

总主编 何其莘 [美] 杨孝明


超越概念 Beyond Concept

高等院校英语专业系列教材

Intensive Reading 3

精读 (第三册)

主编 康成翠 庞建荣
[美] 高雄亚 [美] 韩爱果
编者 庞建荣 陈丽丽

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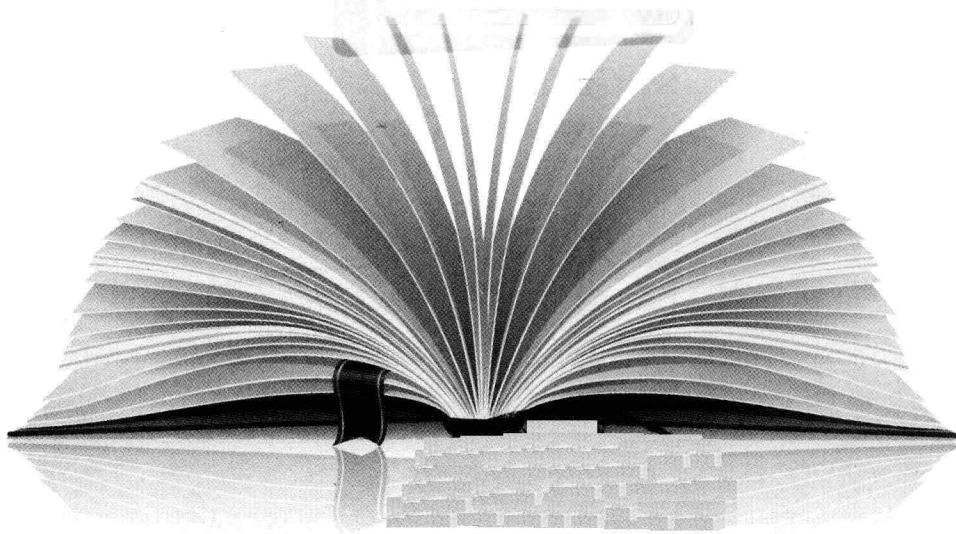
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总序

培养高校英语专业学生的文化素养要有合适的教材：不是那种仅仅文字漂亮却没有太多文化内涵的传统教材，而是具有时代特征，选自政治、经济、社会真实交往，含有丰富文化内涵的读本，同时兼有能够启发学生思考和分析的活泼、互动的教学方法以及配套的课外实践活动。这就是中国人民大学出版社推出“超越概念”这套英语专业系列教材的宗旨。

“超越概念”是一套完整的高校英语专业本科系列教材，涵盖了2000年教育部颁布执行的《高等学校英语专业英语教学大纲》中规定的“英语技能”和“英语知识”两大课程板块中的所有课程，由一批长期从事国内高校英语专业本科教学的中国教师和一批美国学者（均为20世纪80年代赴美留学，而后在美国大学获得博士学位和终身教职的华裔教授）合作编写而成。

与国内高校当前使用比较广泛的几套英语专业教材相比，“超越概念”有以下几个特点：

第一，教材采用了中美教授、学者合作编写的形式。由中外学者合编教材国内已有先例，但是本套教材无论从编撰者的数量到编写人员的素质，从双方合作的广度到相互交流的深度，从教材种类所涵盖的范围到其内容的真实性，都是前所未有的。编写初始由中方编者提出编写思路、选材要求，之后将要求交付美方编者，由美方编者在美国选材。在选材过程中，双方经过多次讨论，最后确定每一篇课文的内容与长度。然后由中方编者根据所选内容编写配套的练习，最后由美方审读并润色。这种分工方式最充分地利用了双方的优势：中方编者不但有在国外学习、工作、获取学位的经历，而且长期在国内高校从事英语教学，对国内学生的需求以及国内现有教材的情况了如指掌，可以准确地把握教材的内容和难易程度。而美方编者的优势在于对西方，特别是美国的英语教学和文化的认知与了解。他们出国前均为国内高校英语教师，并有在美国大学英语系不低于20年的教学经验。他们不但对国外的英语教学了如指掌，更重要的是对英语语言和文化有一种直觉的感知，而这种感知是从任何教科书中学不到的。凭着这种感知，他们不但可以在教材的最终审定过程中杜绝那种语法全对但读起来不像英语的中式英语，更能够在选材的过程中准确把握住西方文化核心的东西。

第二，教材以主要英语国家的文化为切入点，全部课文采用英文原文。教材的配套练习有很强的针对性，适合我国高校英语专业课堂教学使用。以精读教材为例，从第一册的第一课起，全部的课文均采用有实质内容的英文原文，从而彻底摒弃了无文化内容的以句型练习为主的课文。另外，语法讲解和练习均出自课文中出现的语法现象，而不是脱离课文内容、为语法而讲语法的训练。这样安排语法的讲解和练习就是将语法放在一个从属的地位。语法仅仅是对语言现象的描述与诠释，而不是规范语言对错的标准。与课文的文化内涵和语言的活力相比，语法理应处于从属地位。无论是以书面语为主的精读、泛读课文，还是形式活泼的听力、口语课文，有很多句子是“不符合语法规则”的。然而正是这些看似不符合语法的句子才是语言的生命，是有血有肉的活生生的语言。而我们的学生就是要感悟、学习并掌握这种有生命力的活的语言，而不是那些完全按语法规则编造出来的僵死的语言。

过去社会上对于高校英语专业的毕业生有这样一种指责,说他们只是一个“传声筒”。当然,这种指责讲的并不是在翻译中,特别是口译中,即从一国语言转换成另外一国语言的过程,而是嘲笑英语专业的学生没有思想。虽然,在翻译过程中译者不能随意添加或删减原文中的内容,但是如果译者没有足够的思想文化素养,那么很可能在理解上出问题,或是在用另一种语言转述时出现纰漏。这是我们作为外语教师 and 我们的学生都不愿意看到的局面。我们编著本套教材的指导思想之一就是使学生接触有文化内涵、有生命力的真实语言,从而避免在语法规则内闭门造车,避免“传声筒”式的教学。

第三,在注重培养学生听、说、读、写、译英语综合运用能力的同时,努力锻炼学生对外国文化的分析、批判和吸收的能力。不同课型的教材相互呼应,相互配合。突出教材的文化特征是本套教材最大的特点。英语专业学生文化素养的培养起码应该涵盖以下3个方面的内容:(1)要熟悉所学语国家的文化;(2)要了解所学语国家文化深层的内容;(3)要有鉴别、分析、批判和吸收外国文化的能力。本套教材的编写就是基于以上3个文化方面的内容。首先,教材内容涵盖了主要英语国家的政治、经济、历史、地理、哲学、宗教、社会等诸多方面。学生通过学习课文不仅了解其中丰富多彩的内容,同时锻炼对包括历史渊源、宗教背景、政治、经济、地理诸领域之间盘根错节的联系有一定的分析能力。其次,教材的内容要蕴含深层的文化内涵,要有强烈的时代感。要在有限的课文中详尽地反映出几百年甚至上千年的文化内涵是不可能的,因此必须做出选择,有取舍地遴选教材的内容。本套教材的选材原则是兼顾经典和现当代题材,以反映当代文化题材为主。如全部精读和泛读教材的128篇课文中,只有一篇选自18世纪爱尔兰裔英国作家斯威夫特(Swift)的作品,其他文章均为现代和当代作家的作品。而这些文章所涉及的主题并非西方文化所独有,很多文化现象,包括环保、就业、商业和技术对教育的冲击等等问题在世界各国均有普遍性,有些也是中国目前所面临的实际问题。另外,所选文章不仅体现出当代文化的特征,更重要的是这128篇课文中所涉及的问题均以议论文、辩论文的形式出现,没有一篇是一般人物或事件介绍性的文章。况且,很大一部分课文均以对西方传统、主流思潮批判的形式来阐述某个问题。这也是本套教材与国内其他教材一个重要的不同之处。由于议论文、辩论文旨在与读者进行交流,学生是以参与者的身份去接触课文中所涉及的内容,而不是被动的接受者。这就为学生对西方文化的内涵进行分析和批判提供了必要的途径与方法。

国内高校英语教材的编写不仅反映出不同时代西方文化的不同内涵,同时也折射出中国与西方世界的互动关系。20世纪五六十年代的英语教材以古典主义为主,所选内容多为西方文学经典,而中国学生对这一部分的西方文化大体上是被动地接受。七八十年代的英语教材主要以功能训练为主,学生学英语是为了掌握一门工具。而本套教材是以文化交流为宗旨,学生通过学习英语增加对西方文化的了解,全方位地参与到世界事务中去。这也是当前中国发展的真实写照与必然结果。

在教材编写过程中,我们得到了中国人民大学的大力支持,在此,我们代表全体编写人员向校方和相关职能部门表示由衷的感谢。

何其莘 杨孝明

2010年4月

编者说明

本书为“超越概念——高等院校英语专业系列教材”之《精读》教材，全套共4册，每册含16个单元，供大学本科一至二年级及水平相当的学习者使用。

一、选材原则

1. 课文素材以美国原版教材为主，报纸、杂志及网络文章为辅。选材在突出时代感的同时兼顾经典语篇的分析与欣赏；
2. 课文内容重点介绍以美国为代表的英语国家的文化内涵与价值，关注当今人类面临的各种挑战与热点，使学习者在提高英语语言知识与技能的同时，开阔视野，增强独立思考与分析批判的能力，形成理性思维的习惯；
3. 课文编排架构照顾选文作者的代表性与写作风格的多样性，注重题材与体裁的合理搭配。

二、编写原则

1. 以《高等学校英语专业英语教学大纲》为编写依据，以《普通高中英语课程标准》为参照起点，以满足学生学习需要为目标，在注重基本功训练的同时，拓宽学生的视野，提高学生的欣赏水平、思考能力及解决问题的能力；
2. 全部选用国外出版物，在教材编写过程中，对于原素材不做任何删减与改动，保持其原汁原味；
3. 课文编排循序渐进，由浅入深，相互重叠，课文字数大致控制在第一册800~1 400，第二册900~2 200（剧本除外），第三册1 100~2 000，第四册1 600~2 800；
4. 语言与文化并重，兼顾学生英语听、说、读、写、译能力的全面训练与培养。

三、词汇表设计

1. 生词及短语以它们在课文中出现的顺序排列；
2. 每个生词一般标注两个释义，基本意思在先，课文中意思在后（如课文中意思为该词的基本意思，则只标注一个释义）；
3. 每个生词及短语以双语注释，英文释义在先，中文释义在后，以便帮助不同基础的学生迅速学习、理解、掌握词义；
4. 生词通过 [*infml. AmE*]、[*sing./U*]、[*usu. pass.*]、[*only before noun*] 等来标注其词性与用法。

四、练习设计

练习内容与题型设计以提高学生的各种语言技能为主要目的, 兼顾帮助学生备考, “不同阶段有不同的要求”, 全部围绕课文中出现的新词汇及语言点而设计, 总体分为 **Pre-reading Activities**, **Understanding the Text**, **Grammar**, **Exercises** 与 **Writing Assignments** 五大部分:

第一部分: Pre-reading Activities 为课前预习题或称热身题, 旨在引导学生带着问题进入课文的预习。

第二部分: Understanding the Text 为阅读理解题, 含 **Questions for Critical Thinking** 与 **Questions on Language in Context** 两部分。前者侧重对包括文化内涵在内的整篇课文内容的深入理解与思考, 后者侧重对课文中难句及重要语言点的理解, 旨在引导学生在上下文中理解词义, 观察语言在特定语境中的实际用法。

第三部分: Grammar 为根据课文中出现的语法现象而进行的简单的语法讲解, 并为后面的“语法练习”作铺垫, 旨在引导学生进一步复习、练习和巩固以往学过的语法知识。如在第一册的第一单元中, 编者有意设计了一个综合时态练习 **Tense Shifts**, 来帮助刚步入大学的学生梳理一下以往学过的英语时态, 以免他们在日后的口语会话或写作时再次出现中国学生常见的时态混乱现象。

第四部分: Exercises 为包括语法在内的词汇、语音、口语及写作等的练习。

I 为根据 **Grammar** 中讲到的课文中出现的语法现象而设计的练习, 旨在帮助学生进一步练习、巩固中学学过的语法基础 (或为翻译题或为填空题, 形式因各单元或各册内容而异);

II 为根据 **Grammar** 中讲到的构词法而出的练习题, 旨在扩大学生词汇量 (或为翻译题或为填空题, 形式因各册而异);

III 为根据课文中出现的词汇而设计的“词形填空题”, 旨在帮助学生扩大词汇量并掌握词的用法 (形式因各册而异);

IV 为根据上下文的“词汇替换题”, 旨在通过同义词练习来帮助学生扩大词汇量并掌握词的用法;

V 为根据课文中出现的词汇而设计的“选词填空题”, 旨在引导学生通过上下文理解来练习重点词的搭配与使用;

VI 为“完形填空题”, 旨在引导学生在语篇环境下理解、练习单词与短语动词的搭配与使用, 并培养学生根据上下文猜测词义的能力;

VII 为“短语汉译英题”, 旨在帮助学生快速习得课文中的一些常用短语和地道的英文表达;

VIII 为“句子翻译题”, 一至二册特别设计了部分课文中句子的 **back translation** (回译练习), 即要求学生根据句子后面附的单词或短语将汉语返译成课文中的英语原句, 旨在帮助学生进一步了解、比较中英文的差异, 从而加深对课文中英文句子的理解, 并帮助学生迅速掌握运用标准英语表达自己思想的能力;

IX 为“语音练习”, 第一册为对音标中 48 个音素的读音练习, 所选单词多为本册课文中的词汇, 第二册为单词重音练习, 所选词汇均为每一课中的词汇, 旨在帮助学生在大学一年级的基础阶

段进一步巩固正确语音、重音，纠正错误发音习惯及消除乡音对其英语语音的影响，以掌握正确的英语语音；

X 为根据课文主题而设计的“讨论题”，旨在培养和锻炼学生的英语交际能力与口语表达能力，同时进一步巩固和练习正确运用本单元中所学的词汇与地道的表达法。

第五部分：Writing Assignments 是按照循序渐进的原则所设计的“写作练习”。形式有“造句”、“要点综述”、“连句成段”和“短文写作”等，旨在引导学生活学活用，即尽量使用在各个单元内所习得的表达方法或观点来自由阐述自己的思想、感情与观点，从而培养学生用标准英语写作的能力。

总体上说：本套练习包括“语法练习”、“词汇练习”、“翻译练习”、“口语练习”和“写作练习”五大部分。

所有练习题型与题量各册相对固定，也因各单元内容而异。各类练习例句遵循语言标准，可诵、可仿、可用。

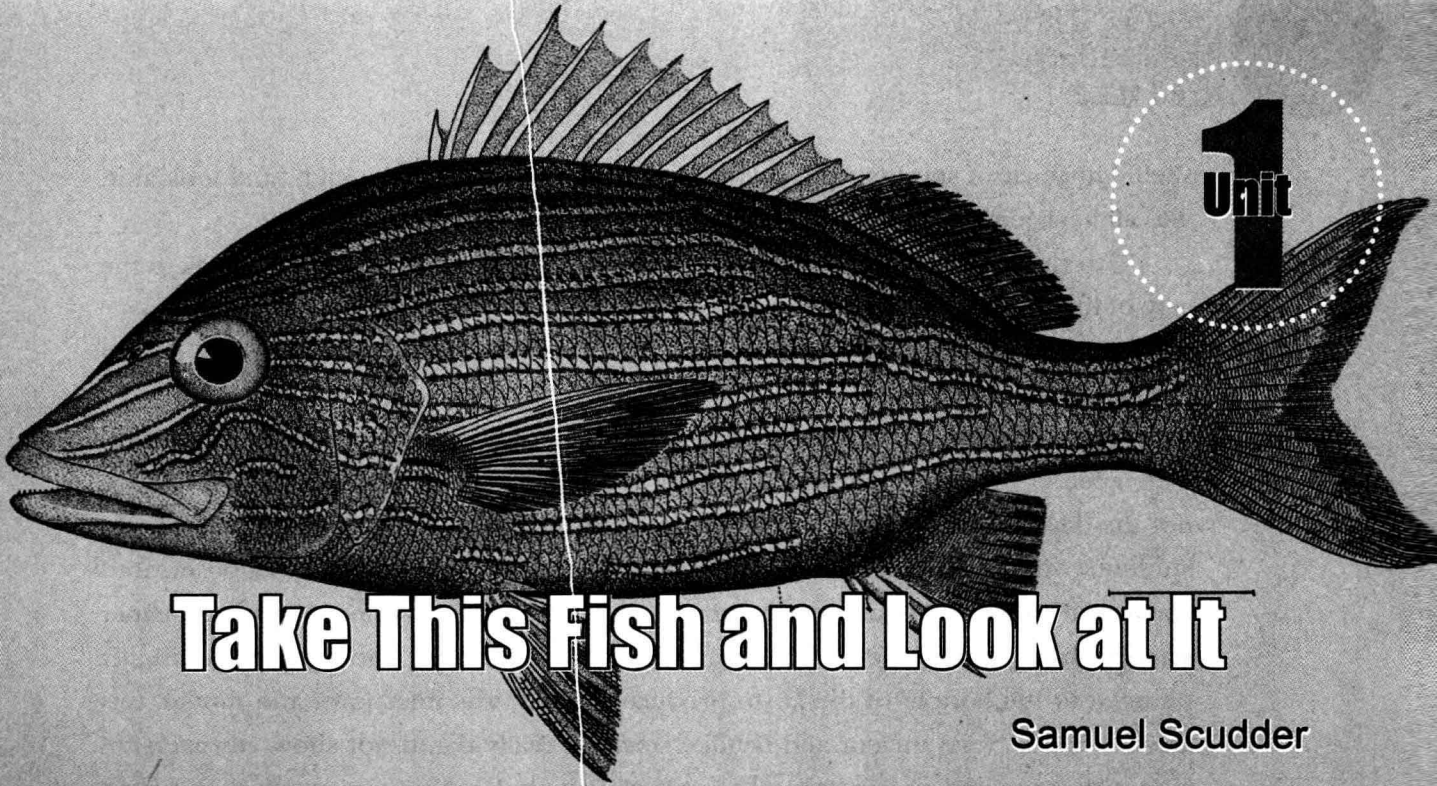
五、编写队伍

“超越概念”是一套中美合编的英语专业系列教材。精读教材美方主编均为美国大学教学一线资深英语语言教学专家与终身制教授，负责搜集素材及大部分背景资料的提供、课后练习模式的制定及最后书稿的把关；中方主编及各册编者为中国人民大学英语教学一线教师，负责课文选材、课后练习及教师用书的设计与编写。

编 者
2010 年 4 月

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Take This Fish and Look at It

Samuel Scudder

The Striped Grunt

Pre-reading Activities

Hemulon elegans (C. & V.). (p. 397.)

Illustration from the Fishes of the United States, National Museum, collected at Key West, Fla., by Dr. J. A. Henshall.

1. What is an effective teaching method in your mind? Why?
2. Can you recall or describe an unforgettable class or teacher you have ever had? What made it so special?
3. Do you know these words?

entomology

ardent

legacy

inestimable

exhortation

It was more than fifteen years ago that I entered the laboratory of Professor Agassiz¹, and told him I had enrolled my name in the Scientific School as a student of natural history. He asked me a few questions about my object in coming, my antecedents generally, the mode in which I afterwards proposed to use the knowledge I might acquire, and finally whether I wished to study any special branch. To the latter I replied that, while I wished to be well grounded in all departments of zoology, I purposed to devote myself specially to insects.

"When do you wish to begin?" he asked.

"Now," I replied.

This seemed to please him, and with an energetic "Very well!" he reached from a

shelf a huge jar of specimens in yellow alcohol. "Take this fish," he said, "and look at it; we call it a haemulon; by and by I will ask what you have seen."

With that he left me, but in a moment returned with explicit instructions as to the care of the object entrusted to me.

"No man is fit to be a naturalist," said he, "who does not know how to take care of specimens."

I was to keep the fish before me in a tin tray, and occasionally moisten the surface with alcohol from the jar, always taking care to replace the stopper tightly. Those were not the days of ground glass stoppers and elegantly shaped exhibition jars; all the old students will recall the huge neckless glass bottles with their leaky, wax-besmeared corks, half eaten by insects, and begrimed with cellar dust. Entomology was a cleaner science than ichthyology, but the example of the Professor, who had unhesitatingly plunged to the bottom of the jar to produce the fish, was infectious; and though this alcohol had a "very ancient and fishlike smell," I really dared not show any aversion within these sacred precincts, and treated the alcohol as though it were pure water. Still I was conscious of a passing feeling of disappointment, for gazing at a fish did not commend itself to an ardent entomologist. My friends at home too, were annoyed when they discovered that no amount of eau-de-Gologne² would drown the perfume which haunted me like a shadow.

In ten minutes I had seen all that could be seen in that fish, and started in search of the Professor—who had, however, left the Museum; and when I returned, after lingering over some of the odd animals stored in the upper apartment, my specimen was dry all over. I dashed the fluid over the fish as to resuscitate the beast from a fainting fit, and looked with anxiety for a turn of the normal sloppy appearance. This little excitement over, nothing was to be done but to return to a steadfast gaze at my mute companion. Half an hour passed—an hour—another hour; the fish began to look loathsome. I turned it over and around; looked it in the face—ghastly; from behind, beneath, above, sideways, at three-quarters' view—just as ghastly. I was in despair; at an early hour I concluded that lunch was necessary; so, with infinite relief, the fish was carefully replaced in the jar, and for an hour I was free.

On my return, I learned that Professor Agassiz had been at the Museum, but had gone, and would not return for several hours. My fellow-students were too busy to be disturbed by continued conversation. Slowly I drew forth that hideous fish, and with a feeling of desperation again looked at it. I might not use a magnifying-glass; instruments of all kinds were interdicted. My two hands, my two eyes, and the fish: it seemed a most

limited field. I pushed my finger down its throat to feel how sharp the teeth were. I began to count the scales in the different rows, until I was convinced that was nonsense. At last a happy thought struck me—I would draw the fish and now with surprise I began to discover new features in the creature. Just then the Professor returned.

“That is right,” said he, “a pencil is one of the best of eyes. I am glad to notice, too, that you keep your specimen wet, and your bottle corked.”

With these encouraging words, he added: “Well, what is it like?”

He listened attentively to my brief rehearsal of the structure of parts whose names were still unknown to me: the fringed gill-arches and movable operculum; the pores of the head, fleshy lips and lidless eyes; the lateral first impression emphasizes boredom discovers by drawing line, the spinous fins and forked tail; the compressed and arched body. When I finished, he waited as if expecting more, and then, with an air of disappointment:

“You have not looked very carefully; why,” he continued more earnestly, “you haven’t even seen one of the most conspicuous features of the animal, which is plainly before your eyes as the fish itself; look again, look again!” and he left me to my misery.

I was piqued; I was mortified. Still more of that wretched fish! But now I set myself to my task with a will, and discovered one new thing after another, until I saw how just the Professor’s criticism had been. The afternoon passed quickly; and when, towards its close, the Professor inquired:

“Do you see it yet?”

“No,” I replied, “I am certain I do not, but I see how little I saw before.”

“That is next best,” said he, earnestly, “but I won’t hear you now; put away your fish and go home; perhaps you will be ready with a better answer in the morning. I will examine you before you look at the fish.”

This was disconcerting. Not only must I think of my fish all night, studying, without the object before me, what this unknown but most visible feature might be; but also, without reviewing my discoveries, I must give an exact account of them the next day. I had a bad memory; so I walked home by Charles River³ in a distracted state, with my two perplexities.

The cordial greeting from the Professor the next morning was reassuring; here was a man who seemed to be quite as anxious as I that I should see for myself what he saw.

“Do you perhaps mean,” I asked, “that the fish has symmetrical sides with paired organs?”

His thoroughly pleased “Of course! Of course!” repaid the wakeful hours of the

previous night. After he had discoursed most happily and enthusiastically—as he always did—upon the importance of this point, I ventured to ask what I should do next.

“Oh, look at your fish!” he said, and left me again to my own devices. In a little more than an hour he returned, and heard my new catalogue. “That is good, that is good!” he repeated, “but that is not all; go on,” and so for three long days he placed that fish before my eyes, forbidding me to look at anything else, or to use any artificial aid. “Look, look, look,” was his repeated injunction.

This was the best entomological lesson I ever had—a lesson whose influence has extended to the details of every subsequent study; a legacy the Professor had left to me, as he has left it to so many others, of inestimable value which we could not buy, with which we cannot part.

A year afterward, some of us were amusing ourselves with chalking outlandish beasts on the Museum blackboard. We drew prancing starfishes; frogs in mortal combat; hydra-headed worms; stately crawfishes, standing on their tails, bearing aloft umbrellas; and grotesque fishes with gaping mouths and staring eyes. The Professor came in shortly after, and was as amused as any at our experiments. He looked at the fishes.

“Haemulons, every one of them,” he said, “Mr.—drew them.”

True; and to this day, if I attempt a fish, I can draw nothing but haemulons.

The fourth day, a second fish of the same group was placed beside the first, and I was bidden to point out the resemblances and differences between the two; another and another followed, until the entire family lay before me, and a whole legion of jars covered the table and surrounding shelves; the odor had become a pleasant perfume; and even now, the sight of an old, six-inch worm-eaten cork brings fragrant memories.

The whole group of haemulons was thus brought in review; and, whether engaged upon the dissection of the internal organs, the preparation and examination of the bony framework, or the description of the various parts, Agassiz’s training in the method of observing facts and their orderly arrangement was ever accompanied by the urgent exhortation not to be content with them.

“Facts are stupid things,” he would say, “until brought into connection with some general law.”

At the end of eight months, it was almost with reluctance that I left these friends and turned to insects but what I had gained by this outside experience has been of greater value than years of later investigation in my favorite groups.

Notes

1. Jean Louis Rodolphe Agassiz (1807-1873) was one of the great scientists of his day, and one of the “founding fathers” of the modern American scientific tradition.
2. eau-de-Gologne: a kind of perfume.
3. Charles River is a small, relatively short river in Massachusetts, USA, that separates Boston from Cambridge and Charlestown.



New Words

antecedent /ˌæntɪ'si:dənt/ <i>n.</i> [C]	[<i>fml.</i>] 1) sth. that happened or existed before sth. else and is similar to it in some way 前事, 先例 2) [<i>pl.</i>] ancestors 祖先, 祖宗
moisten /ˈmoɪsən/ <i>vt.</i>	to make sth. slightly wet 把……弄湿
ground glass	glass whose surface is rough so you cannot see through it 毛玻璃, 磨砂玻璃
leaky /ˈli:ki/ <i>adj.</i>	a leaky object or container has a hole or crack in it so that liquid or gas comes out of it 漏的, 有漏洞的, 有裂缝的
besmear /bɪ'smiə/ <i>vt.</i>	to spread mud, dirt, or a greasy or sticky substance on sb. or sth. 涂, 弄脏
begrimed /bɪ'graimd/ <i>adj.</i>	covered with thick dirt 灰尘很厚的, 弄脏的
entomology /ˌentə'mɒlədʒi/ <i>n.</i> [U]	the scientific study of insects 昆虫学
ichthyology /ɪkθɪ'ɒlədʒi/ <i>n.</i> [U]	the field of zoology devoted to the study of fishes; the name derives from the Greek ichthys, for fish 鱼类学
plunge /plʌndʒ/ <i>vi. & vt.</i>	1) <i>vi.</i> to fall quickly from a high position 迅速落下, 跌落 2) <i>vt.</i> to quickly push into sth. 推进, 投入, 跳进
infectious /ɪn'fekʃəs/ <i>adj.</i>	1) describes a disease that is capable of being passed from one person to another (疾病) 传染性的 2) capable of affecting the emotions and attitudes of others 有感染力的
precinct /ˈpri:sɪŋkt/ <i>n.</i>	[<i>pl.</i>] the area surrounding a building or institution such as a cathedral or college (大学或教堂周围的) 周

	边区域
ardent /ɑːdnt/ <i>adj.</i>	feeling or showing a particular emotion very strongly, especially in support of sb. or sth. 热切的, 热心的, 热情的
fluid /ˈfluːɪd/ <i>n.</i> [C/U]	[<i>fml.</i>] a liquid 液, 液体
resuscitate /rɪˈsʌsɪteɪt/ <i>vt.</i>	1) to make an unconscious person start to breathe again 使苏醒) 2) to make sth. effective or successful again 复兴, 振兴
fit /fɪt/ <i>n.</i> [C]	1) a strong sudden physical reaction you cannot control, for example coughing or laughing (如咳嗽、大笑等的) 发作, 突发 2) [<i>infml.</i>] an occasion when someone becomes unconscious for a short time and the body shakes 昏厥, 痉挛
loathsome /ləʊðsəm/ <i>adj.</i>	very bad or unpleasant 非常糟糕的, 极令人讨厌的
ghastly /ˈgɑːstli/ <i>adj.</i>	1) shocking in a way that frightens or upsets you 可怕的, 恐怖的 2) very bad or unpleasant 糟糕的, 令人不愉快的
interdict /ɪntəˈdɪkt/	1) <i>n.</i> [C] an order that officially tells sb. not to do sth. 强制令, 禁令 2) <i>vt.</i> to prohibit sth. or forbid 禁止
scale /skeɪl/ <i>n.</i>	1) [<i>sing.</i>] the size of something, especially when it is big (尤指大的事物的) 大小, 规模 2) [C][<i>pl.</i>] one of the small hard flat pieces of skin on the body of a fish, snake, or similar animal (鱼类、蛇类动物的) 鳞片, 甲鳞
fringe /frɪndʒ/ <i>n.</i>	1) a row of fibres or thin pieces of cloth that hang down from a piece of cloth or clothing (衣物等的) 穗, 流苏, 缘饰 2) the outer edge of sth. 边缘, 边界
gill /gɪl/ <i>n.</i> [C]	[<i>usu. pl.</i>] one of the organs behind the head of a fish that allows it to breathe 腮
operculum /əʊˈpɜːkjʊləm/ <i>n.</i> [C]	the flexible bony flap covering the gills of bony fishes [鱼] 腮盖
lidless /ˈlɪdlɪs/ <i>adj.</i>	without lid 无眼睑的, 无盖的
spinous /ˈspɪnəs/ <i>adj.</i>	with, covered with, or resembling spines 多刺的, 刺状的
fin /fɪn/ <i>n.</i> [C]	a thin flat part of a fish's body that sticks out (鱼的) 鳍

conspicuous /kən'spɪkjʊəs/ <i>adj.</i>	very noticeable or easy to see, especially because of being unusual or different 显著的, 显眼的, 明显的
piqued /pi:kt/ <i>adj.</i>	slightly annoyed or offended 被触怒的, 被惹恼的
mortified /'mɔ:tɪfaɪd/ <i>adj.</i>	deeply shamed and humiliated 羞愧的, 窘迫的
wretched /'retʃɪd/ <i>adj.</i>	1) [<i>infml.</i>] used for emphasizing how much sb. or sth. annoys you 讨厌的, 可恨的, 该死的. 2) [<i>fml.</i>] very unpleasant or in very bad condition 极不愉快的, 环境恶劣的
disconcerting /dɪskən'sɜ:tɪŋ/ <i>adj.</i>	making you feel worried, confused, or surprised 令人不安的, 令人困惑的, 令人吃惊的
distracted /dɪ'stræktɪd/ <i>adj.</i>	not able to concentrate on something 注意力分散的, 思想不集中的
perplexity /pə'pleksɪti/ <i>n.</i> [C/U]	confusion; sth. that makes a subject or situation difficult to understand 令人费解的事物, 复杂难懂的事物
symmetrical /sɪ'metrɪkl/ <i>adj.</i>	a symmetrical shape or object has two halves that are exactly the same 对称的
injunction /ɪn'dʒʌŋkʃn/ <i>n.</i> [C]	an order from a court that prevents sb. from doing sth. (法院发出的) 禁令
inestimable /ɪn'estɪməbl/ <i>adj.</i>	[<i>fml.</i>] too much to calculate 难以估量的, 无法计算的
outlandish /aʊt'lændɪʃ/ <i>adj.</i>	extremely strange and unusual 稀奇古怪的, 奇特的
prance /pra:ns/ <i>vi.</i>	to walk or move in a lively confident way that may seem silly or annoying to other people 昂首阔步, 趾高气扬地走
starfish /'stɑ:ɪfɪʃ/ <i>n.</i> [C]	a small flat sea animal with five or more arms in the shape of a star 海星
hydra-headed /'haɪdrə'hedɪd/ <i>adj.</i>	with many heads 多头的 (hydra, a creature in Greek mythology that looked like a snake with many heads hydra, 指希腊神话中的多头蛇)
stately /'stertli/ <i>adj.</i>	1) a stately movement is slow and steady 庄重的 2) a stately person has an impressive appearance and moves in a slow steady manner 稳重的, 威严的
crawfish /'krɔ:ɪfɪʃ/ <i>n.</i> [C/U]	a creature like a small lobster that lives in rivers and lakes and can be eaten 小龙虾
aloft /ə'lɒft/ <i>adv.</i>	high up in the air 在高空, 在高空

legion /'li:dʒ(ə)n/ <i>n.</i> [C]	1) a large group of soldiers who are part of an army, especially a Roman army in ancient times (尤指古罗马) 军团 2) a large group or number of 众多, 大批
odor /'əʊdə/ <i>n.</i> [C]	[<i>Am spelling of odour</i>] 1) a smell, especially one that is unpleasant 气味, (尤指) 臭味 2) a particular atmosphere, influence, or quality 气氛, 影响, 特性
dissection /dr'sekʃn/ <i>n.</i> [C/U]	the cutting of the body of a dead person or animal into parts in order to examine them 解剖, 切开
exhortation /egzɔ:'teɪʃn/ <i>n.</i> [C]	1) sth. said or written in order to urge sb. strongly to do sth. 讲道词, 训词 2) giving of advice 劝告

Phrases and Expressions

(to be) well grounded in	to be well trained in the basic parts of a subject 在某一科目基本知识、基本技能方面具有良好训练
to commend itself (to sb.)	if sth. commends itself to you, you think it is good, useful, or suitable (使某人) 觉得好, 合适
to discourse on/upon	to talk for a long time about a particular subject (长时间地) 谈论 (某个主题)
to part with (sth.)	to give sth. to sb. although you would prefer to keep it 舍弃, 忍痛割爱, 割舍
to amuse oneself (with)	to get pleasure by playing with sb. or sth. 从……得到乐趣, 做……以取乐
(to be) engaged upon/ in	[<i>fml.</i>] doing sth. 做, 从事, 进行

Understanding the Text

I. Questions for Critical Thinking:

1. What was Professor Agassiz's first explicit instruction? What did he say?
2. Why does the author say that "the example of the Professor, who had unhesitatingly plunged to the bottom of the jar to produce the fish, was infectious"?
3. Why was the author forbidden to use a magnifying-glass and any other artificial aid but only his two hands and eyes?