Rainbow
彩虹英语

彩虹趣味英语阅读系列丛书

Rainbow Fascinating Reading

第六册

范 红 主编

天津大学出版社

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编者的话

目前，市面上的英文阅读书籍大都面向各种考试，其选材标准与练习设计方式都同考试题型接近，与模拟阅读试题集大同小异。这类阅读图书在帮助学生熟悉阅读考题类型、提高学生阅读能力以及增进语法知识、扩大词汇量等方面的确作用不小。但许多学生反映读该类图书时提不起兴趣，常感到枯燥无味。如果不是为了应付某种考试，通常他们不会主动购书阅读。

本套丛书的编者大都是清华大学外语系长期从事阅读教学的教师。我们认为提高学生的学习积极性、激发他们的学习热情的主要途径是提高学生的学习兴趣。就阅读而言，所选文章是否引发学生的兴趣、所设计的练习是否寓学于乐、是否能够真正提高学生使用语言进行交际的能力，则是成功编写阅读图书的关键。本着以上原则，我们编写出《彩虹趣味英语阅读系列丛书》，意在提高学生的阅读兴趣，使他们感到由阅读英文文章来学习英语是件有趣的事情。

本套趣味阅读丛书取名为"彩虹"（RAINBOW）有两个含义：（一）彩虹是大自然中的一道绚丽的风景，她寓意着美好的希望，在此，我们衷心希望本套丛书能够带给读者一些值得流连忘返的东西；（二）彩虹是多彩的，她由赤、橙、黄、绿、青、蓝、紫七种颜色构成，而本套丛书共有7册，我们选用彩虹的斑斓色彩来标明各册封面的主色调，体现7册书的连贯性与统一性，以及全套书由浅到深、循序渐进的编写思想。我们也希望读者读此套丛书的感觉犹如看见

彩虹，百看不厌，百读不倦。

　　本套丛书的第一册适合初中水平的学习者使用，第二、第三册适合高中水平的学习者使用，第四册至第七册适合大学一至四级水平的学习者使用。在编写过程中，我们参阅了初中、高中及大学各阶段的教学大纲，尝试着将这三个阶段的阅读训练既有所区别，又有所衔接地对待，让各册书适合各阶段学生心理、年龄等特点。我们在选材及练习设计方面尤下工夫。练习设计以语言技能的相互转换为指导思想，突出了趣味性与实用性，弥补了传统的知识型练习设计方式的不足。每课练习中的口语或写作技能练习紧扣课文内容，为学习者创造了练习交际能力的机会，使他们能够快速地学以致用，这可以说是本套丛书的独到之处。

　　各册书侧重点有所不同，但编写体例统一规范，每个单元均由词汇与表达法、课文、练习、中文译文、练习参考答案等部分构成，不仅适合教师课堂使用，也适合学生课外自学使用。

　　全套丛书的编写得到了天津大学出版社刘铁同志的大力支持。刘铁同志为此套丛书曾多次到清华大学，就此套丛书的构思与体例与我们进行沟通，花了不少时间与精力。天津大学出版社的领导对本套丛书的出版也给予了大力支持。编辑过程中，刘铁等同志也曾多次来清华大学与编者商谈，并提出了许多非常宝贵的意见，从而提高了全书的质量。我们在此向他们深致谢忱，并热切期望得到本书读者的批评指正。

编者
2000．12．30
于清华园

Contents

Unit 1

The Crime of the Century

Words and Expressions

maintenance　维修

mingle　混入

tunic　（警察、军人等的）紧身上衣

loot　掠夺

confidence trickster　骗子

forger　造假者

fraud　欺诈（行为）

unscrupulous　不择手段的

varnish　光漆

Text

On Tuesday August 11th 1911 a young artist, Louis Beraud, arrived at the Louvre in Paris to complete a painting of the Salon Carre. This was the room where the world's most famous painting, the *Mona Liza* by Leonardo da Vinci, was on display. To his surprise there was an empty space where the painting should have been. A guard told him it was probably being photographed. An hour later several visitors had complained about the missing picture, and so the guard went to enquire about it. At 11 o'clock the museum authorities realized that the painting had been stolen. The police were called, but it was 3 p.m. before the exits were locked. The newspapers were told at 4 p.m., and the next day headlines all over the world announced the theft.

Actually the Leonardo had been gone for more than twenty-four hours before anyone noticed it was missing. The museum was always closed on Mondays for maintenance. Just before closing time on Sunday

9th three men had entered the museum, where they had hidden themselves in a store-room. They were Vincenzo Perrugia, an Italian house painter, who had helped cover the picture with glass a few months previously, and two brothers, Vincenzo and Michele Lancelotti. Early on Monday morning they left the store-room, where they had spent the night, and mingled with the cleaners and workmen. They were wearing the official white tunic of the maintenance men. The actual theft was quick and simple. Perrugia removed the painting from the wall while the others kept watch. They took it from its frame on a stairway and headed for a back exit. To their horror the duplicate key which they had made did not fit the lock. Fortunately a passing workman obligingly opened the door for them, and they walked out.

In spite of massive publicity and the offer of a large reward, nothing was seen or heard of the painting for two years, until Perrugia turned up in Florence with it hidden in the false bottom of a trunk. Perrugia tried to sell it to a dealer for half a million lira. The dealer contacted the Uffizi Gallery, where experts examined it. They contacted the police, who arrested Perrugia on December 13th 1913. Perrugia claimed he had stolen it as an act of patriotism, because, he said, the painting had been looted from the Italian nation by Napoleon. Actually it had been bought from Leonardo by King Francis I of France 400 years earlier. The painting was returned to Paris, and Perrugia was imprisoned for 7 months. The court believed he was insane, but genuinely guided by patriotic motives. It seemed that the crime of the century had been solved.

But had it? Perrugia was keen to claim all responsibility for the theft, and it was twenty years before the whole story came out. In fact Perrugia had been working for two master criminals, who went unpunished for their crime. They were Eduardo de Valfierno, a confidence trickster, and Yves Chaudron, a brilliant forger. Valfierno and Chaudron had made their fortunes in South America through a complicated art fraud. They would offer to steal a famous painting from a gallery for a

crooked dealer or an unscrupulous private collector. They would then make a copy of the picture and, with the help of bribed gallery attendants, would then tape the copy to the back of the original painting. The dealer would then be taken to the gallery and would be invited to make a secret mark on the back of the painting. Of course the dealer would be actually be marking the copy. Valfierno would later produce forged newspaper cuttings announcing the theft of the original, and then produce the copy, complete with secret marking. If the dealer were to see the painting still in the gallery, he would be persuaded that it was a copy, and that he possessed the genuine one.

They made enough money from this to move to Paris in 1910. Chaudron then painted not one, but six copies of the *Mona Liza* , using 400 – year-old wood panels from antique Italian furniture. The forgeries were carefully aged, so that the varnish was cracked and dirty. Valfierno commissioned Perrugia to steal the original, and told him to hide it until Valfierno contacted him. Perrugia waited in vain in a tiny room in Paris with the painting, but heard nothing from his partners in crime. They had gone to New York, where the six copies were already in store. They had sent them there before the original was stolen. At that time it was quite common for artists to copy old masters, which would be sold quite honestly as imitations, so there had been no problems with US Customs. Valfierno went on to sell all six copies for $ 300,000 each. The buyers were committing a serious crime themselves, so could do nothing when the original turned up in 1913. Valfierno told the story to a journalist in 1914, on condition that it would not be published until his death.

Does the story end there? The painting was missing for two years, and collectors have claimed that Perrugia returned a copy. It is also possible that Leonardo may have painted several versions of the Mona Lisa. Certainly they are genuinely old Mona Lisa which are not replicas, because they are significantly different from the one in the Louvre, showing a younger Mona Lisa, or different backgrounds. They might be copies

made by Leonardo's pupils, or they might even by Leonardo himself. A biography of Leonardo written in 1550 says that the painting bought by Francis I was unfinished. There has been a lot of controversy and argument about a 450-year-old painting, but after all, maybe that's what she's smiling about.

Exercises

I. Read the text. Number the pictures in the right time order.

(a)

(b)

(c)

(d)

(e)

(f)

II. You could tell the story of Valfierno's trick in the present tense, as if Valfierno was telling a friend about it now. Explain the trick. Begin: *What we do is this. We offer to steal...*

Now imagine one of Valfierno's victims telling the story. Explain the trick again. *Begin: You see what he did was this. He offered...*

III. Go through the text and find examples with *where/which/when/who*. Look at the commas and discuss whether they are necessary.

Example: It was the room.   The Mona Lisa was there.

It was the room,   where the Mona Lisa was.

in which

Translation

<p align="center">世纪罪行</p>

1911 年 8 月 11 日星期二那天,一个名叫 Louis Beraud 的年轻艺术家来到巴黎的卢浮宫,想临摹完《沙龙嘉莉》这幅画。世界著名的利奥

那多·达·芬奇的油画《蒙娜丽莎》正在这个展室展出。使他感到意外的是，该挂《蒙娜丽莎》的地方是空的。警卫告诉他很可能有人在拍摄那幅画。一个小时后几个参观者抱怨油画没有展出，所以警卫就去询问了一下。11点钟博物馆的管理人员意识到这幅画被盗了。有人叫来警察，但那是在出口被锁上之前的下午3点。报纸获悉此事时已是下午4点，第二天世界各地的头条新闻都在报道这起偷盗事件。

事实上，《蒙娜丽莎》早已在任何人注意到它不见之前24个多小时就被盗了。博物馆通常星期一关门休整。就在9号星期天关门之前，三个人来到博物馆藏在储藏室里。他们中的一个是 Vincenzo Perrugia，一个意大利室内绘画者，他帮着在几个月之前用玻璃把画罩住；另两个人是 Vincenzo Lancelotti 和 Michele Lancelotti 两兄弟。星期一清早他们离开呆了一个晚上的储藏室，混在清洁工和工人之间。他们穿着白色的维修人员的服装。偷画的过程很快、很简单。Perrugia 把画从墙上取下来，另两个人放哨。在下楼梯时他们把画从画框中取下，然后直奔后门出口。令他们恐惧的是他们配的钥匙打不开门。幸运的是一个路过的工人很高兴地给他们打开门，他们就这样走了。

尽管进行了大量宣传并给出了巨额的悬赏，但两年之内没人看见也没人听说这幅油画，直到 Perrugia 把它藏在汽车后备箱的假底儿里出现在佛罗伦萨。Perrugia 想把它以50万里拉卖给一个中间商。这个中间商联系了 Uffizi 画廊，在那专家们对画进行了检验。他们通知了警察局，结果 Perrugia 在1913年12月13日被逮捕。Perrugia 声明他是出于爱国而偷了这幅画。他说是拿破仑把它从意大利掠夺走的。事实上，这幅画是由法国国王弗朗西斯一世在400年前从利奥那多手里买的。油画被带回巴黎，Perrugia 在监狱里呆了7个月。法庭相信他无罪，只是被爱国心所驱使。看起来这桩世纪罪行到此了结了。

但真的吗？ Perrugia 急切地承认了偷窃的所有责任，这一切都发生在20年前。事实上，Perrugia 为两个主谋工作，而他们却逃脱了惩罚。他们一个叫 Eduardo de Valfierno，一个骗子；另一个叫 Yves Chaudron，一个天才的伪造者。

Valfierno 和 Chaudron 在南美因一个复杂的艺术品欺诈行为而发

了财。他们出价为欺诈性的中间商或不择手段的私人收藏者从画廊里偷名画。然后他们做一件复制品,接着经贿赂过的画廊工作人员的帮助,把复制品粘在原画的背面。他们把中间商带到画廊,让中间商在画上做个秘密的记号,当然中间商把记号做在了复制品上。而后 Valfierno 让中间商看一些假的报道失窃事件的报纸剪报,然后他拿出带有秘密记号的复制品。如果中间商看到画还挂在画廊里,他就会确信那是件复制品,而他手里的是真品。

　　他们就这样赚了足够的钱后,在 1910 年移师巴黎。Chaudron 那时做了不止一幅而是 6 幅《蒙娜丽莎》。他采用了意大利古董家具上的有 400 年历史的木头板。伪造品是被经过复古化的。所以画上的漆有些剥落,有些脏了。Valfierno 派 Perrugia 去偷真品,让他把画藏起来直到 Valferno 联系他。Perrugia 拿着画在巴黎一间小屋里徒劳地等着,但没从同伴那听到一丝消息。他们去了纽约,在那儿 6 件复制品已挂在商店里出售了,他们在真品被偷之前就把六件复制品运到了纽约。那时画家临摹大师的画很普遍。临摹画也按实际复制品价格出售,所以在美国海关没遇到任何麻烦。Valfierno 每幅画卖了 300 000 美元。购买者本身也犯了严重的罪行,所以当真品在 1913 年出现时,他们无计可施。Valfierno 在 1914 年把此事讲给了一个记者,条件是直到他去世才公开此事。

　　事情到此结束了吗? 这幅画丢了两年,收藏者(和骗子)声称 Perrugia 还回的是复制品。可能利奥那多自己就画了几幅《蒙娜丽莎》。当然有一些《蒙娜丽莎》是上年头的真品,而非复制品,因为它们与卢浮宫的那幅大不相同,画上的是年轻一点的蒙娜丽莎或者她身后的背景不太一样。他们或许是利奥那多的学生画的,或者甚至是利奥那多本人画的。一本 1550 年的利奥那多传记上说弗郎西斯一世买下的是未完之作,人们对这幅有 450 年历史的画有许多相互矛盾和争论不止的地方,但最终也许这正是蒙娜丽莎所微笑的吧。

Key to Exercises

I. II. III. (omitted)

Unit 2

Athens — A City Is Dying

Words and Expressions

stink　发臭

smart　使感到剧痛

hem　包围

hinterland　内地

unclog　缓解(城市的)拥堵

Text

Stinking buses, their passengers pale and tired, jam the crowded streets. Drivers shout at one another and honk their horns. Smog smarts the eyes and chokes the senses. The scene is Athens at rush hour. The city of Plato and Pericles is in a sorry state of affairs, built without a plan, lacking even adequate sewerage facilities, hemmed in by mountains and the sea, its 135 square miles crammed with 3.7 million people. Even Athens' ruins are in ruin: sulfur dioxide eats away at the marble of the Parthenon and other treasures on the Acropolis. As Greek Premier Constantine Karamanlis has said, "The only solution for Athens would be to demolish half of it and start all over again."

So great has been the population flow toward the city that entire hinterland villages stand vacant or nearly so. About 120,000 people from outlying provinces move to Athens every year, with tie result that 40% of Greece's citizenry are now packed into the capital. The migrants come for the few available jobs, which are usually no better than the ones they fled. At the current rate of migration, Athens by the year 2000 will have

a population of 6.5 million, more than half the nation.

Aside from overcrowding and poor public transport, the biggest problems confronting Athenians are noise and pollution. A government study concluded that Athens was the noisiest city in the world. Smog is almost at killing levels: 180 − 300 mg of sulfur dioxide per cubic meter of air, or up to four times the level that the World Health Organization considers safe. Nearly half the pollution comes from cars. Despite high prices for vehicles and fuel ($ 2.95 per gallon), nearly 100,000 automobiles are sold in Greece each year; 3,000 driver's licenses are issued in Athens monthly.

"Sometimes, carstairs, I wonder if it's worth it."

HONEYSETT.
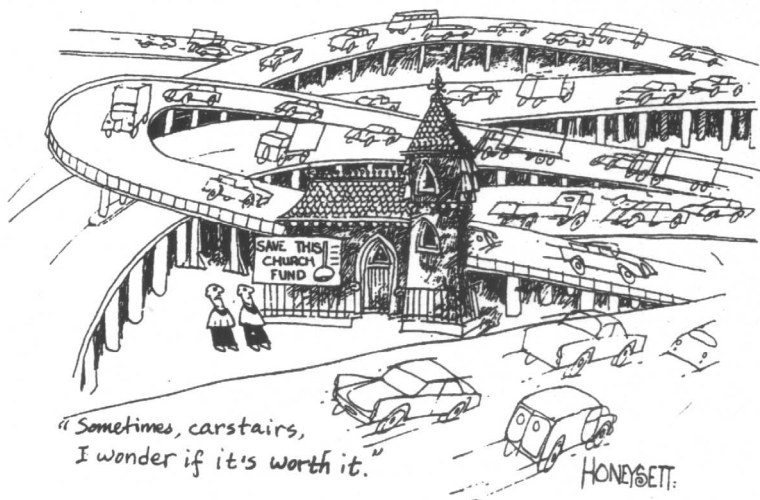
After decades of neglect, Athens is at last getting some attention. In March a committee of representatives from all major public service ministries met to discuss a plan to unclog the city, make it livable and clean up its environment. A save-Athens ministry, which will soon begin functioning, will propose heavy taxes to discourage in-migration, a minimum of $ 5 billion in public spending for Athens alone, and other projects for the countryside to encourage residents to stay put. A master plan that

will move many government offices to the city's fringe is already in the works. Meanwhile, more Greeks keep moving into Athens. With few parks and precious few oxygen-producing plants, the city and its citizens are literally suffocating.

Exercises

I. Fill in as many of the empty spaces as you can on the table below. Look at the text carefully to do this. Put a question mark if you are not sure of something; it is not necessary to fill all the spaces.

Problems	Cause(s)	Proposed solution(s)
1. Overcrowding		
2. Poor public transport		
3.		
4.		

II. Find the information in the text that will help you solve these mathematical problems.

1. Complete this graph about Athens' growing population.
2. How many driver's licences are issued in Athens every year?
3. How many people per square mile were living in Athens when the article was written?
4. What is the present population of Greece?
5. What is the level of sulfur dioxide considered safe by the World Health Organization?