

英语人文读本

英国篇

封一函 主编

封一函 叶丽贤 于江霞 于中华 编注
马爽 朱瑞党 田聪 李晋



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前言

PREFACE

汉语中的“人文”意指人类社会的各种文化现象，语出《易·贲》：“文明以止，人文也。观乎天文，以察时变；观乎人文，以化成天下。”在拉丁语中 **humanities** 主要指人性和教养，但随着人类文明史的延绵，人文在广义上不仅涉指社会现象和文化艺术，而且生成了包括哲学、经济学、政治学、史学、法学、文艺学、伦理学、语言学、文学等相对于自然科学的学科领域，称为人文学科 (**humanities**)。《英语人文读本·英国篇》并不收录人文学科的研究著述，也不是罗列或展示当今社会中的万千气象。该书旨在引领读者避开当下喧嚣和浮躁的氛围，进入一种冷静的人文思考。

本书收录的文章主题重经典意义和收藏价值。内容涉及伦理道德、宗教习俗、婚姻家庭、人际关系、大众文化、人文修养、心理健康、语言文学、经济政治、哲学美学等。写作体裁不限,包括议论文、散文、短篇自传、随笔、短篇小说等。每篇选文读来或是温馨甜蜜,或是发人深思,或是深情隽永,或是诙谐幽默,具有驱恶趋善,规谏或激励人生的精神作用。

本书还特别推荐那一篇篇培育哲学思辨、引发历史思考和操练形而上思维的“宝文”。世界已经是一个真正意义上的“地球村”，不同文化和宗教的人群被麇集到一起，但也不禁使人们感到迷惘。

因而更愿意回顾往昔，探知未来的确定性，希望得到精神的慰藉和智慧的启迪，同时又不避讳现实。本书所收入的文章，有助于我们获取英国传统中与宇宙观、文化价值体系及文化精神相关联的部分，有助于我们了解西方文化传统及其独特的精神内涵，但文字的表述不求晦涩，皆具可读性和欣赏性。

当然，编者在强调精神渴求的同时没有忘记这本书的首要任务是帮助读者提高英语阅读水平，所以每篇文章都配以导读，以吸引读者的视线，并对生词难词及重要的语言点加以注释，以扫除阅读中的语言和文化障碍。为了保证读者能欣赏到纯正的英语，所选的文章大多数都出自半个世纪以前的英国作家和思想家之手。文字难度设为中级以上，可作为大学英语阅读教材和个人阅读收藏品。

封一函

2009年11月

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1. The Beauty Industry

Aldous L. Huxley¹

Real beauty is as much an affair of the inner as of the outer self. 真正的美既是内在的也是外在的。

The surface of the human vessel is affected by the nature of its spiritual contents. 人的外表会受其内心世界的影晌。

All the deadly sins, indeed, have their own peculiar negation of beauty. 种种罪恶其实对美都会有特定的削弱作用。

The one American industry unaffected by the general depression of trade² is the beauty industry. American women continue to spend on their faces and bodies as much as they spent before the coming of the slump³ — about three million pounds a week. These facts and figures are “official”, and can be accepted as being substantially true. Reading them, I was only surprised by the comparative smallness of the sums expended. From the prodigious⁴ number of advertisements of

1 Aldous L. Huxley: 奥尔德斯·伦·赫胥黎(1894—1963), 英国小说家、散文家, 后移居美国。曾著有小说《针锋相对》(*Point Counter Point*)、《勇敢新世界》(*Brave New World*), 哲学文集《目的与手段》(*Ends and Means*) 等。

2 general depression of trade: 普遍的贸易大萧条, 指的是1929—1934年间英、美等国出现的经济大萧条。

3 slump: 作名词, 指(价格、价值、数量等上)大幅度的突降或持续走低。

4 prodigious: 特别大的, 极多的, 极好的

aids to beauty contained in the American magazines, I had imagined that the personal appearance business must stand high up among the champions of American industry—the equal, or only just less than the equal, of bootlegging¹ and racketeering², movies and automobiles. Still, one hundred and fifty-six million pounds a year is a tidy sum³. Rather more than twice the revenue of India, if I remember rightly.

I do not know what the European figures are. Much smaller undoubtedly. Europe is poor, and a face can cost as much in upkeep as a Rolls-Royce⁴. The most that the majority of European women can do is just to wash and hope for the best⁵. Perhaps the soap will produce its loudly advertised effects; perhaps it will transform them into the likeness of those ravishing⁶ creatures who smile so rosily and creamily, so peachily and pearlily, from every hoarding⁷. Perhaps, on the other hand, it may not. In any case, the more costly experiments in beautification are still as much beyond more European means⁸ as are high-powered motor-cars and electric refrigerators. Even in Europe, however, much more is now spent on beauty than was ever spent in the past. Not quite so much more as in America, that is all. But, everywhere, the increase has been undoubtedly enormous.

The fact is significant. To what is it due? In part, I supposed, to a general increase in prosperity. The rich have always cultivated their personal appearance. The diffusion of wealth—such as it is—now

1 bootleg: 非法私自制造, 运贩, 尤指酒或电脑软件、音像制品等。

2 racketeer: 敲诈勒索

3 tidy sum: 一大笔钱。tidy: 非正式用法, 尤指钱的数量极大的。

4 Rolls-Royce: 劳斯莱斯, 英国著名豪华轿车品牌, 于1904年创建, 产量低, 造价高, 一般被视为财富、地位的象征。

5 hope for the best: 尤指在自身努力已无用的情况下盼望好结果。

6 ravishing: 令人愉悦的, 令人迷醉的

7 hoarding: (尤英) 立于公共场所的大广告牌

8 beyond... European means: 超出欧洲能力所及的

permits those of the poor who are less badly off than their fathers to do the same.

But this is, clearly, not the whole story. The modern cult of beauty is not exclusively a function (in the mathematical sense) of wealth.¹ If it were, then the personal appearance industries would have been as hardly hit by the trade depression as any other business. But, as we have seen, they have not suffered. Women are retrenching² on other things than their faces. The cult of beauty must therefore be symptomatic of changes that have taken place outside the economic sphere. Of what changes? Of the changes, I suggest, in the status of women; of the changes in our attitude towards “the merely physical”³.

Women, it is obvious, are freer than in the past. Freer not only to perform the generally unenviable social functions hitherto⁴ reserved to the male, but also freer to exercise the more pleasing, feminine privilege of being attractive. They have the right, if not to be less virtuous than their grandmothers, at any rate⁵ to look less virtuous. The British Matron⁶ not long since a creature of austere and even terrifying aspect, now does her best to achieve and perennially preserve the appearance of what her predecessor would have described as a Lost Woman⁷. She often succeeds. But we are not shocked—at any rate, not morally shocked. Aesthetically shocked—yes; we may

1 当代的爱美风潮并非只是财富的“函数”，意即并非随着财富的多少而改变。function 的数学意义指函数、相关变量；cult: (对人、事物、思想、主义等的) 狂热崇拜，迷信

2 retrench: (常后跟 on)，(在某些方面) 削减开支，节约

3 the merely physical: 肉体而已。暗指女性。

4 hitherto: 至今，迄今

5 at any rate: 无论如何……，不管怎么说……

6 the British Matron: 英国太太。作者借用美国小说家纳桑尼尔·霍桑 (Nathaniel Hawthorne, 1804—1864) 一篇描述英国妇女的诙谐散文的题目，意即如旧式英国老妇一般古板、丑陋的女性。

7 Lost Woman: 荡妇

sometimes be that. But morally, no. We concede¹ that the Matron is morally justified in being preoccupied with her personal appearance. This concession depends on another of a more general nature — a concession to the Body, with a large B, to the Manichaeian principle of evil.² For we have now come to admit that body has its rights. And not only rights — duties, actually duties. It has, for example, a duty to do the best it can for itself in the way of strength and beauty. Christian-ascetic ideas³ no longer trouble us. We demand justice for the body as well as for the soul. Hence, among other things, the fortunes made by facecream manufacturers and beauty-specialists, by the vendors of rubber reducing-belts⁴ and massage machines, by the patentees of hair-lotions⁵ and the authors of books on the culture of the abdomen⁶.

What are the practical results of this modern cult of beauty? The exercises and the massage, the health motors and the skin foods⁷ — to what have they led? Are women more beautiful than they were? Do they get something for the enormous expenditure of energy, time, and money demanded of them by the beauty-cult? These are questions which it is difficult to answer. For the facts seem to contradict themselves. The campaign for more physical beauty seems to be both a tremendous success and a lamentable⁸ failure. It depends how you look at the results.

1 concede: 承认, 认为属实; 让步

2 可译为: 这种让步主要基于另一种更广义上的让步, 即对以大写 B 开头的 Body (肉体) 的让步, 对摩尼教关于罪恶的教义的让步。Manichaeian principle of evil: 摩尼教义认为世界本身存在极善与极恶之分, 只要是物质存在, 便是罪恶的。

3 Christian-ascetic ideas: (早期) 基督教的苦行主义的; 禁欲主义的

4 reducing-belt: 用于去除腰腹部赘肉的宽条绷带

5 patentee of hair-lotions: 护发乳的专利所有者

6 books on the culture of the abdomen: 肚腹文化, 指关于调理肚腹(吸收、减脂等)一系列相关出版物。

7 skin food: 护肤、养颜类的药品或化妆品

8 lamentable: (事件、命运、情况、性格等) 悲惨的; 令人痛惜的

It is a success in so far as more women retain their youthful appearance to a greater age than in the past. "Old ladies"¹ are already becoming rare. In a few years, we may well believe, they will be extinct. White hair and wrinkles, a bent back and hollow cheeks will come to be regarded as mediievally old-fashioned². The crone of the future will be golden, curly and cherry-lipped, neat-ankled and slender. The Portrait of the Artist's Mother³ will come to be almost indistinguishable, at future picture shows, from the Portrait of the Artist's Daughter. This desirable consummation⁴ will be due in part to skin foods and injections of paraffin-wax⁵, facial surgery, mud baths, and paint, in part to improved health, due in its turn to a more rational mode of life. Ugliness is one of the symptoms of disease, beauty of health. In so far as the campaign for more beauty is also a campaign for more health, it is admirable and, up to a point, genuinely successful. Beauty that is merely the artificial shadow of these symptoms of health is intrinsically of poorer quality than the genuine article. Still, it is a sufficiently good imitation to be sometimes mistakable for the real thing. The apparatus for mimicking the symptoms of health is now within the reach of every moderately prosperous person; the knowledge of the way in which real health can be achieved is growing, and will in time, no doubt, be universally acted upon. When that happy moment comes, will every woman be beautiful—as beautiful, at any

1 old lady: 五十多岁的老妇女, 口语中多指母亲或妻子。

2 mediievally old-fashioned: 落伍得就仿佛回到了中世纪

3 *The Portrait of the Artist's Mother*: 《画家母亲的肖像》。西方画家常以母亲为肖像画中的人物, 名家包括伦勃朗(Rembrandt van Rijn, 1606—1669)、梵高(Vincent van Gogh, 1853—1890)、毕加索(Pablo Picasso, 1881—1973)等均创作过同名画作, 其中最负盛名的是美国油画家惠斯勒(James McNeill Whistler, 1834—1903)于1871年创作的布上油画, 在二十世纪被誉为最伟大的肖像画之一。作者此处可能是借此作品泛指年龄较大的妇女形象。

4 consummation: 最终目标, 结局

5 injection of paraffin wax: 石蜡注射, 用于如垫高鼻梁等美容整形手术。

rate, as the natural shape of her features, with or without surgical and chemical aid permits¹?

The answer is emphatically: No. For real beauty is as much an affair of the inner as of the outer self. The beauty of a porcelain jar is a matter of shape, of colour, of surface texture. The jar may be empty or tenanted by spiders, full of honey or stinking slime—it makes no difference to its beauty or ugliness. But a woman is alive, and her beauty is therefore not skin deep². The surface of the human vessel³ is affected by the nature of its spiritual contents. I have seen women who, by the standards of a connoisseur⁴ of porcelain, were ravishingly lovely. Their shape, their colour, their surface texture were perfect. And yet they were not beautiful. For the lovely vase was either empty or filled with some corruption. Spiritual emptiness or ugliness shows through. And conversely, there is an interior light that can transfigure forms that the pure aesthete would regard as imperfect or downright⁵ ugly.

There are numerous forms of psychological ugliness. There is an ugliness of stupidity, for example, or unawareness (distressingly common among pretty women). An ugliness also of greed, of lasciviousness⁶, of avarice. All the deadly sins, indeed, have their own

1 as the natural shape...permits: 五官天生模样……所能容许的。permits: permit 作 the natural shape 的谓语。

2 借用名句 “Beauty is but skin deep.” (美丽不过外表而已), 此句被认为出自英国诗人约翰·戴维斯 (John Davis of Hereford, 1565—1618) 于 1616 年创作的一首短小的道德诗歌, 题为《嫖夫》(*A Select Second Husband for Sir Thomas Overburie's Wife, Now a Widow*)。

3 vessel: (尤指盛液体的) 容器 (如桶、壶、瓶等)。human vessel: 将人比作容器, 类似于中文形容人为 “皮囊”, 但没有贬义。

4 connoisseur: (常后跟 of 或 in, 尤指艺术品、酒类等的) 鉴赏家, 鉴定家, 行家

5 downright: 完全的, 彻头彻尾的

6 lascivious: 好色的, 淫荡的

peculiar negation of beauty.¹ On the pretty faces of those especially who are trying to have a continuous “good time”, one sees very often a kind of bored sullenness that ruins all their charm. I remember in particular two young American girls I once met in North Africa. But the sullen boredom of which I have spoken was so deeply stamped into their fresh faces, their gait² and gestures expressed so weary a listlessness³, that it was unbearable to look at them. These exquisite creatures were positively⁴ repulsive.

Still commoner and no less repellent is the hardness⁵ which spoils so many pretty faces. Often, it is true, this air of hardness is due not to psychological causes, but to the contemporary habit of over-painting. In Paris, where this over-painting is most pronounced⁶, many women have ceased to look human at all. Whitewashed and ruddled,⁷ they seem to be wearing masks. One must look closely to discover the soft and living face beneath. But often the face is not soft, often it turns out to be imperfectly alive. The hardness and deadness are from within. They are the outward and visible signs of some emotional or instinctive disharmony, accepted as a chronic condition of being. We

1 deadly sins: 天主教中的“七宗死罪”(the seven deadly sins)。在十三世纪意大利诗人但丁(Dante)的《神曲》(*The Divine Comedy*)中,它们按严重性排列,分别是:骄傲(pride)、嫉妒(envy)、愤怒(wrath)、懒惰(sloth)、贪婪(greed)、暴食(gluttony)、淫欲(lust)。

2 gait: (书面语)步态

3 listless: 无精打采的,冷漠倦怠的

4 positively: 用于强调后文内容的真实性(尤当内容出人意料或与前文所表达的含义相反),例如: The instructions were not just confusing, they were *positively* misleading. 这些说明不只是迷糊人,简直是误导人。

5 hardness: 冷漠、僵硬感

6 pronounced: 非常明显的,明确表现出来的

7 whitewashed and ruddled: (脸上)抹着白粉、涂着胭脂。whitewash: 涂以石灰水,白涂料; ruddle: 涂以(作标记用的)代赭石。作者用这两种颜色浓烈的涂料代指化妆品,以讽刺夸张的浓妆。

do not need a Freudian¹ to tell us that this disharmony is often of a sexual nature.

So long as such disharmonies continue to exist, so long as there is good reason for sullen boredom, so long as human beings allow themselves to be possessed and hag-ridden² by monomaniacal vices³, the cult of beauty is destined to be ineffectual. Successful in prolonging the appearance of youth, or realizing or simulating the symptoms of health, the campaign inspired by this cult remains fundamentally a failure. Its operations do not touch the deepest source of beauty — the experiencing soul. It is not by improving skin foods and point rollers⁴, by cheapening health motors and electrical hair removers, that the human race will be made beautiful; it is not even by improving health. All men and women will be beautiful only when the social arrangements give to every one of them an opportunity to live completely and harmoniously, when there is no environmental incentive and no hereditary tendency towards monomaniacal vice. In other words, all men and women will never be beautiful. But there might easily be fewer ugly human beings in the world than there are at present. We must be content with moderate hopes.

(马爽 编注)

1 Freudian: 弗洛伊德信徒。弗洛伊德(1856—1939)为奥地利心理学家,提出了精神分析法。

2 hag-ridden: (受噩梦、焦虑等)困扰的

3 monomaniacal: 为(单一兴趣、思考方式等)所着迷、困扰的,偏狂的

4 point roller: 带针卷发器