

英语阅读流行色系列



★ 课外英语
(双语版)
子桐 雨璇 / 编

Literal Garden 溢满馨香的田园

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溢满馨香的田园

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前 言

我们以学习英语的切身经验体会到：阅读不仅是英语学习的目的之一，而且是英语学习的主要手段和途径。英语阅读技能不仅是最重要的语言技能之一，也是学生必须掌握的学习技能之一。

《英语阅读流行色系列》正是为满足读者的阅读和学习的需要而编写的，同时我们从原创性、趣味性和针对性等几个方面进行了创新：

一、原创性：文章从国外图书、期刊、报纸或国外网站等处选择转载，保证所选阅读材料的“原汁原味”。

二、趣味性：本丛书涉及文学、流行趣味、前沿科学、人生广角等各方面的内容，所选内容轻松时尚、喜闻乐见。

三、针对性：本丛书适合广大的中学生朋友提高阅读水平同时适用于具有一定英语水平的爱好者欣赏之用。

《英语阅读流行色系列》包括《穿梭流动的驿站》《追

逐时尚的风景》《凝聚时光的快乐》《引领时代的潮流》《漫卷云天的青春》等10本分册。本丛书全部为英汉对照，文末附有词汇菜单汇集了文章的难点和重点词汇，它们既可作为阅读前期的“热身”，亦可作为语言学习上的参考。同时为词汇量有限的读者提供了方便的查阅空间，能恰到好处地扩展了文章的内容，或寓教于乐，或寓庄于谐，为读者提供了立体的背景知识。

阅读着这些文字，就如同点击着时代的鼠标，品味着人类家园的硕果，感受着社会文明的气息。如果将她们串联起来就如同一架坚实的桥梁，丰富着你的生活，充实着你的人生！

编 者



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On Pleasure

论快乐

伊壁鸠鲁(公元前342—前270年)是古希腊著名哲学家,创立了伊壁鸠鲁学派。在古希腊文明晚期,城邦民主政治瓦解,社会趋于混乱,个人无所适从。伊壁鸠鲁于是教导人们,幸福即安宁,保持身体健康与心平气和即可进入快乐境界。他认为,快乐乃至高的善,趋乐避苦是人的本性,但重要的是快乐的持久度而不是强度,是心灵无忧虑,身体无痛苦,而不是感官的不断刺激。快乐的生活人人可以享受,为此人们必须清除不必要的欲望,远离政治,多交朋友。同时,他强调只有通过研究哲学,探求知识,人们才能认识快乐的本源。必须指出,伊壁鸠鲁的快乐哲学具有明显的消极、禁欲色彩,但有助于我们认识古希腊文明晚期的价值转向。伊氏主要著作有《论自然》、《准则学》、《论目的》等,本文选自他的书信集。

Since pleasure is the first good and natural to us, for this very reason we do not choose every pleasure, but sometimes we pass over many



美德好比宝石，在朴素背景的衬托下反而更华丽。同样，一个打扮并不华贵，却端庄严肃而有美德的人是令人肃然起敬的。

美貌的人并不都有其他方面的才能。许多容貌俊秀的人却一无所有，他们过于追求外形的美而放弃了内在的美。

仔细分析起来，形体之美要胜于颜色之美，而优雅行为之美又胜于形体之美。最高的美是画家所无法表现的。因为它是难以直观的。这是一种奇妙的美，曾经有两位画家阿皮雷斯和丢勒滑稽地认为，可以按照几何比例，或者通过摄取不同人身上最美的特点，加以合成的方法，画出最完美的人像。

其实像这样画出来的美人，恐怕只有画家才喜欢。

有些老人显得很可爱，因为他们的作风优雅而美。“美人的迟暮也是美的。”而尽管有的年轻人具有美貌，却由于缺乏优美的修养而不配得到赞美。

美犹如盛夏的水果，而容易腐烂而难保持的，世上有许多美人，他们有过放荡青春，却迎着羞愧的晚年。因此，把美的形貌与美的德行结合起来吧。只有这样，美会放射出真正的光辉。



The disturbance of the soul cannot be ended nor true joy created either by the possession of the greatest wealth or by honor and respect in the eyes of the mob or by anything else that is associated with causes of unlimited desires. . . . We must not violate nature, but obey her; and we shall obey her if we fulfill the necessary desires and also the natural, if they bring no harm to us, but sternly reject the harmful. . . . The man who follows nature and not vain opinions is independent in all things. For in reference to what is enough for nature every possession is riches, but in reference to unlimited desires even the greatest wealth is not riches but poverty.

Insofar as you are in difficulties, it is because you forget nature; for you create for yourself unlimited fears and desires. It is better for you to be free of fear lying upon a pallet, than to have a golden couch and a rich table and be full of trouble.

快乐于我们乃至善且自然之追求,正因为此,我们并不选择每一种快乐,而是偶尔放弃多种快乐,因为这些快乐会带来更大的不安;同样,我们认为许多痛苦优于快乐,因为当我们长期忍受痛苦之后,更大的快乐便随之而来。就其与我们之自然联系而言,每一种快乐都是善的,然而并非每一种快乐都是可取的;同理,虽然每一种痛苦都是恶的,但并非每一种痛苦从本质上都应当加以躲避。不过,我们必须依据某种鉴别的尺度,通过权衡利弊来形成对一切事物的判断。因此我们有时将好事视为坏事,反之则将坏事视为好事。

pleasures, when greater discomfort accrues to us as the result of them; and similarly we think many pains better than pleasures, since a greater pleasure comes to us when we have endured pains for a long time. Every pleasure then because of its natural kinship to us is good, yet not every pleasure is to be chosen; even as every pain also is an evil, yet not all are always of a nature to be avoided. Yet by a scale of comparison and by the consideration of advantages and disadvantages we must form our judgment on all these matters. For the good on certain occasions we treat as bad, and conversely the bad as good.

...

We must consider that of desires some are natural, others vain, and of the natural some are necessary and others merely natural; and of the necessary some are necessary for happiness, others for the repose of the body, and others for very life. . . .

Unhappiness comes either through fear or through vain and unbridled desire; but if a man curbs these, he can win for himself the blessedness of understanding. . . . Of desires, all that do not lead to a sense of pain, if they are not satisfied, are not necessary, but involve a craving which is easily dispelled, when the object is hard to procure or they seem likely to produce harm. . . . Wherever in the case of desires which are natural, but do not lead to a sense of pain, if they are not fulfilled, the effort is intense, such pleasures are due to idle imagination, and it is not owing to their own nature that they fail to be dispelled, but owing to the empty imaginings of the man. . . .



Of Beauty

培根：论美丽

Francis Bacon (1561 - 1626)

Virtue is like a rich stone, best plain set; and surely virtue is best, in a body that is comely, though not of delicate features; and that hath rather dignity of presence, than beauty of aspect.

Neither is it almost seen, that very beautiful persons are otherwise of great virtue; as if nature were rather busy, not to err, than in labor to produce excellency.

And therefore they prove accomplished, but not of great spirit; and study rather behavior, than virtue. But this holds not always: for Augustus Caesar, Titus Vespasianus, Philip le Belle of France, Edward the Fourth of England, Alcibiades of Athens, Ismael the Sophy of Persia, were all high and great spirits; and yet the most beautiful men of their times.

In beauty, that of favor, is more than that of color; and that of decent and gracious motion, more than that of favor. That is the best



part of beauty, which a picture cannot express; no, nor the first sight of the life.

There is no excellent beauty, that hath not some strangeness in the proportion.

A man cannot tell whether Apelles, or Albert Durer, were the more trifler; whereof the one, would make a personage by geometrical proportions; the other, by taking the best parts out of divers faces, to make one excellent. Such personages, I think, would please nobody, but the painter that made them. Not but I think a painter may make a better face than ever was; but he must do it by a kind of felicity (as a musician that maketh an excellent air in music), and not by rule.

A man shall see faces, that if you examine them part by part, you shall find never a good; and yet altogether do well. If it be true that the principal part of beauty is in decent motion, certainly it is no marvel, though persons in years seem many times more amiable; pulchrorum autumnus pulcher; for no youth can be comely but by pardon, and considering the youth, as to make up the comeliness.

Beauty is as summer fruits, which are easy to corrupt, and cannot last; and for the most part it makes a dissolute youth, and an age a little out of countenance; but yet certainly again, if it light well, it maketh virtue shine, and vices blush.

论美丽

弗朗西斯·培根



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Of Love

论爱情(培根)

The stage is more beholding to love, than the life of man. For as to the stage, love is ever matter of comedies, and now and then of tragedies; but in life it doth much mischief; sometimes like a siren, sometimes like a fury.

舞台上的爱情生活比生活中的爱情要美好得多。因为在舞台上,爱情只是喜剧和悲剧的素材,而在人生中,爱情却常常招来不幸。它有时象那位诱惑人的魔女(1),有时又象那位复仇的女神(2)。

You may observe that amongst all the great and worthy persons (whereof the memory remained, either ancient or recent) there is not one, that hath been transported to the mad degree of love: which shows that great spirits, and great business, do keep out this weak passion. You must except, nevertheless, Marcus Antonius, the half partner of



the empire of Rome, and Appius Claudius, whereof the former was indeed a voluptuous man, and inordinate; but the latter was an austere and wise man: and therefore it seems (though rarely) that love can find entrance, not only into an open heart, but also into a heart well fortified, if watch be not well kept.

你可以看到,一切真正伟大的人物(无论是古人、今人,只要是其英名永铭于人类记忆中的),没有一个是因爱情而发狂的人。因为伟大的事业只有罗马的安东尼和克劳底亚是例外(3)。前者本性就好色荒淫,然而后者却是严肃多谋的人。这说明爱情不仅会占领开旷坦阔的胸怀,有时也能闯入壁垒森严的心灵——假如手御不严的话。

It is a poor saying of Epicurus, Sates magnum alter alteri theatrum sumus; as if man, made for the contemplation of heaven, and all noble objects, should do nothing but kneel before a little idol, and make himself a subject, though not of the mouth (as beasts are), yet of the eye; which was given him for higher purposes.

埃辟克拉斯(4)曾说过一句笨话:“人生不过是一座大戏台。”似乎本应努力追求高尚事业的人类,却只应象玩偶般地逢场作戏。虽然爱情的奴隶并不同于那班只顾吃喝的禽兽,但毕竟也只是眼目色相的奴隶,而上帝赐人以眼睛本来是有更高尚的用途的。