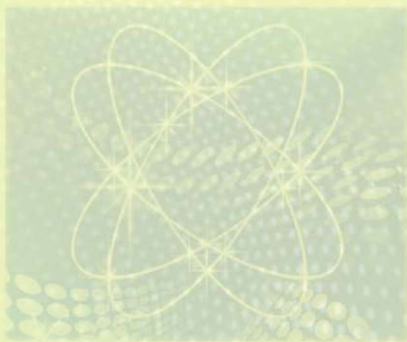


# 人类的故事

The Story of Mankind

(美) 房龙 著



辽宁人民出版社



E CLASSIC • A BEDSIDE CLASSIC • A BEDSIDE CLASSIC • A BEDSIDE CLASSIC • A BEDSIDE CLASSIC •

# THE STORY OF MANKIND

by Hendrik van Loon



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## **Hendrik Willem van Loon**

Hendrik Willem van Loon (January 14, 1882-March 11, 1944) was a Dutch-American historian, journalist, and award-winning children's book author.

He was born in Rotterdam, Netherlands, the son of Hendrik Willem van Loon and Elisabeth Johanna Hanken. He went to the United States in 1902 to study at Cornell University, receiving his degree in 1905. In 1906 he married Eliza Ingersoll Bowditch, daughter of a Harvard professor, by whom he had two sons, Henry Bowditch and Gerard Willem. The newlyweds moved to Germany, where van Loon received his Ph.D. from the University of Munich in 1911 with a dissertation that became his first book, *The Fall of the Dutch Republic* (1913). He was a correspondent for the Associated Press during the Russian Revolution of 1905 and again in Belgium in 1914 at the start of World War I. He lectured at Cornell University from 1915 to 1917; in 1919 he became an American citizen.

As a writer he was known for emphasizing crucial historical events and giving a complete picture of individual characters, as well as the role of the arts in history. He also had an informal and thought-provoking style which, particularly in *The Story of Mankind*, included personal anecdotes.

# Is This Book for You?

## 关于人类文明的另一种记载

——“最经典英语文库”第四辑之  
《人类的故事》导读

田璐柯

房龙（1882-1944），荷兰裔美国历史学家，新闻记者，儿童文学作家。他出生在荷兰的鹿特丹。20岁时，他到美国康奈尔大学求学，大学毕业后，与哈佛大学一个教授的女儿结婚，她为他生下两个儿子。然后，他携全家离开美国，去往德国。在慕尼黑大学，他获得了哲学博士学位。他所写的博士论文后来成了他的第一本公开出版的书籍：《荷兰共和国的陨落》。此后，他笔耕不辍，在俄国十月革命期间，他为美联社充当记者；第一次世界大战时，又为比利时担当记者。后来，他再回到美国他的母校康奈尔大学任教，并于1919年成为美国公民。

1921年，他临近40岁时，写了这本《人类的故事》，并自己为本书画插图。他在这本书里，一共画了近200幅插图，成为房龙书籍里十分有特色的一本。该书后来荣获过很多大奖，尤其在儿童文学领域，获奖颇丰。

准确地说，《人类的故事》更像是一本讲述西方

文明的故事，其中包括了人类的艺术、建筑以及几大宗教的发展历史。后来，房龙又在再版中添加了对于他说，算是更新的人类历史事件故事，如第一次世界大战历史等。

《人类的故事》出版后，受到很多读者的热烈欢迎。房龙在这本书中，承继他一贯的写作语言特色：不疾不徐，娓娓道来。文字功夫十分了得的房龙，是最会讲故事的作家之一。因此，读者只要一翻开他的书，就会不自觉地读下去，忘记时间，忘记一切。而且，书中为读者准备了大量的惊奇与惊喜的故事情节和他对历史事件的独具特色的点评。有个书评家如此评价房龙：the writing is natural, and conversational. This sort of writing looks easy; it isn't.“（房龙的）写作风格十分自然，又很注重口语化。这种写作方式看似简单，其实不然。”这话一语中的。当上世纪“文革”后的80年代，房龙的第一本书《宽容》被介绍到中国时，也曾掀起一股“房龙热”，因为他的写作语言风格，因为他的不装腔作势，也因为他的近似口语化的文字。

当然，这本《人类的故事》所涉及的人类发展历史的细节，都经过房龙的精挑细选，所以读起来十分引人入胜，书中对很多历史人物的描写，都栩栩如生，仿佛又从历史的尘埃中活了过来，并回到我们的身边。有位评论家这样告诉读者，如果你想知道你到底喜不喜欢房龙，或更具体地问，喜不喜欢这本《人类的故事》，读一下下面这段描写拿破仑的文字，你就会明白要不要继续读下去：

He was a little fellow and during the first years of his life his health was not very good. He never impressed

anybody by his good looks and he remained to the end of his days very clumsy whenever he was obliged to appear at a social function. He did not enjoy a single advantage of breeding or birth or riches....

But he overcame all these difficulties through his absolute and unshakable belief in his own destiny, and in his own glorious future. Ambition was the main-spring of his life....

When he was a half-pay lieutenant, young Bonaparte was very fond of the "Lives of Famous Men" which Plutarch, the Greek historian, had written. But he never tried to live up to the high standard of character set by these heroes of the older days. Napoleon seems to have been devoid of all those considerate and thoughtful sentiments which make men different from the animals. It will be very difficult to decide with any degree of accuracy whether he ever loved anyone besides himself....

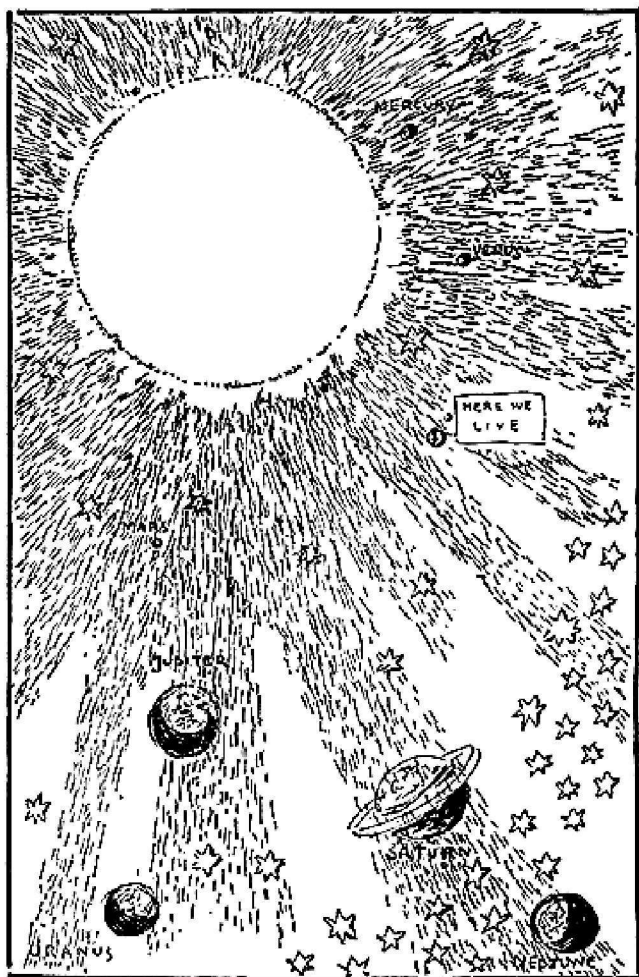
Here I am sitting at a comfortable table loaded heavily with books, with one eye upon my typewriter and the other on Licorice the cat, who has a great fondness for carbon paper, and I am telling you that the Emperor Napoleon was a most contemptible person. But should I happen to look out of the window, down upon Seventh Avenue, and should the endless procession of trucks and carts come to a sudden halt, and should I hear the sound of the heavy drums and see the little man on his white horse in his old and much-worn green uniform, then I don't know, but I am afraid that I would leave my books and the kitten and my home and everything else to follow him wherever he cared to lead. My own grandfather did this and Heaven knows he was not born to be a hero....

Napoleon was never out of the mind of friend or enemy. When illness and despair had at last taken him away, his silent eyes continued to haunt the world. Even to-day he is as much of a force in the life of France as a hundred years ago when people fainted at the mere sight of this sallow-faced man who stabled his horses in the holiest temples of the Russian Kremlin, and who treated the Pope and the

mighty ones of this earth as if they were his lackeys.

房龙的文字精彩到如此程度，你要不要继续读下去呢？读者自己来决定吧。





*THE SCENE OF OUR HISTORY IS LAID UPON A LITTLE PLANET,  
LOST IN THE VASTNESS OF THE UNIVERSE.*



*To JIMMIE "What is the use of a book without pictures?" said Alice.*

## 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 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



## FOREWORD

*F*or Hansje and Willem:

WHEN I was twelve or thirteen years old, an uncle of mine who gave me my love for books and pictures promised to take me upon a memorable expedition. I was to go with him to the top of the tower of Old Saint Lawrence in Rotterdam.

And so, one fine day, a sexton with a key as large as that of Saint Peter opened a mysterious door. "Ring the bell," he said, "when you come back and want to get out," and with a great grinding of rusty old hinges he separated us from the noise of the busy street and locked us into a world of new and strange experiences.

For the first time in my life I was confronted by the phenomenon of audible silence. When we had climbed the first flight of stairs, I added another discovery to my limited knowledge of natural phenomena—that of tangible darkness. A match showed us where the upward road continued. We went to the next floor and then to the next and the next until I had lost count and then there came still another floor, and suddenly we had plenty of light. This floor was on an even height with the roof of the church, and it was used as a storeroom. Covered with many inches of dust, there lay the abandoned symbols of a venerable faith which had been discarded by the good people of the city many years ago. That which had meant life and death to our ancestors was here reduced to junk and rubbish.



The industrious rat had built his nest among the carved images and the ever watchful spider had opened up shop between the outspread arms of a kindly saint.

The next floor showed us from where we had derived our light. Enormous open windows with heavy iron bars made the high and barren room the roosting place of hundreds of pigeons. The wind blew through the iron bars and the air was filled with a weird and pleasing music. It was the noise of the town below us, but a noise which had been purified and cleansed by the distance. The rumbling of heavy carts and the clinking of horses' hoofs, the winding of cranes and pulleys, the hissing sound of the patient steam which had been set to do the work of man in a thousand different ways—they had all been blended into a softly rustling whisper which provided a beautiful background for the trembling cooing of the pigeons.

Here the stairs came to an end and the ladders began. And after the first ladder (a slippery old thing which made one feel his way with a cautious foot) there was a new and even greater wonder, the town-clock. I saw the heart of time. I could hear the heavy pulsebeats of the rapid seconds—one—two—three—up to sixty. Then a sudden quivering noise when all the wheels seemed to stop and another minute had been chopped off eternity. Without pause it began again—one—two—three—until at last after a warning rumble and the scraping of many wheels a thunderous voice, high above us, told the world that it was the hour of noon.

On the next floor were the bells. The nice little bells and their terrible sisters. In the centre the big bell, which made me turn stiff with fright when I heard it in the middle of the night telling a story of fire or flood. In solitary grandeur it seemed to reflect upon those six hundred years during which it had shared the joys and the sorrows of the good people of Rotterdam. Around it, neatly arranged like the blue jars in an old-