

中学英语拾级读物

第六级

**GRADED
ENGLISH
READERS**

**The First
Flight to Paris**

第一次飞往巴黎的人

第 **5** 册

北京师范大学出版社

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王晨 齐平昌 编注

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前 言

受国家教委中学司委托,由上海外国语学院、北京外国语学院、北京师范大学、华东师范大学所属的四家出版社编辑的《中学英语拾级读物》(简称《拾级读物》或《GE》)与读者见面了。这是中学英语教学的重要配套工程,旨在促进中学英语教学的改革。

取名《拾级读物》,不仅因为它有十个级别五十本书,而且还含“拾级而上”的寓意。中学生从初二开始阅读,一级一级地向上攀登,便可以达到甚至超过中学英语教学大纲关于阅读能力的规定——借助词典读懂浅近原著。

《拾级读物》的词汇量、每册字数及对应年级大致安排如下:

级别	词汇量	每册大约字数	对应年级
一	500-700	7 万	初二
二	600-900	7 万	初二、初三
三	800-1200	10 万	初三
四	1000-1500	10 万	初三
五	1400-1800	12 万	高一、高二
六	1700-2000	12 万	高二、高三
七	2000-2500	14 万	重点中学高三
八	2500-3000	16 万	外国语学校高三
九	3000-3500	18 万	高材生、中学教师
十	3000-3500	18 万	高材生、中学教师

阅读是学好任何语言的必由之路,也是获取信息的主要渠道。只做习题,不大量阅读是学不好英语的。近年来为了应付考试,复习题、模拟试题充斥市场,占去了师生大量宝贵的时间,而对他们外语能力的提高却收效甚微。这是外语教学中的一种偏向。《拾级读物》的出版正是为了扭转这种偏向。

《拾级读物》是学生自己阅读的书籍,但教师可帮助学生选择适合自己水平的书,也可进行适当的辅导或作阅读方法、速度的示范。阅读的目的是为了掌握信息。为提高效率,就要指导学生逐步摆脱语法和中文的束缚。第一抓文章大意和故事情节;第二注意学过语言现象的再现和在新环境下的发展。千万不要在新知识和难点上花过多精力。对于不理解的地方要教学生根据上下文去猜,猜不懂再查词典。在不影响理解全文的地方,要舍得放过难点。只有这样才能保持学生阅读的兴趣和速度,也只有这样才能培养阅读的好习惯。

《拾级读物》的级别,也是衡量学生阅读水平的客观尺度。为此,我们将出版一套相应的测试材料和教学参考书。

《拾级读物》是为中学生编的,因而也可以作为中学英语教师培训、进修的教材。老师先读了,辅导学生也就更方便了。

《第一次飞往巴黎的人》是第六级中的第5册,供高三年级使用,本书的特点详见下页的“编注说明”。

鉴于编者水平经验有限,在选材、注释等各方面肯定有不少缺点,请广大师生、各界读者随时指出,供再版时参考。

《中学英语拾级读物》编辑委员会

编 注 说 明

本书全部选自英美国家出版的青少年读物,语言地道,题材丰富。故事中有你可能熟悉的林肯,邱吉尔,拿破仑,贝多芬等,还有一些你不一定熟悉的发明家,探险家,学者,飞行家等。这些故事有些发生在他们童年或青少年时代,有些是描写了他们生活中,事业上最令人激动的时刻。在阅读中,你会与主人公共同体验人的热情、勇敢、智慧和奋斗精神。它会激励你去追求幸福的生活,勇敢实践,用你的聪明智慧去创造自己的未来。这样,无论成败,你都不会虚度一生。

本书所选文章未经改写,生词重现率较高,可供高二、高三年级学生阅读。

在编注本书过程中,承蒙北京师范大学外语系郭美凤、简文光老师,及政法大学邓子强老师悉心指点,在此一并感谢。

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1. Socrates¹

The greek word for wisdom is *Sophia*; and *philos* means a friend. So 'philosopher.'² means a friend of wisdom, and this is the best possible description³ of Socrates, who was one of the wisest and bravest teachers the world has ever known.

Socrates lived in Athens⁴, nearly 500 years before the birth of Christ. He was not born important or rich, and indeed all his life he was poor, for he never asked his pupils to pay for what he taught them. He taught for the love of wisdom, not for money. He used to teach in the marketplaces, as teachers often did in Athens, for these were the places where people gathered to hear news and talk about it, as well as to buy and sell things and to see their friends. There, or in the streets, a little group of young men used to gather round Socrates to hear what he had to say.

And what he had to say was always new and worth hearing. Before his time, most philosophers had been interested in studying what we would now call magic or superstition⁵. Socrates, on the other hand, was interested in how ordinary people ought to behave and think. He did not just tell his pupils what he thought they should do—in fact, he was fond of saying that he himself knew nothing. Instead, he would ask them endless questions about what they thought and believed; then he would talk about their answers

and make them talk too. He would cunningly⁶ lead the conversation⁷ round in such a way that at the end of it people would suddenly see for themselves what was really true and right. They would feel they had worked it out for themselves — which of course Socrates had helped them to do — and would feel much more sure of it than if Socrates had just told them what to think and do, without helping them to see the reasons why.

Socrates taught that 'the man who is master of himself is truly free'. By being master of oneself he meant first knowing oneself, one's faults and weaknesses⁸ and one's good points, without making any pretence⁹ and without being vain, and then being able to control oneself. This knowledge of himself was what helped a man to be courageous, and the courageous man has a very important sort of freedom: freedom from fear. Socrates himself, because he was not afraid of the consequences¹⁰, always felt free to teach what he thought was right, however unpopular this might make him with¹¹ powerful people in Athens.

Most of what we know about Socrates comes from the writings of one of his most devoted followers, Plato¹². Plato tells how, when they were at a banquet¹³ one time, a young nobleman called Alcibiades, who was also Socrates' pupil, had described what Socrates had been like as a soldier in the wars. Alcibiades and Socrates had been together when the Athenians were besieging¹⁴ a city. Alcibiades said that

Socrates had been better than anyone else at putting up with¹⁵ being tired and hungry, and that he could bear¹⁶ great cold without flinching¹⁷. He described how Socrates would walk barefoot on the ice and not put on any extra clothes for the winter. Socrates had not only fought bravely in the battle, but he had saved Alcibiades' life, and had then insisted that Alcibiades should have the prize for courage, instead of himself. When the Athenians were defeated in the battle, Socrates had shown no fear, and when they were ordered to retreat he had walked from the battlefield as calmly as if he were walking in the streets of Athens.

No wonder¹⁸ all his pupils loved Socrates. But he made some dangerous enemies by his strange ways of teaching and asking questions. Some of the rulers in Athens did not like people to be encouraged to ask too many questions for fear that they would begin asking questions about what their rulers were doing. So they accused Socrates of¹⁹ teaching young men wicked²⁰ things and leading them to throw off their religion. This was false, for in fact Socrates was a very religious man. At last his enemies had him arrested, and he was condemned to death²¹.

During the 30 days that lay between Socrates' trial and execution²², his friends and pupils were allowed to spend a great deal of time with him in his prison. They were astonished to find that he was calm and cheerful and seemed to have no fear of dying. He talked to them and taught

them just as he used to in the streets and market places of the city. One of his pupils, Crito, bribed²³ the gaoler²⁴ to let him escape, but even then he would not go.

The Greeks' way of executing people was to make them drink a cup of hemlock²⁵, which is a deadly poison²⁶. When the hemlock was brought to Socrates, his friends were in tears, but Socrates took the cup quietly and drank it as if it were a glass of wine at a banquet.

Notes:

1. Socrates ['sɒkrətiːz] *n.* 苏格拉底, (470?-399 B.C. 希腊哲学家)
2. philosopher [fɪ'lɒsəfə] *n.* 哲学家
3. description [dis'kripʃən] *n.* 描写, 描绘
4. Athens ['æθɪnz] *n.* 雅典(希腊首都)
5. superstition [sjuːpə'stɪʃən] *n.* 迷信
6. cunningly ['kʌnɪŋli] *adv.* 狡猾地
7. conversation [kɒnvə'seɪʃən] *n.* 谈话
8. weakness ['wiːknɪs] *n.* 缺点
9. pretence [pri'tens] *n.* 假装
10. consequence ['kɒnsɪkwəns] *n.* 后果, 结果
11. unpopular [ˌʌn'pɒpjulə] ...with 不受……欢迎的
12. Plato ['pleɪtəʊ] *n.* 柏拉图(427?-347 B.C. 希腊哲学家)
13. banquet ['bæŋkwɪt] *n.* 宴会
14. besiege [bi'siːdʒ] *v.* 包围

15. put up with 忍受
16. bear *v.* 忍受
17. flinch [flɪntʃ] *v.* 退缩, 畏缩
18. No wonder 难怪; 不足为奇
19. accuse [ə'kju:z] *of* 因为……指控某人
20. wicked ['wɪkɪd] *adj.* 坏的, 邪恶的
21. be condemned to death 被判死刑
condemn [kən'dem] *v.* 判(某人)刑
22. execution [eksɪ'kju:ʃən] *n.* (死刑)执行
23. bribe [braɪb] *n.* 贿赂
24. gaoler ['geɪlə] *n.* 监狱守门人
25. hemlock ['hemlək] *n.* 一种有毒草类植物
26. deadly poison 致命的毒药

2. Beethoven¹The Deaf²Musician

When Ludwig Van Beethoven was only 6, he could play the violin and piano better than most grown-ups. His father, who was also a musician, thought he could make money out of his musical child by making him play in concerts, for people would pay a great deal to hear this 'wonder child'. He minded much more about making money to spend on drink than making his child happy. He used to come home late at night after an evening's drinking, and drag the little boy out of bed for a music lesson. Ludwig could not possibly learn when he was half asleep, and he was frightened of making mistakes which made his father angry. He had no really good teachers, and he did not do so well as his father had hoped.

It is surprising that his father's harshness³ did not frighten Ludwig into hating music; but his gentle and sympathetic⁴ mother helped him to be brave when his father was unkind. When he was 17, his mother died, and for a time Ludwig was in despair. There was no-one to take care of his two younger brothers, and they often went hungry because their father had spent all the money on drink. Ludwig realized he must take charge⁵.

By now, Ludwig, like his father, was a musician at the Court of the ruler of Cologne⁶, in Germany. He persuaded

the prince⁷ to pay him half his father's wages and he became the real head of the family. He loved his brothers and looked after them well, though all his life they were a worry to him , for they were always getting into trouble. But for a while, things went better. In 1792, when he was 22, Ludwig Beethoven managed to get to Vienna⁸ to study with Joseph Haydn⁹, the greatest musician of the day .

By now Beethoven was a wonderful pianist, and he began composing¹⁰ music himself. All the rich people of Vienna wanted to hear him. He used to sit down and play glorious¹¹ music which he made up as he went along. Pupils flocked¹² to him , and he lived in the palace of a prince. He had no need to worry about money now.

In the 18th century there were almost no public concerts, and musicians had to depend on rich princes for a living. But Beethoven refused to be impressed by titles¹³ or money, and only respected people he thought were really worth admiring. His manners often seemed rough¹⁴ and rude, but he was so great a genius¹⁵ that musiclovers in Vienna were not offended¹⁶. Whatever he did, they still wanted to hear him.

Although Beethoven could sit down and make up music easily, his really great compositions¹⁷ did not come easily at all. They cost him a great deal of hard work. We know how often he rewrote and corrected his work because his notebooks are still kept in museums and libraries. He always

found it hard to satisfy himself.

When he was 28, the worst difficulty of all came to him. He began to notice a strange humming¹⁸ in his ears. At first he paid little attention; but it grew worse, and at last he consulted¹⁹ doctors. They gave him the worst news any musician can hear: he was gradually going deaf. Beethoven was in despair; he was sure that he was going to die .

He went away to the country, to a place called Heiligenstadt²⁰, and from there he wrote a long farewell²¹ letter to his brothers. In this he told them how depressed²² and lonely his deafness had made him . 'It was impossible for me to say to men speak louder, shout, for I am deaf' , he wrote. 'How could I possibly admit an infirmity in the one sense (hearing) which should have been more perfect in me than in others²³... I must live like an exile.' ²⁴He longed to die, and said to death, 'Come when thou wilt, I shall meet thee bravely.' ²⁵

In fact, Beethoven did something braver than dying. He gathered his courage and went on writing music, though he could hear what he wrote only more and more faintly²⁶. He wrote his best music, the music we remember him for, after he became deaf. The music he wrote was very different from any that had been composed before. Instead of the elegant²⁷ and stately²⁸ music that earlier musicians had written for their wealthy listeners, Beethoven wrote stormy, exciting, revolutionary music, which reminds us of his troubled and

courageous life. He grew to admire courage more than anything, and he called one of his symphonies the 'Eroica' or heroic symphony²⁹, 'to celebrate the memory of a great man'. Describing³⁰ the dramatic³¹ opening notes³² of his famous Fifth Symphony, he said, 'thus fate knocks on the door.'

In time Beethoven went completely deaf, so deaf that he could not hear even the stormiest parts of his exciting music. But in those years he wrote more gloriously than ever. He could 'hear' his music with his mind, if not with his ears. His friends had to write down what they wanted to say to him. He was lonely and often unhappy, but in spite of this he often wrote joyful music. In his last symphony, the Ninth, a choir³³ sings a wonderful Hymn of Joy³⁴. Because of his courage and determination³⁵ to overcome³⁶ his terrible disaster³⁷, his music has given joy and inspiration³⁸ to millions of people.

Notes:

1. Beethoven ['beithəuvn] *n.* 贝多芬 (Lugwig Van, 1770-1827 德国大作曲家)
2. deaf *adj.* 聋的
3. harshness ['hɑ:fnis] *n.* 严厉, 苛刻
4. sympathetic [ˌsɪmpə'tetɪk] *adj.* 有同情心的