

英 语 精 读 课 本

第 一 册

北京外国语学院英语系三年級教学小組編

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內 容 提 要

本书第一册共选課文十五課，另附背誦詩选五篇。每課的构成为：課文、課文注释、詞汇注释和練習。課文絕大部分选自英文原著，但为适合学生水平曾作了一些删改。課文注释主要是提供有关的背景知識、常見的語言現象和对一些詞句的解释。詞汇注释主要为同义詞辨异和常用功詞及其习語的用法举例。練習的內容包括課文問題、句子阐释、造句、翻譯等。

本书可供大学已学英語二年的学生或同等程度的英語自学者使用。

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說 明

这个課本原来是为从头学起的英語专业三年級学生編的。一般說来,凡是經過基本的語音訓練,学过主要的語法項目,讀过一些简单的故事或叙事文,在写和說两方面稍有基础的学生,就可以被認為具备了学习本书的条件。

課本的名称表明它只能作精讀課教材。換句話說,它是为一定的教学目的服务的,并不能滿足用它的那个年級的全部教学需要。精讀課以外的課程,如泛讀、口語、笔語等,当然都要用自己的教材。

精讀課的任务,在我們看来,是通过对少量的、但是精选的文章的比較細致深入的分析,来提高学生理解語言和内容,辨認文体和风格的能力,同时帮助他們吸取表达方法,学习写作技巧。这里而又以提高理解能力和吸取有用的語言最为重要。精讀課不能承担过多的任务,否則就会失去重点,分散力量,而且必然要和其他課程的工作重疊。

这个課本是根据上述精讀課任务編輯的,所以它的总的分量不大,练习的种类不多。如果学生的基本訓練比較好,用这个課本时,可以每周上一課,一学期用完一冊。每周上課四节,自学六小时左右即可。当然使用者可以根据自己的情况作出恰当的 安排,不必拘于每周一課的进度。如果一个学期用不了十五課,可以不上复习課;如果時間多了,可以增加一些时文作为补充讀物。

每課的构成如下: 1、課文; 2、課文注释; 3、詞汇注释; 4、练习。

課文都是选自英文原著(第一、二課除外),但为了适合学生水平和教学需要,作了不同程度的刪节和改动。課文力求簡短(每篇在八百字左右),以利于学生深入学习和鑽研。第五課和第十課的

課文為詩，詩后有復習練習。在讀詩的這兩周，堂上和堂下的大部分時間可以用來復習前四課。

課文注釋的內容主要有兩方面：有關的背景知識和常見的語言現象。此外也有一些關於詞句涵義的注釋。這些注釋的主要目的是幫助學生預習課文，同時也可以省出一些堂上的講解時間。

詞匯注釋只有兩種：同義詞辨異和常用動詞及其習語用法舉例。英語里的同義詞和動詞習語非常豐富，所以希望學生注意它們。

每課的練習最多七項，次序是固定的：1、關於課文內容的問題。學生在預習時可以用這些問題來檢查自己對課文的理解。2、涵義豐富的句子的闡釋。目的是訓練學生用簡單明了的語言把一個句子的涵義充分地表達出來。3、用句型造句。學生應首先熟悉這些有用的句型的形式，並作初步的運用，以後在讀書時還需要不斷地注意和揣摩。4、單句翻譯。要求學生用指定的單詞或短語翻譯一些句子。所選出的詞及其用法大部分是學生見過多次的，因而這個練習不需占用很多時間。做這個練習時，重點應該放在學習用詞的方法上。學生最好在詞典（如 *The Advanced Learner's Dictionary*）中查出各個詞的用法，自己把句子譯出，同時注意漢語和英語說法的不同。5、成段翻譯。6、討論題目。7、指定段落的背誦。各項練習一般應由學生課前準備，然後在堂上口頭做。其中一部分也可以作為筆頭練習材料。

此外還可以做口頭復述、寫提綱或摘要等練習，由教師根據需要來布置。

教師可以向學生說明，在學習這個精讀課本時，應該把透徹地理解課文作為第一個目標。大至全文的精神和各段的重點，小至一句話和一個重要的詞的意思，都要理解確切。真正讀懂一篇文章並非易事，它牽涉到詞義、語法、背景、寫作方法、作者觀點等一系列的問題。所以必須講究閱讀方法，養成良好的閱讀習慣。

先理解,然后学用語言。有用的句子結構、短語和單詞固然要学,写作方法和修辭手段也要学。

为了加深理解和更好地吸收語言,就要做到口头掌握。既要能流暢地、有表情地朗讀課文,还要能口头解释詞句的意思,口头复述和討論課文的內容。这样才能学得巩固。

應該要求学生努力独立地解决各种問題。生詞要自己去查,課文在預习时要基本上看懂,注释要自己去鑽研,练习要自己去做。这样学习,起初自然要麻煩一些,艰苦一些,但只要坚持下去,就会取得踏实的进步,迟早会苦尽甘来。学习两年英語之后,学生就必须从各方面提高独立工作能力。在学习精讀課时,尤其要注意这一点。

这个課本中一定还有不少缺点或不妥之处,希望使用它的教师 and 同学提出批評和意見,以便不断改进。

編 者

一九六三年六月

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Lesson One

TEXT

MOTHER (I)

Maxim Gorky

The mother reached the station before train time. The dirty, sooty, third-class waiting-room was crowded with people.

She took a conspicuous seat near the entrance and waited. Whenever the door was opened she felt a rush of cold air; she found this pleasant, and drank in deep breaths every time.

A young man with a tan suitcase in his hand came through the door, glanced quickly about, and went straight to the mother.

"Going to Moscow?" he asked.

"Yes, to Tanya," she replied.

"Here."

He put the suitcase on the bench beside her, lighted a cigarette, tipped his hat, and went out through the other door. The mother patted the cold leather of the suitcase, put her elbow on it and began to examine the people about her with an air of satisfaction. A minute later she got up to take another seat nearer to the exit. She walked with her head held high, glancing at the faces she passed, carrying the suitcase with ease.

A young man in a short coat with a turned-up collar ran into her. Silently he stepped aside and lifted his hand to his hat. It struck her that there was something familiar about him. She glanced back and saw one cold eye staring at her over his collar. His fixed gaze was like a knife thrust. The

arm with which she was holding the suitcase jerked convulsively, and suddenly her burden grew heavy.

A feeling slowly but irresistibly froze her heart. It grew and rose in her throat, filling her mouth with dry bitterness. She could not resist turning round and looking at him again. He was standing in the same place, shifting from one foot to the other as if trying to make up his mind what to do.

She went to a bench and sat down slowly and carefully, as though afraid of wrenching something inside her. She realized she was being shadowed. There could be no doubt about it.

"Caught!" she declared, forcing herself to face the truth.

She glanced about without seeing anything, while thoughts, like sparks, flashed through her mind.

"Should I leave the suitcase and go away?"

This was replaced by a brighter spark.

"What? Abandon the words of my son? Give them over into such hands?"

She clutched the suitcase.

"Should I go off with it? Run away?"

Such thoughts were enemies, forced on her from outside. They drove her away from her own self, away from her son and all that had become so dear to her.

Suddenly, in one supreme effort, she threw off her thoughts, stamped out all the mean, feeble little sparks and said to herself imperiously, "Shame on you!"

She felt better at once — became, in fact, filled with courage, and added, "Don't disgrace your son! You're not afraid!"

The few seconds of hesitation had made her more sure of herself. Now her heart was beating calmly.

"What will happen now?" she thought as she glanced about.

The spy called a station guard and whispered something to him, indicating the mother with his eyes. The guard was an old man, tall, grey-haired, unshaven. He nodded to the spy and made his way towards the bench on which the mother was sitting. He approached unhurriedly, frowning and staring at the mother. She shrank back on the bench.

"If only they don't strike me!" she thought.

He stopped in front of her and said nothing for a minute.

"What are you looking at?" he asked at last.

"Nothing."

"Is that so? You thief, you! Up to such tricks at your age!"

"Me? I'm no thief! You lie!" she cried at the top of her voice. She gave the suitcase a tug, and it came open.

NOTES AND COMMENTARY

Gorky's *Mother*, from which this selection is taken, was written in 1903—1906. The story centres around the life and revolutionary activities of Pavel Vlasov, a worker, and his mother Nilovna. The description of Nilovna's growth from an ordinary woman, timid and submissive, into a brave, awakened revolutionary mother reflects the growth of the Russian working class at the turn of the century. Lenin recommended this novel as a "timely book", a book which would be of great service to the cause of the working people. *Mother* was the first novel which embodied the new method Gorky introduced into literature—the method of socialist realism.

*

*

1. **glanced quickly about** — looked quickly around

The basic meaning of *about* either as a preposition or an adverb, is "around", but there is this difference: *around* suggests a circle while *about* does not. "There are trees *around* the house" means the house is surrounded by trees.

But when we say "There are trees *about* the house," we mean there are trees near the house on one side or another, not necessarily on all sides.

2. and lifted his hand to his hat

That is, as if to take off his hat. This is a common way for a man to greet a woman he meets.

3. filling her mouth with dry bitterness

It is not difficult to see that it was not the bitterness but the mouth that was dry. In literary language an attribute may be shifted from the word with which it logically goes to another with which it is associated.

4. You're not afraid! — Don't be afraid!

There are many ways of giving an order or making a request. It is not always necessary to use the imperative sentence.

Don't leave your things here.

You must not leave your things here.

You are not to leave your things here.

You will not leave your things here, will you?

Of course the above sentences are all different in tone.

5. If only they don't strike me!

If only is used to express a wish. The sentence is elliptical. The main clause is not stated, but it is implied. The subjunctive mood should be used if unreal condition is implied.

If only I knew!

If only they could get here in time!

6. Up to such tricks at your age! — Playing such tricks at your age!

Up to is often used with the meaning of "occupied or busy with", as in the following:

What is he *up to* (= busy with)?

Such a man is *up to* no good (= he can't be doing anything good).

What tricks are you *up to* (= playing)?

7. I'm no thief!

No and *not a* (or *not any*) are often interchangeable as negative words, but sometimes *no* is more emphatic and emotional, and may have other implications, while *not* merely states the fact. Compare:

He is *not* a worker. (He is something else.)

He is *no* worker. (He is far from it.)

He is *no* ordinary worker. (This may imply that he is a model worker, or has invented something, etc.)

VOCABULARY NOTES

1. **She glanced about her.**

To *glance* is to look suddenly and briefly. If you fix your eyes on something, you are *gazing* or *staring* at it. To *gaze* is to look intently and steadily, as in wonder, delight or interest; while to *stare* is to look fixedly with wide-open eyes, as in surprise or curiosity, or to look absent-mindedly. *Look*, of course, is the most general term, which can be used for any of the above verbs, but does not imply any emotion or manner.

These four words are also nouns with the same implications.

He *glanced* at his watch and told me it was seven.

I didn't read today's newspaper very carefully. I just had time to *glance* over the headlines.

The travellers *gazed* at the Great Hall of the People, and were amazed by its grandeur and magnificence.

The children *stared* at the foreign visitors.

2. **A young man ran into her.**

To *run into* means to bump into, and also to meet with unexpectedly. *Run* is used in a lot of idiomatic expressions. The following are some of them:

She *ran into* a former classmate.

Bus 15 *runs between* the Zoo and Tienchiao.

A fence *runs round* the house.

The militiamen *ran after* (= tried to catch) the secret agent.

U. S. army cars have *run over* (= knocked down) many people in Japan.

Revolutionary optimism *runs through* (= pervades) this great novel by Ostrovsky.

She *ran* (= moved) her fingers *through* her hair.

I have *run out of* (= used up all my) stamps.

The "Inspector General" *ran away with* all the money he had squeezed out of the local officials.

EXERCISES

I. Answer the following questions:

1. What did the mother come to the station for? Was she really going to Tanya in Moscow?
2. How did she feel after she got the suitcase?
3. How did she know she was being shadowed? How did she feel then?
4. What were the thoughts that disturbed her? How did she calm herself?
5. What happened after that?

II. Explain the following sentences:

1. His fixed gaze was like a knife thrust.
2. "Caught!" she declared, forcing herself to face the truth.
3. Such thoughts were enemies, forced on her from outside. They drove her away from her own self, away from her son and all that had become so dear to her.

III. Make sentences with the following patterns or expressions:

1. *with* + noun + participle or adjective
"She walked with her head held high."
2. *what* (how, when, etc.) + infinitive phrase
"... as if trying to make up his mind what to do."
3. *If only*
"If only they don't strike me!"

IV. *Translate the following sentences into English, using crowd, glance, step, force, light v., doubt, an air of:*

1. 这个公社里的許多村庄已經安上电灯了。
2. 她帶着愉快的神情向我們叙述她在农村工作的情况。
3. 灯光明亮的大厅里挤滿了人，他們在等着看表演。
4. 这篇文章很重要，我們應該仔細研究它，而不能只是随便看一下。
5. 战斗英雄們从汽車里走出来，在四周等待着的群众热烈地鼓掌。
6. 偵察員回头看了一眼，看看是否有人在釘他的梢。
7. 我絲毫也不怀疑我們今年的工作要比去年做得更好些。
8. 这个工厂的老板被迫接受了工人們的要求。
9. 他在會議室里走来走去，和碰到的人点头談話，好像他是个很重要的人物。
10. 他們都尽了最大的努力做这件工作，这一点是肯定无疑的。

V. *Recite the passage from "She went to a bench" to "You are not afraid!"*

Lesson Two

TEXT

MOTHER (II)

Maxim Gorky

"Look! Look, everybody!" she shouted, jumping up and waving a handful of leaflets above her head. Through the roaring in her ears she could hear the exclamations of the people who came running from all sides.

"What's happened?"

"Over there — a woman ..."

"What?"

"They say she's a thief."

"Such a respectable-looking woman? Tck, tck!"

"I'm no thief!" cried the mother in a loud voice. "Yesterday there was a trial of political prisoners, and my son, Pavel Vlasov, was one of them. He made a speech — here it is! I'm taking it to the people, so that they can read it and know the truth..." She waved the leaflets in the air and tossed them into the crowd.

"They'll give it to you for that!" came a frightened voice.

The mother saw them snatch up the leaflets and stuff them inside their coats and into their pockets. This gave her new strength. She began to speak more calmly and forcibly, conscious of the pride and joy surging within her. As she spoke, she snatched leaflets out of her suitcase and threw them right and left, into the hands that eagerly caught them.

"Do you know why they took my son and his friends to court? They took them to court for the simple reason that they told people the truth!"

The crowd grew and stood silent, forming a ring of living bodies about the mother.

"Poverty, hunger and disease — that's what people get for their work! Everything is against us — all our lives, day after day, we give our last ounce of strength to our work, always dirty, always fooled, while others reap all the joy and benefits, holding us in ignorance like dogs on a chain — we don't know anything; holding us in fear — we're afraid of everything! Our lives are just one long, dark night!"

"That's right," people murmured.

At the back of the crowd the mother noticed the spy and two gendarmes, and she hastened to hand out the last leaflets. But when her hand reached into the suitcase, it touched somebody else's hand.

"Take them, take them," she said as she bent over.

"Get along!" shouted the gendarmes, pushing the people aside. The crowd would not give way. They pressed against the gendarmes and held them back. The people were irresistibly drawn to the grey-haired woman with the large candid eyes and kindly face. Isolated in life, torn away from each other, they now found themselves together here, listening with deep feeling to the flaming words which perhaps many of these hearts, hurt by life's injustice, had long been searching for. Those who were nearest the mother stood silent, their eyes fixed on hers with eager attention.

"Get out of here! Break it up!" cried the gendarmes, pushing ahead. The people in front of the mother swayed and held on to one another.

She felt that they were ready to understand and to believe her, and she wanted to hurry and tell them all about the powerful ideas which had moved her so profoundly.

"The words of my son are the honest words of a working man who has not sold his soul. You can tell honest words by their boldness!"

Someone struck her in the breast and she fell down on the bench. The arms of the gendarmes flashed over the heads of the crowd, clutching at collars and shoulders, pushing people aside, snatching off caps and tossing them to the other end of the room. Everything swam before the mother's eyes, but she conquered her weakness to cry out with what was left of her voice:

“Band together, good people, into one strong force!”

NOTES AND COMMENTARY

1. **They will give it to you for that!** — They will beat you or make you suffer for that!

Here *it* refers to what the gendarmes might do to the mother. This use of indefinite *it* is very common in colloquial English, e.g. Stop *it*! Leave *it* to me! Forget *it*! etc.

2. **and threw them right and left** — and threw them in all directions

Right and left is an adverbial phrase which means “on or to both sides, or in all directions.” *Right* and *left*, as two separate words, are nouns, adjectives and adverbs. Therefore it is correct to say either *turn to the right (left)* or *turn right (left)*. (But don't forget the definite article in the former expression.)

3. **they took my son to court**

When the emphasis is on an action or state rather than a place, the noun denoting the place is used without any article, just like an abstract noun. Thus *to take somebody to court* means to try him, *to put somebody in prison* means to imprison him, and so on. This also explains the absence of an article in more familiar phrases like *to go to town*, *to go to sea*, etc.

4. **all our lives**

Like *all his life*, this is an adverbial modifier. Many set phrases are formed with *all* (e.g. *all night*, *all day*, *all the time*) and used adverbially without any preposition.