



赏彼时彼地的风华秀景  
品历史风情的悠远神韵

# 永恒 的风景线

历经百年激荡的经典名著，散发着浓郁的文化气息，大师文豪笔触下的优美篇章，让你既能真实体会历史名著的深刻文化内涵，又能感受到自然景致的精美绝伦和历史风情的风采神韵。这里既有简·奥斯汀的英国田园风光，又有狄更斯的双城风貌，既有劳伦斯式淡淡的山林气息，又不乏哈代式的幽谷情怀，既有瓦尔登湖的静谧恬淡，又有尼亚加拉瀑布的雄浑壮美。打开这浓淡相宜的书卷，让彼时彼地的风华秀景悄悄融入你的血液，使你的内心变得澄澈而丰盛。

金利◎主编



中国水利水电出版社  
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英文  
经典名著选段  
绝对私藏

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## 内 容 提 要

历经百年涤荡的经典名著，散发着浓郁的文化气息，大师文豪笔触下的优美篇章，让你既能真实体会历史名著的深刻文化内涵，同时又能感受到自然景致之精美绝伦和历史风情的风采神韵。本书精选的数十篇美文，均摘选自西方经典文学作品中有关自然美景、城池丽影和田园风貌的精彩篇章，这里既有简·奥斯汀的英国田园风光，又有狄更斯的双城风貌，既有劳伦斯式淡淡的山林气息，又不乏哈代式的幽谷情怀，既有瓦尔登湖的静谧恬淡，又有尼亚加拉瀑布的雄浑壮美。放上一段音乐，冲沏一壶清茶、打开这浓淡相宜的书卷，恒久的美景便扑面而来：碧海、蓝天、幽谷、骄阳，古堡、幽林、空谷……让彼时彼地的风华秀景悄悄融入你的血液，使你的内心变得澄澈而丰盈，思想会变得广博而深邃，文笔会变得旖旎而多姿。

本书适用于希望提高英语水平的广大英语爱好者。

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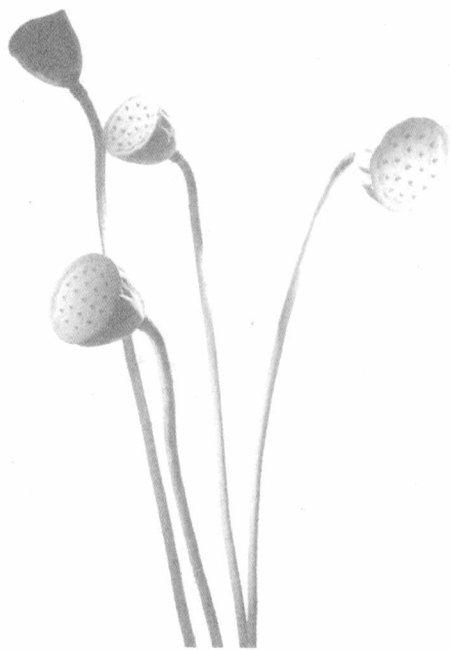



## 为什么要读经典

“一部经典作品是一本每次重读都好像初读那样带来发现的书。”卡尔维诺在《为什么要读经典》中如是说。经典名著或名篇，历经时间的淬炼和历史的筛选，就如一座无尽的宝藏，每每打开一次，都会带来新的收获。

为什么要读经典？经典著作，字字珠玑，展现的是社会百态、人生智慧，蕴涵着丰富的人生哲理。经典著作之所以伟大，也许在于，它们虽然不能给我们创造GDP，不能给我们带来面包，但却能给我们带来尊严的自我、深敛的哲思，指引我们在寻求人生理想之路上有了前行的勇气。正如伟大的莎士比亚所言：“生活里没有书籍，就好像没有阳光；智慧里没有书籍，就好像鸟儿没有翅膀。”

网络渗透，信息海量，喧嚣浮躁。这就是我们所处的时代。有限的时间和精力，无法让我们一一拜读所有的经典作品。或许，我们可以择其精华而阅之，给心灵寻觅一个纯净的思考角落，





在读书中发现自己、联想自己、检查自己、提升自己。在文字织就的华美景致中尽情徜徉，做一次忘却时间的旅行，聆听山水交融的悠远吟唱，为灵魂找到一方休憩的净土。

读一本好书，就是和许多高尚的人谈话。在这里，狄更斯、梭罗、爱默生、罗素、马克·吐温、斯蒂文森、高尔斯华绥、奥斯丁、哈代、劳伦斯等西方名家哲人的思想与灵魂激情碰撞，闪耀着睿智的光芒。经典作品是世界的，世界是我们的。让我们呼吸着清晨的空气，走进这绝对私藏的经典作品选段之中，来享受这语言的狂欢，这思想的盛宴吧。

在本书的编辑过程中，世纪友好工作室的蒋志华老师以及李岩岩、张继龙、展萍、张海燕、李素素、关晓蕙、杨云云、郭丹、高楠楠等同事也参与到本书的编写工作，在此特向他们表示诚挚的谢意。

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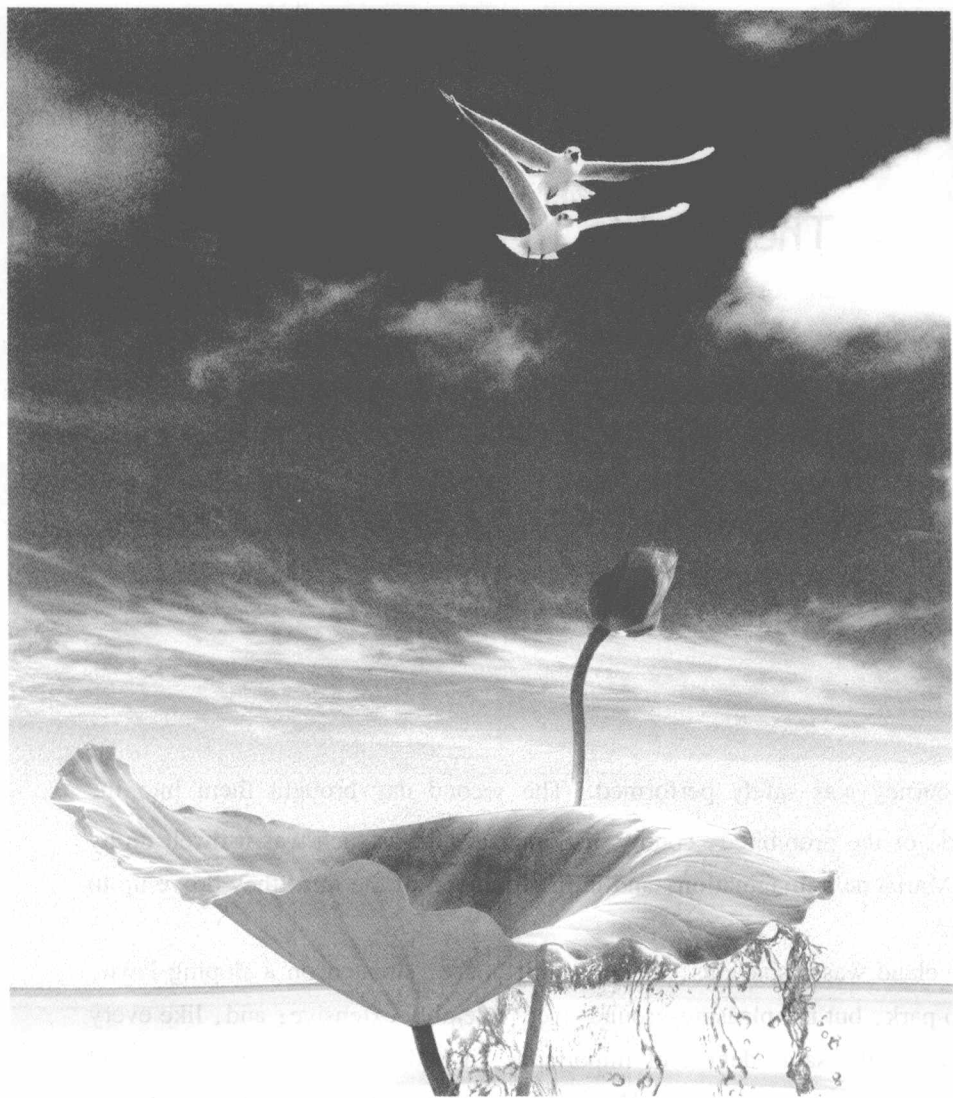
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## Part I 时光雕刻的城市



## The Ramble in Cleveland

Jane Austen

### 背景简介

文段选自英国女小说家简·奥斯汀的小说《理智与情感》(*Sense and Sensibility*)。简·奥斯汀其他的作品还有《傲慢与偏见》、《曼斯菲尔德庄园》、《爱玛》、《诺桑觉寺》和《劝导》。她的作品格调轻松诙谐,富有喜剧性冲突,深受读者欢迎。

Their journey was safely performed. The second day brought them into the cherished, or the prohibited, county of Somerset; for as such was it dwelt on by turns in Marianne's imagination; and in the forenoon of the third they drove up to Cleveland.

Cleveland was a spacious, modern-built house, situated on a sloping lawn. It had no park, but the pleasure-grounds were tolerably extensive; and, like every other place of the same degree of importance, it had its open shrubbery<sup>①</sup>, and closer wood walk; a road of smooth gravel, winding round a plantation, led to the front; the lawn was dotted over with timber; the house itself was under the guardianship of the fir, the mountain-ash, and the acacia<sup>②</sup>, and a thick screen of them altogether, interspersed<sup>③</sup> with tall Lombardy poplars, shut out the offices.

Marianne entered the house with a heart swelling with emotion from the consciousness of being only eighty miles from Barton, and not thirty from Combe Magna; and before she had been five minutes within its walls, while the others were busily helping Charlotte to show her child to the housekeeper, she quitted it again, stealing away through the winding shrubberies, now just beginning to be in beauty, to gain a distant eminence; where, from its Grecian<sup>④</sup> temple, her eye,

wandering over a wide tract of country to the southeast, could fondly rest on the farthest ridge of hills in the horizon, and fancy that from their summits Combe Magna might be seen.

In such moments of precious, of invaluable misery, she rejoiced<sup>⑤</sup> in tears of agony to be at Cleveland; and as she returned by a different circuit<sup>⑥</sup> to the house, feeling all the happy privilege of country liberty, of wandering from place to place in free and luxurious solitude, she resolved to spend almost every hour of every day, while she remained with the Palmers, in the indulgence<sup>⑦</sup> of such solitary rambles.

难  
词  
注  
解

- ① shrubbery *n.* 灌木, 灌木林  
③ intersperse *vt.* 散布, 点缀  
⑤ rejoice *vi.* 使欣喜, 使高兴  
⑦ indulgence *n.* 放任

- ② acacia *n.* 刺槐  
④ Grecian *adj.* 希腊的, 希腊式的  
⑥ circuit *n.* 一圈, 周游



## 漫步克利夫兰

简·奥斯汀

她们的旅途平安顺畅，第二天便进入萨默塞特郡。玛丽安脑海里轮番想象着，萨默塞特郡时而是个可爱的地方，时而又是个禁区。第三天上午，她们就到达了克利夫兰。

克利夫兰是一座宽敞开阔的宅邸，建于现代，坐落在一片有些坡度的草坪上。周围没有花园，不过娱乐场地到还算大。与其他显要之地一样，克利夫兰也有开阔的灌木丛和很近的林间小路。一条平坦的砾石路环绕着种植园，直通到屋前。草坪上是星罗棋布的树木，整个宅邸都处在冷杉、花楸树和刺槐的环绕之中，这些树木有如厚实的屏障，间或点缀着几棵高大的伦巴第杨，把各类房间遮得严严实实的。

玛丽安走进屋里，激动之情盈满于心，因为她意识到从这儿到巴顿只有八十英里，而距离库姆马格纳宅邸也不超过三十英里。她在屋里还没呆上五分钟，便趁其他人帮夏洛特给女管家瞧瞧她的小宝宝之时，又走了出来，悄悄穿过刚开始展现其绰约之姿的蜿蜒的灌木林，来到远处的高地。在希腊式的神殿前，她的目光穿越广袤的田野，朝东南方向眺望，然后温柔地停驻在地平线上最远处的山脊。她想要是站在那些山顶上，也许能望见库姆马格纳宅邸。

在这令人珍惜而又悲伤十足的时刻，来到克利夫兰不禁令她悲喜交集，热泪夺眶而出。沿着另一条路返程回屋时，她享受着乡间的逍遥自在，无拘无束地到处闲逛，尽情享受独处的感觉。于是她决定，在帕尔默夫妇家里逗留期间，她要放纵自己，每日每时都要享受着这样的独自漫步。



# The City of Wintoncester

Thomas Hardy

## 背景简介

文段选自英国作家托马斯·哈代的小说《德伯家的苔丝》(*Tess of the D'urbervilles*) 的第 59 章。哈代的小说风格多变, 题材广泛, 内容丰富。他因在小说创作上所取得的突出成就而成为英国 19 世纪后期的代表作家。

The city of Wintoncester, that fine old city, aforetime capital of Wessex, lay amidst its convex<sup>①</sup> and concave<sup>②</sup> downlands in all the brightness and warmth of a July morning. The gabled brick, tile, and freestone houses had almost dried off for the season their integument of lichen<sup>③</sup>, the streams in the meadows were low, and in the sloping High Street, from the West Gateway to the medieval<sup>④</sup> cross, and from the medieval cross to the bridge, that leisurely<sup>⑤</sup> dusting and sweeping was in progress which usually ushers in an old-fashioned market-day.

From the western gate aforesaid the highway, as every Wintoncestrian knows, ascends a long and regular incline of the exact length of a measured mile, leaving the houses gradually behind. Up this road from the precincts of the city two persons were walking rapidly, as if unconscious of the trying ascent — unconscious through preoccupation<sup>⑥</sup> and not through buoyancy<sup>⑦</sup>. They had emerged upon this road through a narrow barred wicket<sup>⑧</sup> in a high wall a little lower down. They seemed anxious to get out of the sight of the houses and of



their kind, and this road appeared to offer the quickest means of doing so. Though they were young they walked with bowed heads, which gait<sup>⑩</sup> of grief the sun's rays smiled on pitilessly.

One of the pair was Angel Clare, the other a tall budding creature — half girl, half woman — a spiritualized<sup>⑪</sup> image of Tess, slighter than she, but with the same beautiful eyes — Clare's sister-in-law, Liza-Lu. Their pale faces seemed to have shrunk to half their natural size. They moved on hand in hand, and never spoke a word, the drooping<sup>⑫</sup> of their heads being that of Giotto's 'Two Apostles'.

When they had nearly reached the top of the great West Hill the clocks in the town struck eight. Each gave a start at the notes, and, walking onward yet a few steps, they reached the first milestone, standing whitely on the green margin of the grass, and backed by the down, which here was open to the road. They entered upon the turf, and, impelled<sup>⑬</sup> by a force that seemed to overrule their will, suddenly stood still, turned, and waited in paralyzed suspense beside the stone.

The prospect from this summit was almost unlimited. In the valley beneath lay the city they had just left, its more prominent buildings showing as in an isometric<sup>⑭</sup> drawing — among them the broad cathedral<sup>⑮</sup> tower, with its Norman windows and immense length of aisle and nave, the spires of St Thomas's, the pinnacled<sup>⑯</sup> tower of the College, and, more to the right, the tower and gables of the ancient hospice, where to this day the pilgrim may receive his dole of bread and ale. Behind the city swept the rotund<sup>⑰</sup> upland of St Catherine's Hill; further off, landscape beyond landscape, till the horizon was lost in the radiance of the sun hanging above it.

Against these far stretches of country rose, in front of the other city edifices, a large red-brick building, with level gray roofs, and rows of short barred windows bespeaking<sup>⑱</sup> captivity, the whole contrasting greatly by its formalism with the quaint irregularities of the Gothic erections. It was somewhat disguised from the road in passing it by yews and evergreen oaks, but it was visible enough up here. The wicket from which the pair had lately emerged was in the wall of



this structure. From the middle of the building an ugly flat-topped octagonal<sup>18</sup> tower ascended against the east horizon, and viewed from this spot, on its shady side and against the light, it seemed the one blot on the city's beauty. Yet it was with this blot, and not with the beauty, that the two gazers were concerned.

# 难词注解

- |                                    |                                     |
|------------------------------------|-------------------------------------|
| ① convex <i>adj.</i> 突起的           | ② concave <i>adj.</i> 凹的            |
| ③ lichen <i>n.</i> 苔藓, 地衣          | ④ medieval <i>adj.</i> 中世纪的, 古老的    |
| ⑤ leisurely <i>adv.</i> 自在地, 从容不迫地 | ⑥ preoccupation <i>n.</i> 全神贯注      |
| ⑦ buoyancy <i>n.</i> 乐观, 浮力        | ⑧ wicket <i>n.</i> 小门               |
| ⑨ gait <i>n.</i> 步态, 步法            | ⑩ spiritualize <i>vt.</i> 使精神化, 使灵化 |
| ⑪ drooping <i>adj.</i> 下垂的         | ⑫ impel <i>vt.</i> 推进, 推动           |
| ⑬ isometric <i>adj.</i> 等角的, 等距离的  | ⑭ cathedral <i>n.</i> 教堂            |
| ⑮ pinnacled <i>adj.</i> 小尖塔般耸立的    | ⑯ rotund <i>adj.</i> 圆胖的            |
| ⑰ bespeak <i>vt.</i> 表明, 是……的证据    | ⑱ octagonal <i>adj.</i> 八边形的        |