

# 英 语

第 八 册

(1981年修订重印)



徐燕谋 主编

上 海 译 文 出 版 社

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刘德中 杨小石 周缵武 编写

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## 重 印 说 明

本书供高等学校英语专业四年级下学期使用。

这次重印时，经杨小石、周缙武对本书作了适当修订。复旦大学孙驷、上海外国语学院林纶德、董雪超和华东师范大学孙朝奋参加了修订工作，并得到上海外国语学院王珍珠先生的帮助。

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# 前 言

《英语》第七、第八两册是为高等学校英语专业四年级教学之用而编辑的，由复旦大学主编，上海外国语学院和华东师范大学参加编写。我们初步总结了几年来教育革命的经验，在各院校现有教材的基础上，加以充实提高，力求切合实用。每册包括课文、注释、练习三部分。为了使用便利起见，将各部分的内容和要求简略说明如下：

## I. 课文：

1. 选文以具有社会主义、民主主义倾向和揭露资本主义社会黑暗的作品为主，同时酌收少数政治上无害、语言上有益的作品。

2. 选文的语言力求规范化，但为了提高同学阅读英美文学作品的 能力，也适当选入若干有俚语和俗语的作品。

3. 每册课文十六篇，题材和体裁力求多样化。文学作品约占60%，其他各种文体的作品（如政论、报道、演说、历史、书信等）约占40%。

4. 选文以二十世纪英美原著为主，同时也包括一部分译文和十八、十九世纪的英美作品。

5. 为了适应各院校英语专业不同的要求，教材中所选篇目较多，难易的幅度较大，教师可根据实际情况和要求选择应用。

6. 课文的排列主要根据由浅入深的原则，同时也照顾到题材和体裁的分类。每篇课文限制在2,000字左右。教师可根据具体情况，灵活掌握讲授每篇课文的时间。

## II. 注释：

每篇课文之后附有作家、作品简介和注释。

1. 简介提供有关作家、作品和时代背景的 necessary 材料，帮助同学深入理解课文内容，教师可根据实际需要进行适当的讲解和补充。

2. 注释提供理解课文的必要材料，帮助同学加深已有的语言知识，掌握新的语言现象。注释包括下列几个方面：(a) 历史背景知识，(b) 需要掌握的语言现象，(c) 基本修辞知识，(d) 俚语、土语、古语等，(e) 其他在

语言和内容方面需要说明的地方。

### III. 练习:

练习以加深对课文的掌握、培养技巧为原则。教师可根据实际需要对本教材的练习进行删减或补充。

1. 每篇课文后附有常用词和短语表,要求同学通过预习和教师的必要讲解,更熟练地掌握其中过去已学过的常用词和短语,并且扩大它们的应用范围,同时也适当地掌握一些新的常用词和短语。

2. 为了帮助同学巩固课文中所学到的语言材料,每课之后有填空、改写、条件翻译、造句、句型模仿等笔头练习,同时也安排了一定数量的口头练习。

3. 为了提高同学活用英语的能力,在教材中布置了若干综合练习,如段落翻译、课文摘要、人物描写等。

4. 每课之后附有启发性的讨论题,借以加深同学对课文的理解,培养同学独立思考和用英语进行自由讨论的能力。

由于编辑时间匆促和编者水平的限制,本教材在选文、注释、练习设计等方面,都难免有很多缺点,我们热诚地希望采用本教材的教师和读者给以批评指正。

在编辑过程中,承兄弟院校提供材料和意见,杨岂深、葛传槩同志审阅全稿,谨此志谢。

编 者

1963年5月

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## LESSON I

### PHILIP AT KING'S SCHOOL

*By William Somerset Maugham*

Next morning when the clanging of a bell awoke Philip he looked round his cubicle in astonishment. Then a voice sang out, and he remembered where he was.

"Are you awake, Singer?"

The partitions of the cubicle were of polished pitch-pine, and there was a green curtain in front. In those days there was little thought of ventilation, and the windows were closed except when the dormitory was aired in the morning.

Philip got up and knelt down to say his prayers. It was a cold morning, and he shivered a little; but he had been taught by his uncle that his prayers were more acceptable to God if he said them in his nightshirt than if he waited till he was dressed. This did not surprise him, for he was beginning to realise that he was the creature of a God who appreciated the discomfort of his worshippers. Then he washed. There were two baths for the fifty boarders, and each boy had a bath once a week. The rest of his washing was done in a small basin on a washstand, which, with the bed and a chair, made up the furniture of each cubicle. The boys chatted gaily while they dressed. Philip was all ears. Then another bell sounded, and they ran downstairs. They took their seats on the forms on each side of the two long tables in the schoolroom, and Mr. Watson, followed by his wife and the servants, came in and sat down. Mr. Watson read prayers in an impressive manner, and the supplications thundered out in his loud voice as though they were threats personally addressed to each boy. Philip listened with anxiety. Then Mr. Watson read a chapter from

the Bible, and the servants trooped out. In a moment the untidy youth brought in two large pots of tea and on a second journey immense dishes of bread and butter.

Philip had a squeamish appetite, and the thick slabs of poor butter on the bread turned his stomach, but he saw other boys scraping it off and followed their example. They all had potted meats and such like, which they had brought in their play-boxes, and some had "extras", eggs or bacon, upon which Mr. Watson made a profit. When he had asked Mr. Carey whether Philip was to have these, Mr. Carey replied that he did not think boys should be spoilt. Mr. Watson quite agreed with him — he considered nothing was better than bread and butter for growing lads — but some parents, unduly pampering their offspring, insisted on it.

Philip noticed that "extras" gave boys a certain consideration and made up his mind, when he wrote to Aunt Louisa, to ask for them.

After breakfast the boys wandered out into the playground. Here the day-boys were gradually assembling. They were sons of the local clergy, of the officers at the Depot, and of such manufacturers or men of business as the old town possessed. Presently a bell rang, and they all trooped into school. This consisted of a large, long room at opposite ends of which two under-masters conducted the second and third forms, and of a smaller one, leading out of it, used by Mr. Watson, who taught the first form. To attach the preparatory to the senior school these three classes were known *officially*, on speech days and in reports, as upper, middle, and lower second. Philip was put in the last. The master, a red-faced man with a pleasant voice, was called Rice, he had a jolly manner with boys, and the time passed quickly. Philip was surprised when it was a "quarter to eleven" and they were let out for ten minutes' rest.

The whole school rushed noisily into the playground.



The new boys were told to go into the middle, while the others stationed themselves along opposite walls. They began to play *Pig in the Middle*. The old boys ran from wall to wall while the new boys tried to catch them: when one was seized and the mystic words said — one, two, three, and a pig for me — he became a prisoner and, turning sides, helped to catch those who were still free. Philip saw a boy running past and tried to catch him, but his limp gave him no chance; and the runners, taking their opportunity, made straight for the ground he covered. Then one of them had the brilliant idea of imitating Philip's clumsy run. Other boys saw it and began to laugh, then they all copied the first, and they ran round Philip, limping grotesquely, screaming in their treble voices with shrill laughter. They lost their heads with the delight of their new amusement, and choked with helpless merriment. One of them tripped Philip up and he fell, heavily as he always fell, and cut his knee. They laughed all the louder when he got up. A boy pushed him from behind, and he would have fallen again if another had not caught him. The game was forgotten in the entertainment of Philip's deformity. One of them invented an odd, rolling limp that struck the rest as supremely ridiculous, and several of the boys lay down on the ground and rolled about in laughter. Philip was completely scared. He could not make out why they were laughing at him. His heart beat so that he could hardly breathe, and he was more frightened than he had ever been in his life. He stood still stupidly while the boys ran round him, mimicking and laughing, they shouted to him to try and catch them, but he did not move. He was using all his strength to prevent himself from crying.

Suddenly the bell rang, and they all trooped back to school. Philip's knee was bleeding, and he was dusty and dishevelled. For some minutes Mr. Rice could not control his form. They were excited still by the strange novelty, and Philip saw one or

two of them furtively looking down at his feet. He tucked them under the bench.

In the afternoon they went up to play football, but Mr. Watson stopped Philip on the way out after dinner.

"I suppose you can't play football, Carey?" he asked him.

Philip blushed self-consciously.

"No, sir."

"Very well. You'd better go up to the field. You can walk as far as that, can't you?"

Philip had no idea where the field was, but he answered all the same.

"Yes, sir."

The boys went in charge of Mr. Rice, who glanced at Philip and, seeing he had not changed, asked why he was not going to play.

"Mr. Watson said I needn't, sir," said Philip.

"Why?"

There were boys all round him, looking at him curiously, and a feeling of shame came over Philip. He looked down without answering. Others gave the reply.

"He's got a club-foot, sir."

"Oh, I see."

Mr. Rice was quite young, he had only taken his degree a year before, and he was suddenly embarrassed. His instinct was to beg the boy's pardon, but he was too shy to do so. He made his voice gruff and loud.

"Now then, you boys, what are you waiting about for? Get on with you."

Some of them had already started and those that were left now set off, in groups of two or three.

"You'd better come along with me, Carey," said the master. "You don't know the way, do you?"

Philip guessed the kindness, and a sob came to his throat.

"I can't go very fast, sir."

"Then I'll go very slow," said the master, with a smile.

Philip's heart went out to the red-faced, commonplace young man who said a gentle word to him. He suddenly felt less unhappy.

But at night when they went up to bed and were undressing, the boy who was called Singer came out of his cubicle and put his head in Philip's.

"I say, let's look at your foot," he said.

"No", answered Philip.

He jumped into bed quickly.

"Don't say no to me," said Singer. "Come on, Mason."

The boy in the next cubicle was looking round the corner, and at the words he slipped in. They made for Philip and tried to tear the bed-clothes off him, but he held them tightly.

"Why can't you leave me alone?" he cried.

Singer seized a brush and with the back of it beat Philip's hands clenched on the blanket. Philip cried out.

"Why don't you show us your foot quietly?"

"I won't."

In desperation Philip clenched his fist and hit the boy who tormented him, but he was at a disadvantage, and the boy seized his arm. He began to turn it.

"Oh, don't, don't," said Philip. "You'll break my arm."

"Stop still then and put out your foot."

Philip gave a sob and a gasp. The boy gave the arm another wrench. The pain was unendurable.

"All right. I'll do it," said Philip.

He put out his foot. Singer still kept his hand on Philip's wrist. He looked curiously at the deformity.

"Isn't it beastly?" said Mason.

Another came in and looked too.

"Ugh," he said, in disgust.

"My word, it is rum," said Singer, making a face. "Is it hard?"

He touched it with the tip of his forefinger, cautiously, as though it were something that had a life of its own. Suddenly they heard Mr. Watson's heavy tread on the stairs. They threw the clothes back on Philip and dashed like rabbits into their cubicles. Mr. Watson came into the dormitory. Raising himself on tiptoe he could see over the rod that bore the green curtain, and he looked into two or three of the cubicles. The little boys were safely in bed. He put out the light and went out.

Singer called out to Philip, but he did not answer. He had got his teeth in the pillow so that his sobbing should be inaudible. He was not crying for the pain they had caused him, nor for the humiliation he had suffered when they looked at his foot, but with rage at himself because, unable to stand the torture, he had put out his foot of his own accord.

And then he felt the misery of his life. It seemed to his childish mind that this unhappiness must go on for ever. For no particular reason he remembered that cold morning when Emma had taken him out of bed and put him beside his mother. He had not thought of it once since it happened, but now he seemed to feel the warmth of his mother's body against his and her arms around him. Suddenly, it seemed to him that his life was a dream, his mother's death, and the life at the vicarage, and these two wretched days at school, and he would awake in the morning and be back again at home. His tears dried as he thought of it. He was too unhappy, it must be nothing but a dream, and his mother was alive, and Emma would come up presently and go to bed. He fell asleep.

But when he awoke next morning it was to the clanging of a bell, and the first thing his eyes saw was the green curtain

of his cubicle.

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### Introductory Remarks

William Somerset Maugham (1874–1965), a prominent English novelist and dramatist, was born in Paris, where his father was counselor at the British Embassy. He was educated at King's School, Canterbury, and later in Germany at the University of Heidelberg. He studied medicine, but after receiving his degree at St. Thomas's Hospital in London, devoted the rest of his life to literature. His transition from medicine to literature is vividly described in his autobiography *The Summing Up*.

Maugham's first novel *Liza of Lambert*, an exposure of the London slums, appeared in 1897. For some years after, he concentrated his energies on play-writing and soon became a celebrity in the theatre. In 1916, however, he published a long novel *Of Human Bondage*, which is usually considered to be his masterpiece. Maugham's other popular works are the novels *Moon and Sixpence*, *Cakes and Ale*, and the plays *Our Betters*, *The Circle*, etc. He has also published some volumes of short stories.

Maugham travelled in China in 1920. *On a Chinese Screen* was published in 1922. During his short stay he came in contact chiefly with his own countrymen who were in China at that time — missionaries, business men and consuls. He had an eye only for the grotesque, the bizarre, the primitive. What excited his interest were a wayside inn, an opium den, an execution, a cross-grained old philosopher, etc. No mention was made of the anti-imperialist and anti-feudal movement that was then seething throughout the nation.

Our selection is taken from *Of Human Bondage*, part of which is recollective of the author's own life. *Of Human Bondage* contains some vivid and realistic exposures of the barbarism and ugliness of bourgeois society at the turn of the century. But since Maugham presents his characters as helpless victims of social evils which they are powerless to combat, the novel is shrouded in an atmosphere of pessimism and defeatism.

*Of Human Bondage* is the life story of a cripple, Philip Carey, who is

brought up by his uncle the Rev. William Carey, a hypocritical, narrow-minded Victorian clergyman. Thwarted at home, Philip is tormented by his cruel schoolmates at King's School. He studies art in Paris, and after the frustration of his artistic hopes returns to London, where he leads a miserable life and almost starves to death while endeavouring to obtain a degree at a medical college.

### Notes

1. Singer: a pupil at King's School who slept in the same dormitory with Philip.
2. in those days: The story of this novel begins in 1885.
3. was all ears: was eager to hear everything; was listening attentively.
4. forms: long wooden seats usually without a back.
5. Mr. Watson: the headmaster of King's School.
6. and the servants: In some English households and schools servants used to attend the morning prayers, which were said by the master of the house or the headmaster.
7. turned his stomach: made him feel sick, i.e. inclined to vomit.
8. potted meats: meats preserved in cans; canned meats.
9. play-box: wooden box to hold a child's toys or other belongings.
10. the day-boys: the pupils who did not board at school.
11. the second and third forms: the second and third classes. A form is a class in an English secondary school, the lowest class is the first form and the highest the sixth form.
12. the three classes: the first, second and third forms of the preparatory school.
13. speech day: annual day for awarding prizes in schools, usually marked by recitations, etc.
14. in the last: i.e. in the lower second.
15. Philip's clumsy run: Philip had a club-foot, hence his clumsy run.
16. lost their heads with the delight: got wild and excited with the delight.
17. had not changed: had not changed his clothes for the football game.
18. rum: queer. (slang)
19. the cold morning when Emma had taken him out of bed and put him beside his mother: Emma was Philip's former nurse. One morning shortly before her death, Philip's mother had asked Em-

ma to awake him and put him beside her. (See *Of Human Bondage*, Chap. I.)

20. the first thing his eyes saw was the green curtain of his cubicle: Note that instead of giving an elaborate description of Philip's state of mind upon his awakening the next morning, the author just mentions that the first thing his eyes saw was the hated green curtain of his cubicle. This simple statement, however, makes a strong impression on the reader, conveying to him Philip's disappointment and desolation as the crippled boy was again brought face to face with the stark reality of a cruel world.

The principle governing Maugham's writing is simplicity and freedom from vague abstractions. He condemns the use of high-sounding words and elaborate syntax to confuse an impression. His style is consistent with his views on writing. The dialogue is spare and clean, and the description is pared to the appropriate minimum.

### Words and Expressions for Use

to polish	to tuck (something)
to be acceptable to	under, into, etc.
to chatter (cf. to talk, chat)	self-conscious
immense (cf. huge,	all the same (cf. nevertheless)
gigantic)	to be embarrassed
to scrape (something)	my (his, her, a person's,
off	etc) heart went out to
unduly	to slip in (out, off, etc.)
to pamper (cf. to indulge)	to clench one's fist
to station oneself	to give a gasp
mystic (cf. mysterious)	to raise oneself on tiptoe
to trip (a person) up	of one's own accord
to mimic (cf. to imitate)	for no particular reason
furtive (cf. stealthy)	

### Exercises

- A. Abstract words should not satisfy the writer when concrete words will express the meaning more definitely. Substitute specific or definite words for general and abstract ones in the following sen-

tences.

Examples

General: The man went along the road.

Specific: The man walked (rode, ran, trudged, hobbled, slouched, etc.) along the road.

Abstract: My home town is surrounded by beautiful scenery.

More Definite: My home town lies in a hollow among gently rolling hills.

1. Our country needs *fine* young men and women.
  2. *Certain aspects of the architecture* reminded me of the ancient palaces in Peking.
  3. The author's criticism of Dickens' novel *is very good*.
  4. Your arguments are *funny*.
  5. The West Lake of Hangzhou *is very beautiful and lovely*.
  6. I *came to* the university because I *wanted to learn more things so as to serve my country better*.
- B. The most fundamental requirement of literary effectiveness in the use of words is precision. Consider each italicized word in the following sentences. Is it the precise word for the place it occupies? If not, tell why it is not, and suggest a word that satisfies you.
1. I *guess* I will follow your advice.
  2. The kindergarten teacher was very fond of her *students*.
  3. Always after breakfast we *meandered* down the straight and narrow walk.
  4. The building was set in the centre of a two-acre *forest*.
  5. The *misdemeanour* was punished by death.
  6. Every day, just before the bell rings, I *peruse* my history notes.
  7. Before she ceased speaking, a tear *splashed* down her cheek.
  8. I *expect* you did not get a favourable first impression.
- C. Except to gain clearness or force, avoid the repetition of a word or phrase. Eliminate needless repetition in the following sentences.
- Example:
- Faulty: It is impossible to ask me to do the impossible.
- Better: You cannot expect me to do the impossible
1. The instructor assigned our lesson for the next day, and instructed us to prepare it carefully.



2. Since the general committee's report has already been reported, only the report dealing with sanitation will be reported to you.
  3. In debating, a good debater should decide first on a good subject which is of real interest.
  4. His hands were toughened by some kind of manual labour of some kind.
- D. Present your thoughts in the fewest words consistent with clearness and ease of expression. Put in all the ideas and examples that are necessary for the development of the thought, but do not use superfluous words or expressions. The following is an exercise on the elimination of wordiness. Revise the sentences to make them more effective.

Example:

Wordy: He succeeded in doing the task in a way that was really skilful.

Better He did the task skilfully.

1. He is studying along chemical lines.
  2. Each writer has his own style which he uses in his own works.
  3. The reason why he stayed behind was because he was not well.
  4. He told the story in a very sober way, trying to make the little things seem as if they were very important.
  5. A new addition has been built at the side of the house and this addition has been developed into a library.
  6. The trees stood very closely together in the dense forest.
  7. The red rose is equally as beautiful as the white one.
  8. During the time I was in Beijing, which was a period of two weeks, I saw many new acquaintances.
- E. A habit of employing unusual, high-sounding or learned words may easily betray one into the absurdity of writing in a monumental language about simple matters or upon occasions when learning and formality are not in order. Rewrite the following sentences, preserving the original sense but using the fewest and the homeliest possible of words:
1. I trust you will apprise me of the result of your deliberations.
  2. If you desire to communicate enjoyment in your intercourse with others, do not converse frequently about what concerns only your-