认可了他的天才。 —

He had learnt his craft at the school of Alexander Pope, and he wrote moral stories in rhymed couplets. —

他在亚历山大·蒲柏的学派中学习手艺，他用押韵对叙述道德故事。 —

Then came the French Revolution and the Napoleonic Wars, and the poets sang new songs. —

然后法国大革命和拿破仑战争来了，诗人们唱起新的歌谣。 —

Mr. Crabbe continued to write moral stories in rhymed couplets. —

克拉伯先生继续用押韵对叙述道德故事。 —

I think he must have read the verse of these young men who were making so great a stir in the world, and I fancy he found it poor stuff. —

我想他一定读过正在搅动世界的这些年轻人的诗句，我想他觉得那些诗句糟糕透了。 —

Of course, much of it was. But the odes of Keats and of Wordsworth, a poem or two by Coleridge, a few more by Shelley, discovered vast realms of the spirit that none had explored before. —

当然，其中很多确实如此。但是济慈和华兹华斯的颂歌，柯勒律治的一两首诗，谢利的更多一些诗篇，发现了前所未探索的广阔精神领域。 —

Mr. Crabbe was as dead as mutton, but Mr. Crabbe continued to write moral stories in rhymed couplets. —

克拉伯先生早已不在人世，但克拉伯先生继续用押韵对叙述道德故事。 —

I have read desultorily the writings of the younger generation. —

我零零散散地读过年轻一代的作品。 —

It may be that among them a more fervid Keats, a more ethereal Shelley, has already published numbers the world will willingly remember. —

也许他们中间已经有一个更热情的济慈，一个更空灵的雪莱，他们已经发表了一些世人愿意铭记的作品。 —

I cannot tell. I admire their polish – their youth is already so accomplished that it seems absurd to speak of promise – I marvel at the felicity of their style; —

我无法确定。我欣赏他们的文采—他们的青年已经如此有成就感，以至于谈论未来的潜力似乎有些荒谬—我对他们的文风感到惊叹； —

but with all their copiousness (their vocabulary suggests that they fingered Roget's Thesaurus in their cradles) they say nothing to me: —

但尽管他们丰富的文字表达(他们的词汇量让人觉得他们从小玩过Roget的词典)，他们对我无所谓。 —

to my mind they know too much and feel too obviously; —

在我看来，他们知识渊博，情感表露太过明显； —

I cannot stomach the heartiness with which they slap me on the back or the emotion with which they hurl themselves on my bosom; —

我无法接受他们过于热情地拍我后背，或者以激动之情扑向我怀中； —

their passion seems to me a little anaemic and their dreams a trifle dull. I do not like them. —

他们的激情在我看来有些虚弱，他们的梦想有点乏味。我不喜欢他们。 —

I am on the shelf. I will continue to write moral stories in rhymed couplets. —

我已经老了。我会继续写带有道德寓意的押韵故事。 —

But I should be thrice a fool if I did it for aught but my own entertainment.

但我若不是为自己的娱乐而写这些故事，那我就个大傻瓜。

But all this is by the way.

但这都是无关紧要的。

I was very young when I wrote my first book. —

当我写下我的第一本书时，我还很年轻。 —

By a lucky chance it excited attention, and various persons sought my acquaintance.

幸运的是，它引起了注意，吸引了各种人的交往。

It is not without melancholy that I wander among my recollections of the world of letters in London when first, bashful but eager, I was introduced to it. —

逐渐回忆起我初次踏入伦敦文坛时，我感到有些忧郁。 —

It is long since I frequented it, and if the novels that describe its present singularities are accurate much in it is now changed. —

我已经很久没有频繁出没于那里了，如果现在描述它独特之处的小说是准确的，那么它现在已经发生了很多变化。 —

The venue is different. Chelsea and Bloomsbury have taken the place of Hampstead, Notting Hill Gate, and High Street, Kensington. —

地点也不同了。切尔西和布卢姆斯伯里取代了汉普斯特德、诺丁山门和肯辛顿高街。 —

Then it was a distinction to be under forty, but now to be more than twenty-five is absurd. —

在那时，不到四十岁是一种荣幸，但现在超过二十五岁就显得可笑了。 —

I think in those days we were a little shy of our emotions, and the fear of ridicule tempered the more obvious forms of pretentiousness. —

我想在那些日子里，我们有时候对自己的情感有些羞怯，对被嘲笑的恐惧缓和了更明显的做作形式。 —

I do not believe that there was in that genteel Bohemia an intensive culture of chastity, but I do not remember so crude a promiscuity as seems to be practised in the present day. —

我不相信在那个优雅的波希米亚，纯洁的文化很浓厚，但我不记得那个现在似乎被实践着的粗俗的淫乱。 —

We did not think it hypocritical to draw over our vagaries the curtain of a decent silence. —

我们没有认为掩盖我们的怪癖是虚伪的。 —

The spade was not invariably called a bloody shovel. —

铲子并不总是被称为该死的铲子。 —

Woman had not yet altogether come into her own.

女性还没有完全地实现自己的地位。

I lived near Victoria Station, and I recall long excursions by bus to the hospitable houses of the literary. —

我住在维多利亚车站附近，我还记得乘巴士去文人们热情款待的房子的长途旅行。 —

In my timidity I wandered up and down the street while I screwed up my courage to ring the bell; —

因为胆怯，我在街上徘徊，一边鼓起勇气按门铃； —

and then, sick with apprehension, was ushered into an airless room full of people. —

然后，充满恐惧，被领进一间密不透风的房间里，坐满了人。 —

I was introduced to this celebrated person after that one, and the kind words they said about my book made me excessively uncomfortable. —

在之后与这位备受尊敬的人物相识后，他们对我的书所说的赞美之词让我感到极不舒服。 —

I felt they expected me to say clever things, and I never could think of any till after the party was over. —

我觉得他们希望我说出聪明的话，但我直到派对结束后都想不出任何聪明的事情来。 —

I tried to conceal my embarrassment by handing round cups of tea and rather ill-cut bread-and-butter. —

我试图通过端上茶水和不太整齐的奶油面包来掩饰我的尴尬。 —

I wanted no one to take notice of me, so that I could observe these famous creatures at my ease and listen to the clever things they said.

我希望没有人注意到我，这样我就可以轻松观察这些著名人物，并倾听他们说的聪明话。

I have a recollection of large, unbending women with great noses and rapacious eyes, who wore their clothes as though they were armour; —

我记得有些高大、刻薄的女人，拥有大鼻子和贪婪的眼睛，她们穿戴着衣服就好像是在穿甲冑一样； —

and of little, mouse-like spinsters, with soft voices and a shrewd glance. —

还有一些身形矮小像老鼠的老处女，声音柔和而目光犀利。 —

I never ceased to be fascinated by their persistence in eating buttered toast with their gloves on, and I observed with admiration the unconcern with which they wiped their fingers on their chair when they thought no one was looking. —