



疯狂英语

英文日记宝库中的精品
异国文化启迪中的睿智



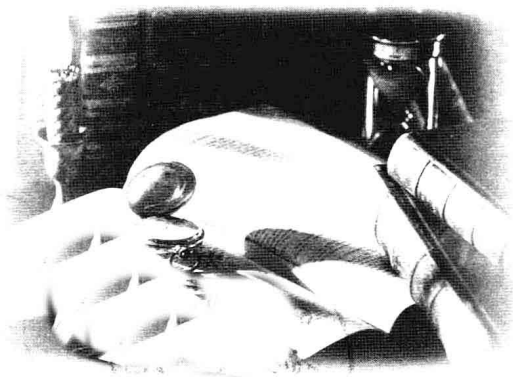
Precious Diaries Of The Century

百年日记珍藏

《疯狂英语》编辑部制作 广东省语言音像出版社

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地址：510405 广州市广园中邮局 015A 信箱
电子邮箱：gzmusic@public1.guangzhou.gd.cn
读者服务部 电话：020-86569000
 传真：020-86594143
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前言

日记能为人们保存美好的回忆,记录下一天中所见所闻的重大事件或者所游地点的风土人情,从而具有历史和地理价值;同时,由于日记的私隐性,平时不愿对人说的话,不愿意透露的情感皆可在日记里得到淋漓尽致的发挥。因此,一篇好的日记便是一个人丰富的内心世界的袒露。它犹如一篇质朴的散文,一首无韵的诗,能为徜徉其间者提供情感上的愉悦。另外,由于日记的随意性,日记作者可以不受形式的约束,心有所思,笔有所动,随意记下自己的情感哲思。因此,一则好的日记里往往不时闪现出睿智的火花。沉浸在这些日记里,接受这种睿智的启迪,无疑是一种美的体验。

英语日记经过16世纪的尝试和17世纪的训练,到18世纪的塞缪尔·佩皮斯(Samuel Pepys)时已臻于完美。到这时候,英语日记从流水帐的琐碎与平庸中脱颖而出,具有了可贵的文学性。

本书编者从丰富多彩的英语日记宝库中精选出名人家的日记二十四篇,按作者名字的字母顺序排列,便于读者查找;全书采用中英对照的形式排版,方便读者阅读;另外,编译者对文中难点及涉及异国文化背景知识之处作了必要的注释,并附有作者简历。本书采用地道美语录音,在如临其境的诵读和音乐声中,你一定会完全陶醉在世纪日记的感人情节当中。

坚持用英语写日记是一种增强英语语感,提高英语综合运用能力的良好途径。日记体文章的特点有:(1)语言近似口语;(2)除了对具体事件的回忆用过去式,一般用现在时写;(3)写作形式比较自由。阅读了本书后,你就会跃跃欲试,产生写作的冲动,因为你发现自己已经拥有用英语写日记的能力。

最后衷心希望读者朋友们喜爱这本书。

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A Night on the Moors

Arnold Bennett

Sunday, November 28th, 1897

Talking about things uncanny, Webster said that the weirdest thing of all was the vibrating cry of the snipe on the moors at night—a cry which you hear, faint and wavering, in the distance, and which the next second has shot past your ears¹⁾ in the darkness. This bird is also called the bog-bleater; Webster said that its cry had been termed “the wail of a lost soul”, and that the name was justified. There is nothing more horribly scaring, and the awfulness of it cannot be conceived by those who have not heard it. He described it effectively as “the last cry on earth”, and related how, as a child, he had been lost all night on the Westmoreland moors; his terror of the invisible snipes shooting across the waste with their awful cries; and his terror of stepping into a bog.

Then he told me of his sole experience of ghosts. On a hill near Milnthorpe is a ruined cottage, said to be haunted. A man and his wife had lived there, and one night the man being called away gave a gun into his wife's hands for her protection, and told her to shoot anything that appeared. Before he had proceeded far, he recollected that he had left something behind him, and returning to his cottage was shot by his wife. Hence the ghost.

It seems that Webster was walking late in a dark lane near the ruin—a lane with a dreadful reputation for spirits—when he saw a sombre figure in front of him. It advanced to within a few paces of him, and then grew large and wide,

【注释】1) has shot past your ears: 从你耳边飞速而过

荒郊一夜

阿诺德·本涅特

1897年11月28日，星期天

谈起奇异之事，韦伯斯特说最怪诞的莫过于夜间沙锥鸟颤抖的叫喊声：你听到远处传来它的叫声，模糊，摇曳，然而瞬间的功夫它又在黑暗中嗖的一声从你耳畔飞过。此鸟又叫沼泽鸣鸟。韦伯斯特说它的叫声曾被形容为“迷失了的灵魂的哀号”，并说这种形容很有道理。世上没有比此更可怖的事物了。其可怖之状若非亲耳听过，则很难想象。韦伯斯特绘声绘色地将其描述为“地球上最后的哭喊”，并讲了年少时他在威斯特摩兰的荒野上迷失了一整夜的情形和看不见的沙锥鸟的叫声在荒野上穿梭所造成的恐怖以及他陷进一沼泽泥潭时的恐慌心情。接着他又跟我讲了他唯一一次遇“鬼”的经历。米尔恩索普附近的山上有一座废弃了房屋，据说常闹“鬼”。先前曾有一对夫妇居于其中。一天夜里丈夫应召出去时将一把枪交给妻子作防身用，并告诉她一旦有任何动静就开枪射击。他没走多远便想起忘了带一件东西，于是返回去取，却被其妻射死了。从此便有了“鬼”。

韦伯斯特仿佛是在房屋附近的一条幽暗小路（这条小路本有鬼怪多的恶名）上行走，天色将晚，他忽然看见面前有一个黑影。黑影向前移动，在离他只有几步之遥的地方开始变大变宽，直至像一座塔一样耸立在他面前。接着，黑影坍塌下来，韦伯斯特便站在黑影中间。最后，它终于一点点从他身旁移开，脸向上仰着，手脚着地以一种奇怪的方式向后退。它退开，韦伯斯特便转身跑出二英里到了最近的人烟区。……那时，他还是个孩子。现在想来那可能只是主观上的一种

till it towered above him. Then it collapsed and Webster was standing in the middle of it. At last it edged away²⁾ from him, face upwards, with a curious backward motion on hands and feet. As soon as it had moved Webster turned and ran two miles to the nearest humanity... He was a child, and thinks now the appearance was merely a subjective hallucination, but at the time nothing could have been more real to him.

Webster related these stories with extraordinary graphic effectiveness. As he spoke of the terrors of the bog-bleater and his night on the moor, I had one of those periodical glimpses which are vouchsafed to me occasionally, of the vast crowd of wonderful sensations and experiences that a dweller in towns, like myself, is debarred from³⁾... A night on the moors, alone, with the snipe winging and crying about one... The townsman can scarcely imagine it!

作者简介

阿诺德·本涅特(Arnold Bennett, 1867-1931), 英国小说家、批评家, 写过许多以家乡五座工业城镇“五镇”为背景的小说, 主要作品有《老妇人的故事》、《五镇的安娜》、《克莱汉格》等。

【注释】2) edged away: 缓缓移开

3) be debarred from: 被排除在……外

幻觉。然而在当时，那对他是再真实不过的。

韦伯斯特在讲述这些故事时极尽描述之能事，讲得有声有色。在他讲述沙锥鸟的可怖以及他在荒凉泥沼上过夜的情景时，我有了一丝奇妙的情感体验，这种情感体验广袤丰富，然而像我这样身居闹市的人是无缘体会的，我只是偶尔有那么一丝感觉。……荒郊一夜，独自一人，沙锥鸟在周围盘旋哭号……那情形是身居闹市者难以想象的。



On Generosity

Arnold Bennett

Tuesday, May 26th

It must be very difficult, I think, to be really generous, i. e. to give something which you need. I doubt whether in this strict sense I have ever been really generous in all my life. I felt in this afternoon, in talking with E., when it was a question of giving £ 20 before I had heard definitely from my architect that the landlord at Paris had undertaken to refund my deposit. I might really want that £ 20, and though I decided at once to give it, I gave it not from a spontaneous instinct of generosity, but unwillingly (within myself), and in obedience to¹⁾ my ideas of rightness and propriety. Something forced me to give it. This is not generosity.

As at meals I sat between E., in tears and full of disasters, and Mme. Bergeret, an old woman, untidy, radoteuse, manique²⁾, though witty sometimes, and M. away in Paris, the unpleasant, empty, unsatisfying greyness of existence weighed on me. I en voulait³⁾ against E. for being unfortunate, and against Mme. B. for being old and manique, and I wanted to be surrounded by youth, beauty, and worldly success. Yet only 4 hours previously I had been preaching to myself that it was my Reason's business to manufacture my happiness out of the raw material of no natter what environment I found myself in.

后

matter

【注释】1) in obedience to:服从, 按照

2) radoteuse, manique:二者皆为法语, 前者的意思是说话罗嗦, 后者的意思是有怪癖。

3) en voulait: 法语, 意为怨恨

关于慷慨

阿诺德·本涅特

1896年5月26日，星期二

要做到真正慷慨，也就是说将己之所欲施之与人，我认为是非常困难的。在这一严格的意义上，我怀疑自己一生是否真的慷慨过。今天下午在和E谈话时，我产生了这样的感觉。当时的情形是我得给人20镑，而我还没有确切地从建筑师那里得到巴黎的房东已答应归还保证金的消息。我可能真的会需要那20镑。虽然我当即做出给的决定，但这份给予却不是源自自发的慷慨本能，而是一种不情愿（私下里）的给予，是出自对体面与礼貌的考虑。这不叫慷慨。

同样地，在吃饭的时候，我坐在E和柏格里特夫人之间。前者眼泪汪汪，一肚子苦水。后者是一位邋遢、爱唠叨、性格怪僻的老女人，虽说有时也不乏诙谐。M远在北京。恼人的、烦心的、空虚的灰暗生存状态压得我心意沉沉。我憎恶E的不幸，讨厌B夫人的老而乖张，我渴望围绕我的是青春、美丽和世俗的成功。然而仅在四个小时前，我还在对自己说理智应将任何环境中的原材料转化成幸福之果。



On Reading

Arnold Bennett

Thursday, October 15th, 1896

The appearance today of the first volume of a new edition of Boswell's Johnson, edited by Augustine Birrell, reminds me once again that I have read but little of that work. Does there, I wonder, exist a being who has read all, or approximately all, that the person of average culture is supposed to have read, and that not to have read is a social sin? If such a being does exist, surely he is an old, a very old man, who has read steadily that which he ought to have read 16 hours a day, from early infancy. I cannot recall a single author of whom I have read everything—even of Jane Austen. I have never seen Susan and The Watsons, one of which I have been told is superlatively good. Then there are large tracts of Shakespeare, Bacon, Spenser, nearly all Chaucer, Congreve, Dryden, Pope, Swift, Sterne, Johnson, Scott, Coleridge, Shelley, Byron, Edgeworth, Ferrier, Lamb, Leigh Hunt, Wordsworth (nearly all), Tennyson, Swinburne, and Browning, George Eliot, W. Morris, George Meredith, Thomas Hardy, Savage Landor, Thackeray, Carlyle—in fact every classical author and most good modern authors, which I have never even overlooked. A list of the masterpieces I have not read would fill a volume. With only one author can I call myself familiar, Jane Austen. With Keats and Stevenson, I have an acquaintance. So far of English. Of foreign authors I am familiar with Maupassant and the Goncourts. I have yet to finish Don Quixote!

Nevertheless I cannot accuse myself of default. I have been extremely fond of reading since I was 20, and since I was 20 I have read practically nothing (save professionally, as a literary critic) but what was “right”. My leisure

关于读书

阿诺德·本涅特

1896年10月15日，星期四

鲍斯威尔的《约翰逊传》今天出了新版第一卷(奥古斯丁·比勒尔编)。这使我再次想起这本书我还几乎没读过。我思忖是否真有那么一个人读了或几乎读完了——一个普通文化人应该读，不读即为罪过的那些书籍？如果真有这样一个人，那他一定是一个非常非常老的人，他从婴孩时期就要开始坚持每天读书十六个小时。我不记得读完任何一位作家的全部著作，即使简·奥斯汀的作品我也不曾全部阅读。我从未看过《苏珊》和《沃森一家》。人家告诉我其中的一本是绝好的书。莎士比亚、培根、斯宾塞的大部分作品我也不曾读过；乔叟的书几乎没读过；康格里夫、德莱顿、蒲柏、斯威夫特、斯特恩、约翰逊、斯科特、科勒律治、雪莱、拜伦、埃奇沃斯、兰姆、利·亨特、华兹华斯(几乎全部)、丁尼生、史文朋、勃朗特姐妹、乔治·艾略特、W·毛里斯、乔治·梅瑞迪斯、托马斯·哈代、萨维奇·兰道、萨克雷、卡莱尔——事实上每一位古典和大多数现代大家的作品我都不曾浏览过。若把我不曾读过的名著都列举出来，那就可以构成一卷书。只有一位作家，我可称得上熟悉，那就是简·奥斯汀。对济慈和史蒂文生我稍有结识。英国作家仅此而已。至于外国作家，我熟悉的只有莫泊桑和龚古尔兄弟。《唐·吉珂德》还有待看完。

然而我不能说自己渎职。自20岁起，我就极为喜欢读书。自20岁起，我除了读“正经”书外几乎可以说什么也没读(除了文学批评家的职业所要求的)。我

has been moderate, my desire strong and steady, my taste in selection certainly above the average, and yet in 10 years I seem scarcely to have made an impression upon the intolerable multitude of volumes which "everyone is supposed to have read."

有适度的空余时间，我的读书欲望强烈而稳定，我选择的眼光肯定高出常人，然而十年来我似乎不曾触摸过那些卷帙浩繁的“人人必读”书目。



作者简介见第一篇

The Journals of Andre Gide

Andre Gide

10 September

Yes, all that might well disappear, that cultural effort which seemed to us wonderful (and I am not speaking merely of the French effort). At the rate¹⁾ at which we are going, there will soon not be many to feel the need of it, to understand it; not many left to notice that it is no longer understood.

One strives and strains one's ingenuity to shelter those treasures from destruction; no shelter is safe. A bomb can do away with²⁾ a museum. There is no acropolis³⁾ that the flood of barbarianism can not reach, no ark that it can not eventually sink. One clings to wreckage.

11 September

My body is not so worn out that life with it has ceased to be bearable. But as for giving a reason, an aim to one's life. Everything is suspended in uncertainty.

War is here. In order to escape its obsession, I am going over and learning long passages of Phedre and of Athalie. I am reading The Atheist's Tragedy of Cyril Tourneur and Eichendorff's Taugenichts. But the oil lamp throws a poor light; I must close the book and my mind returns to its anguish, to its interrogation: Is this the twilight or the dawn?

黄白

【注释】 1)at the rate: 在……的情况下

2)do away with: 废除, 干掉

3)acropolis: 古希腊城市的卫城, 雅典的卫城