


College English



 Fast
Reading
Coursebook



大学英语 快速阅读教程



总主编：秦 旭 总主审：俞洪亮

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外语教学与研究出版社

FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS

College English Fast



Reading Coursebook



大学英语

快速阅读教程

江苏工业学院图书馆

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有效地提高学生的阅读速度以及培养学生的阅读能力一直是大学英语教学中的一个非常重要的环节。2004年,教育部启动了全国大学英语教学改革工作,明确提出了培养学生英语综合应用能力的教学目标。《大学英语快速阅读教程》即是根据大学英语教学改革的精神并依照教育部2007年9月颁布的《大学英语课程教学要求》中关于阅读能力培养的“一般要求”和“较高要求”的目标而编写的一套快速阅读教材。

英语综合应用能力是一个整体概念,是听、说、读、写等几种能力的有机结合。大学英语在教学定位时强调突出听说能力的训练,但绝不是要忽视或者削弱读写能力的培养。英语阅读能力是在大量阅读实践中培养的,对阅读的要求,首先是理解,其次是速度。培养英语阅读能力三个至关重要的因素包括阅读材料的选取、阅读策略的培养以及阅读速度的提高。在扩大阅读范围、提高阅读技能的同时,要充分挖掘快速阅读的潜力,这样的阅读活动,不但可以激发阅读的兴趣和动机,满足英语学习的成就感,而且还可以培养发现问题、解决问题的能力,也可以提高英语交际能力和自主学习的能力。

《大学英语快速阅读教程》充分研究了国内外英语快速阅读教材的编写原则和特点,吸纳了同类教材的长处和优点。教材在选材理念、内容体系、练习设计等方面主要体现如下几个特点:

一是在材料的选择上,既注意题材的人文性和科学性,又考虑选材的趣味性和实用性;既重视语言的可读性,又强调选材对学生跨文化交际意识的积累和培养。阅读材料的体裁主要是议论文、记叙文、说明文、科普作品等。每个单元涉及同一个话题,包括外语学习、校园生活、社会生活、娱乐时尚、文化、历史、教育、经济、传媒、计算机网络、外国地理、西方风情、体育、自然、灾害、环保、科技、旅游、艺术、留学、名人等内容,体现了“语言是文化的载体”这一重要理念。

二是在内容体系的安排上,与新的《大学英语课程教学要求》中关于阅读能力的“一般要求”和“较高要求”的目标全面接轨,满足分层次教学的需要。全套教材共128篇文章,其中每册8单元,每单元4篇;每单元含Section A和Section B两部分,每部分含Passage 1和Passage 2。全部文章均采用以词频为基础设计的词汇统计软件程序——RANGE进行了自动评估,分析比较了不同文本的词汇量大小、措辞的异同和词汇的复现率等,然后按照语篇的长度和难度进行了分类和分级。1至4册语言难度逐步提高,其中每册各单元Section B中的两篇文章的长度和难度均大于Section A中的两篇文章。各册每单元1至4篇文章的长度分别控制在350—450词、450—550词、550—650词和650—800词左右。对部分词汇作了简化处理,即用更常见的单词替换了原来难度较大的单词;对影响阅读理解的超出课程要求的词汇或短语在首次出现时在文中进行了汉语注释;对不影响阅读

理解的超出课程要求的词汇不作注释,鼓励学生根据上下文对词义进行猜测。对文章中出现的个别专有名词、词组或者缩略语在文后进行了注释。每个单元有一段英文导读,阐释本单元的主题,引导学生对阅读材料进行整体思考和把握。

三是在练习的设计上,既注重打好语言基础,又强化阅读理解能力的综合训练,特别是多样化的题型充分体现了快速阅读的策略和特点。练习的设计围绕略读(skimming)、寻读(scanning)和判断等策略,训练学生进行猜词悟义、文章主旨判断、特定信息寻找、行文顺序安排、文章大意概括、小标题或者主题句与内容对应、事实或者观点辨析等快速阅读能力的培养。

每篇文章后标出了具体的单词数,目的是让学生按照《大学英语课程教学要求》中关于阅读能力培养的“一般要求”和“较高要求”的目标进行训练。阅读理解能力的“一般要求”是:“能基本读懂一般性题材的英文文章,阅读速度达到每分钟70词。在快速阅读篇幅较长、难度略低的材料时,阅读速度达到每分钟100词。能就阅读材料进行略读和寻读。能借助词典阅读本专业的英语教材和题材熟悉的英文报刊文章,掌握中心大意,理解主要事实和有关细节。能读懂工作、生活中常见的应用文体的材料。能在阅读中使用有效的阅读方法。”阅读理解能力的“较高要求”是:“能基本读懂英语国家大众性报刊杂志上一般性题材的文章,阅读速度为每分钟70—90词。在快速阅读篇幅较长、难度适中的材料时,阅读速度达到每分钟120词。能阅读所学专业的综述性文献,并能正确理解中心大意,抓住主要事实和有关细节。”因此,在使用本教材时,可以将100词/分钟设定为“一般要求”的目标阅读时间,将120词/分钟设定为“较高要求”的目标阅读时间。按照每篇的单词数和自己的实际阅读时间计算出自己的阅读速度,并且将自己的实际阅读时间和目标阅读时间进行对照,寻找差距,循序渐进,逐步提高阅读速度。

本套教材是集体智慧的结晶。全套教材的文章选题、内容安排以及练习题型设计由秦旭总策划并担任总主编,秦旭、王骏编写了各个单元的英文导读,王毅负责文本词汇的评估和分级。全套教材由秦旭、王骏负责初审,俞洪亮担任总审。秦旭、王维倩、邓笛、朱建新分别担任第一、二、三、四册主编。

本套教材是江苏省高等教育教改立项研究重点课题“地方综合性高校学生英语综合应用能力培养模式与途径”(苏教高[2007] 18号)的成果之一。外语教学与研究出版社的编辑们在整套教材的编写、策划、版式设计等方面做了大量工作,在此,编者表示感谢。

本套教材是我们在大学英语教学内容和课程体系改革方面所作的一次努力,其中定会有存在不当和疏漏之处,敬请使用者批评指正。

编者

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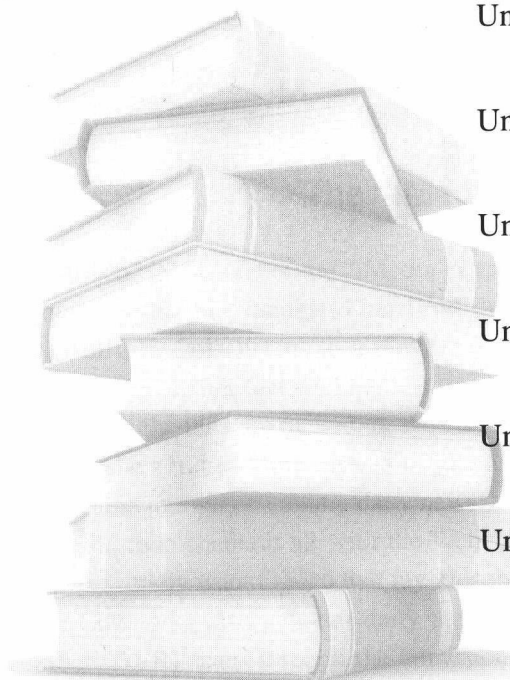
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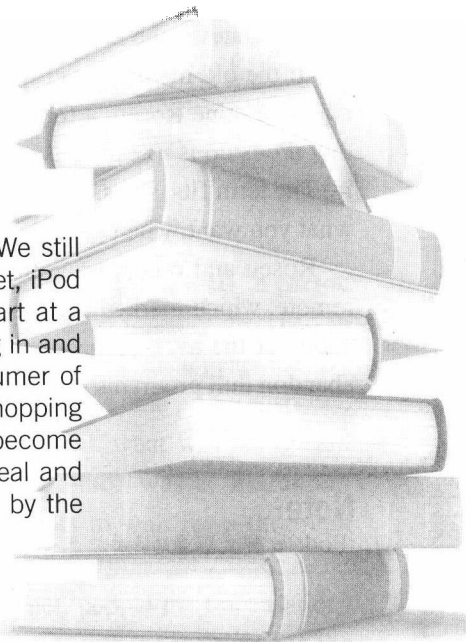
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Unit One

Lead-in

Today we are getting more and more attached to the media. We still read newspapers or watch TV. But more significantly, the Internet, iPod and, most fashionably, 3G service have come to grip our heart at a dazzling pace one after another. The media is virtually streaming in and out of every pore of our life. We are no longer a passive consumer of the media but grow to be an active participant. Writing blogs, shopping online and doing nearly everything in the virtual reality have become a fad and even held ground in our life. The line between the real and virtual, actually, is blurring. We are firmly in the world created by the media.



Section A

Passage One

The “iMedia People”

Terry Wolfisch Cole is one of the “iMedia People”. At the supermarket, she wanders the aisles in a self-contained bubble, thanks to her **iPod** digital music player. Through those little white earphones, Wolfisch Cole listens to a playlist mixed by herself. Terry knows precisely which pleasant songs can keep her feet walking leisurely ahead during the dull experience of shopping.

At home, when the kids are tucked in, Wolfisch Cole often escapes to another solo media pod, but in this one, she’s transmitting instead of just receiving. On her computer web log, or “blog”, she types an online journal containing daily news of her life (recipes, family updates, or “whatever floats my boat”), then shares it all with the Web. She has attracted a faithful audience who, she says, “Seem to actually want to read that my kids threw up on the floor today.”

Wolfisch Cole, who also gets her daily news customized off the Internet and whose digital video recorder (DVR) scans through the television wasteland to find and record shows that suit her tastes, is part of a new breed of people who are filtering, shaping and even creating media for themselves. They are increasingly turning their backs on the established system of mass media that has provided news and entertainment for the past half-century. They’ve joined in the exploding “iMedia” revolution, putting the power of media in the hands of ordinary people.

The tools of the movement consist of a set of new technologies that include iPods, blogs, podcasts, DVRs, customized online newspapers, and satellite radio. All are being embraced by a public increasingly hungry for media control.

Devotees of iMedia are countless iMedia enthusiasts, who blogs at night, reads a Web-customized news page in the morning, travels with his fully loaded iPod and comes home to

watch whatever the DVR has chosen for him.

If the old media model was broadcasting, this new phenomenon might be called ego-casting, says Christine Rosen, a fellow with the Ethics and Public Policy Center, a research institute. All that iPods do is just to satisfy themselves and get themselves involved in what they are interested in. The term fits, she says, because the trend is all about me-me-media—"the idea is to get exactly what you want, when and where you want it."

Rosen and others trace the beginnings of the iMedia revolution to the invention of the TV remote, which marked the first subtle shift of media control away from broadcasters and into the hands of the average people. It enabled viewers to vote with their thumbs—making it easier to abandon dull programs and avoid commercials.

(446 words)

Note:

iPod: 一种大容量MP3播放器



Exercises

Read the following statements, mark Y (for YES) if the statement agrees with the information given in the passage; N (for NO) if the statement contradicts the information given in the passage; NG (for NOT GIVEN) if the information is not given in the passage.

- _____ 1. More and more people seem to be devoted to being involved in iMedia to kill the time.
- _____ 2. On her computer web log, or "blog", Wolfisch Cole tends to write whatever she likes and shares it with others.
- _____ 3. Building one's own media doesn't need advanced tools.
- _____ 4. Only young people are devoted to iMedia.
- _____ 5. The exploding iMedia revolution makes ordinary people able to have the media in their control.
- _____ 6. Terry Wolfisch Cole likes to bring her iPod digital music player with her while shopping because she finds shopping boring.
- _____ 7. The beginning of the iMedia revolution is closely related to the popularity of the Internet.

► *Correct inferences are reasonable guesses. They are based on information in the passage. Otherwise, they are incorrect, or faulty inferences. Label the statements C for correct inference and F for faulty inference.*

- _____ 8. Controlling media input was possible because there are more cable TV channels and the Internet has come into being.
- _____ 9. When the kids are taken away, Wolfisch Cole often escapes to another solo media pod.
- _____ 10. Wolfisch Cole is part of a new breed of people who hate traditional media.

Passage Two

Media's Influence on Jury Trials

After his fourth wife got lost, former police officer Drew Peterson was considered “a person of interest”. When a doctor determined that Peterson’s third wife had been forcibly drowned in her bathtub, Illinois authorities reclassified him as “clearly a suspect” in the disappearance. By the time CNN host Nancy Grace finished her program, Peterson had become “the prime suspect”.

A relatively fine point, to be sure, and certainly mild compared with what was being said on the Internet. On the website <http://www.rotteneighbor.com>, Peterson was a “murderer” and a “sick, sick animal”. No charges had been filed. But who wants to wait for a thorough investigation, much less a trial, anymore?

In the newspaper, on television and radio, and now on the Internet, people treat accusations as truth and make sweeping declarations of guilt—shattering lives without waiting for the legal system. The “presumption-of-guilt culture”, Washington attorney Lanny J. Davis calls it. “Accusations and headlines have become symbols for facts and presumptions of guilt,” he says, “to the point where reputations can be ruined beyond repair.”

The infamous Duke “rape” case is a prime example. After an African-American girl claimed she’d been gang-raped at a football-team party in March 2006, the press looked down upon the well-to-do white accused. The media took weeks to find the huge holes in prosecutor Michael Nifong’s case. Factual mistakes repeated in the press contaminated the commentary.

One factor underlying the current rush to judgment is the craze for cable TV shows that treat true crime as a subject for opinionated argument. MSNBC recently push on a program hosted by legal affairs expert Dan Abrams. The name of the new show: Verdict. After all, who really needs a courtroom? The most notorious offender may be Nancy Grace, who, according to her own CNN colleague Larry King, “Represents a kind of thinking—and it might be true in 60% of America—that if you’re accused, you did it.”

Sometimes a person need not even be accused. Looking last year at a photograph of Paris Hilton with what appeared to be a hand-rolled cigarette, Grace confidently pronounced it marijuana (大麻).

Or take Grace’s approach to the 2002 disappearance of teenager Elizabeth Smart. When a clerk was arrested on an unrelated parole violation, Grace insisted that the man, who turned out to have no connection to the crime, was guilty.

False accusations don’t just influence juries. They ruin lives. Ask Francis Evelyn, a Brooklyn elementary school door-keeper accused last year of raping an eight-year-old student. Cameras filmed Evelyn’s arrest. With the girl’s credibility in doubt and no evidence, police dropped the charges, but not before Evelyn’s life had been trashed. “Just kill me,” the weeping 58-year-old said after a judge cleared him.

Journalist Stuart Taylor, Jr., an early skeptic during the case, points out that Evelyn’s fate wasn’t entirely the media’s fault. Too often, law enforcement uses the press as a prosecutorial

tool. Good reporters are taught to be skeptical. The problem with judge-and-jury commentators is that they aren't trained as journalists at all. The one-two punch of overzealous prosecutors and slack journalists ruined the life of Richard Jewell, the man falsely accused of the 1996 Atlanta Olympics bombing. Jewell, who died last year, should have been remembered as a hero. Instead his death was a reminder of a culture gone horribly wrong.

(565 words)



Read the summary of the passage below. For each gap in the summary, write ONE or TWO words in the space provided. These words must be taken from the passage.

Peterson had become a prime _____ 1 _____ under the influence of the media. It is an example of how the media influences people's idea. People treat _____ 2 _____ as truth and make sweeping declarations of guilt—shattering lives without waiting for the _____ 3 _____. One factor which leads to the _____ 4 _____ to judgment is that people are crazy about cable TV shows that treat true crime as a subject for _____ 5 _____ argument. False accusations don't just influence juries. They _____ 6 _____ lives and even result in deaths of people, which was a _____ 7 _____ of a culture gone horribly wrong.

► *Facts are statements that tell what really happened or is really the case. A fact is based on direct evidence and can be proved. Opinions are statements of belief, judgment, or feeling. Opinions show what someone thinks about a subject. Label the following statements F for fact and O for opinion.*

- _____ 8. When a doctor determined that Peterson's third wife had been forcibly drowned in her bathtub, Illinois authorities reclassified him as "clearly a suspect" in the disappearance.
- _____ 9. A relatively fine point, to be sure, and certainly mild compared with what was being said on the Internet.
- _____ 10. One factor underlying the current rush to judgment is the craze for cable TV shows that treat true crime as a subject for opinionated argument.



Section B

Passage One

Meet the Press

Understanding the Media

In the past several years, real estate has moved center stage into the media spotlight. National and local newspapers and evening news programs regularly feature articles and segments on the housing bubble and real estate's impact on the economy. Media training is a professional skill that can benefit those who wish to position themselves in the marketplace. Media training helps you determine what your story is, how to position it, and how to most effectively spread it. If you are seeking media coverage, first determine whether your story is newsworthy. You must think like the editors or executive news producers who ultimately decide what to print or air on television and radio.

Knowing the Reporters

After understanding what is newsworthy, understanding reporters who cover real estate is the single best investment you can make in media relations. The media is a professional discipline just like commercial real estate, with budgets, time frames, clients, and limited resources to seek out expert sources. Reporters value sources they can rely on and continuously consult. Three behaviors demonstrate to reporters that you understand their needs and help ensure they will take your call when you have an important story to tell. Firstly, be accessible. Be available and flexible to their media needs. Secondly, be reliable. Honesty is valued. Do not rely on speculation or rumor. Finally, be quotable. Plan to give concise messages that offer valuable content to the audience.

Pitching to the Media

Reporters and editors receive hundreds of story ideas every week from public relations firms, companies with products to sell, and others seeking media attention. Most are deleted or thrown away because the authors don't understand how to grab an editor's attention. Content is the key to media coverage. Story pitches must contain fresh content that is newsworthy to a particular audience. But that definition varies depending on the media outlet. For example, a release detailing your company's 15 million dollars lease transaction is probably newsworthy to the local real estate association's newsletter, although a local newspaper may not report on such deals. However, if your quarterly analysis of area lease deals reveals a concentration of medical technology companies moving into the area, that might be newsworthy to a local paper that reports on economic development trends.

Ways to Draw Attention to the Story

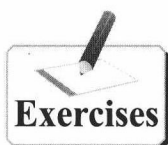
Once you determine the relevant market for your news, there are several ways to draw attention to the story. One is the news release. Another is a media alert, which calls attention to your story in a simple, one-page format. It features a headline, which should serve as the

attention getter or hook. In an e-mail this is the subject line. Under the headline should be the WHO, WHAT, WHERE, WHEN, WHY, and HOW. The most important of these is WHY, which convinces the media of the reason its audience wants to read, hear, and listen to your story. Remember, the idea is to sell your story. The promotion will follow if your pitch is successful. For example, a 30-minute media conference on the outlook for a specialty market that coming year or the dedication of a new commercial building are stories where a concise media alert works better than a pitch letter.

During the Interview

If your pitch is a success, a reporter may call to conduct an interview. Take the call and offer to set up a time for the interview. Don't rush to answer the questions without preparation. At the time of the interview, be yourself as much as possible. Trying to adapt some other persona could damage your credibility. In addition, think before you speak. Clear your mind of who might be watching or what is going on around you. Listening is an active willingness to tune into what is being said. Don't try to answer before listening to the entire question. Always stay in control. Don't ever let an interviewer put words in your mouth, interrupt, or say a negative statement without allowing you to give a response.

(668 words)



There are five paragraphs with a heading in the passage. The headings are given below marked A)-E). Read them quickly and choose a suitable statement from the following statements numbered 1-7 to match each heading. Write your answers A)-E) in the numbered spaces. One has been done for you as an example. There are more statements than headings, so you will not use all the statements.

List of headings

- A) Understanding the Media
- B) Knowing the Reporters
- C) Pitching to the Media
- D) Ways to Draw Attention to the Story
- E) During the Interview

- D 1. Sell your story in the efficient way.
- 2. Story pitches must contain as much content as possible to reach a particular audience.
- 3. Be confident while being interviewed and always stay in control.
- 4. Media training is a professional skill from which you can benefit if you want to be a successful buyer.
- 5. Content is the key to media coverage.

- _____ 6. You must think like the editors or executive news producers.
- _____ 7. Try to demonstrate to reporters that you understand their needs and ensure they will take your call.

► *Go over the passage quickly and complete the following sentences with the information given in the passage.*

8. There are several ways to draw attention to the story when you determine the _____ market for your news.
9. It will hurt your result if you answer the questions without _____ during the interview.
10. Avoiding the interviewer saying a _____ statement without allowing you to give a response is important if you want to be in control.

Passage Two

The Best Criticism

After my sophomore year in college, I worked for the summer as a reporter at my hometown newspaper. I saw it a step toward becoming a “literary” person. I was cloudy about what literary meant, but was sure it involved being a “sophisticate”. I was as vague about the meaning of sophisticate as I was about literary, except that I was sure it had a lot to do with being like our newspaper’s editor.

He was a genuine literary person, a poet with longish hair, a dark mustache and a pair of sharp blue eyes. His verse appeared in esteemed magazines, and he always had wry, witty comments to make. I wished that I, too, might develop a sharp, superior eye for others’ foibles and failings.

That summer’s big event was the arrival of an acting troupe, whose young members enthusiastically began transforming a sagging store nearby into a theater. The manager visited our newspaper and explained that the actors were learning four different plays, which they would present alternately. “It’s a lot for these kids to get ready,” he said worriedly. As a blossoming literary person, I yearned to try more colorful material while writing the story about it. I wanted to write something that would win my editor’s applause.

A regular reporter would be reviewing the play. I decided to attend the opening night even so, and write a review just for the editor to see. Possibly, if my article had sufficient verve and bite, he would run it. But his simple approval would be award enough.

On opening night, the theater was almost full. The people sitting next to me commented

on how plucky it was for the troupe to learn four plays and build the theater at the same time. I waved to our newspaper's official critic. She was a tall, kindly widow who I was sure would write a cheery review.

Most of the actors were only a bit older than my own 19 years. I sensed that the pretty, dark-haired female lead had the jitters (紧张不安) about tonight's performance. It was painful for me as she made mistakes in her first line. I thought the editor would find it amusing, however, so I made a note.

I also jotted down when the male lead entered the stage from the wrong place. He deftly spoke out a few lines that eased the other actors out of their confusion. But I made no note of that, as it would not lend itself to sharp prose.

On my way out after the play was over and the standing ovation had died away, I met the regular reviewer. "Isn't it wonderful, a theater like this, right here?" she said. "And the actors are so enthusiastic."

I worked late that night, polishing my article. The next day, the regular critic's review came out. As I had expected, it was enthusiastic, and she found something to praise in each actor's performance. Finally, I handed in what I'd written. From my desk, I watched the editor glancing over my manuscript. He grinned, leaned back in his chair, put his feet up on the desk and gave it his undivided attention. He laughed out loud and then laughed again heartily. I felt flushed with excitement, almost giddy.

"This is funny—it has a sharp edge," the editor told me. "I'm going to run this review, too."

When it appeared the next afternoon, I read it through five times and felt myself filling with success. I saw a brilliant career ahead of me as a critic, my favor courted, my printed words avidly read.

In that excited state I met the theater manager. "Well," I said, full of self-congratulation, "how did you like my review?"

I'm not sure what I expected him to say. I was young, unsure of myself, and just now drunk on praise. Surely, he also would be amused by my carefully crafted phrases. The theater manager's words, simple as they were, hit me like a hammer. He said, "You hurt a lot of people." He spoke softly, "You write well. But you know, all work is difficult, and life is too." He said, "Instead of using whatever gifts we have to tear down, just so we'll look clever or sophisticated. Shouldn't we be trying to help one another be excellent?"

That was nearly 25 years ago, but I still see that theater manager whenever I have the urge to criticize somebody else's efforts, whether it is work in an office or the decoration of a house. And I think of the review by the newspaper's regular reporter, which gently suggested where the actors might improve, while focusing on what they did well and urging them on to excellence. Perhaps that kindly widow was the true sophisticate.

Not long ago, a man stopped me on the street. "I read your writings from time to time, and

I enjoy your positive outlook; you never seem to knock anyone," he said. Smiling, he added, "I bet that's the best criticism you've ever received." I thought again of the theater manager. To the man who had just complimented me, I said, "You don't know how much I appreciate that. But no, actually it's the second best."

(873 words)



There are three definitions given for the underlined word in each of the following sentences. One definition is closest to its meaning. One definition has the opposite or nearly opposite meaning. The remaining definition has a completely different meaning. Label the definitions C for closest, O for opposite, and D for different.

1. I wished that I, too, might develop a sharp, superior eye for others' foibles and failings.
 _____ A) mightiness _____ B) weakness _____ C) success
2. He was a genuine literary person, a poet with longish hair, a dark mustache and a pair of sharp blue eyes.
 _____ A) real _____ B) professional _____ C) untruthful
3. As a blossoming literary person, I yearned to try more colorful material while writing the story about it.
 _____ A) hated _____ B) planned _____ C) wished
4. Possibly, if my article had sufficient verve and bite, he would run it.
 _____ A) passion _____ B) firmness _____ C) feebleness
5. The people sitting next to me commented on how plucky it was for the troupe to learn four plays and build the theater at the same time.
 _____ A) coward _____ B) brave _____ C) lucky

► *One of the statements below expresses the main idea of the passage. One statement is too general, or too broad. The remaining one explains only part of the passage; it is too narrow. Label the statements M for main idea, G for too general, and N for too narrow.*

- _____ 6. A good review can encourage the acting troupe to work better.
- _____ 7. The best review should encourage people to improve to the best.
- _____ 8. The text talks of how to write a report.

Unit Two

Lead-in

While art is an ancient theme, how to create, preserve and pass down an artistic work is one kept refreshed on the daily basis. Thanks to the Internet, two songwriters today can collaborate easily though they are an ocean apart. Art preservation, also, rely more and more on new technologies. Digital camera, for example, can do a super job in protecting a painting from the wear and tear of time. In the matter of reviving and spreading art, auction no doubt plays the most important role. Today, with the arrival of all Internet-backed technologies, auction is also going online.



Section A

Passage One

A Portrait by Leonardo?

A 19th-century German School portrait that was sold for 21,850 dollars at a Christie's auction in 1998 has been attributed to Leonardo da Vinci by some art and scientific experts now. But the attribution has not gone unchallenged and it did not cause a furor when it went on sale at Christie's in New York.

If it is in fact a Leonardo, skeptics say, it went unrecognized by experts at the auction house, as well as the specialized dealers who attended the sale, including the one who bought it.

Still, there are those who believe the work is a genuine Leonardo. "This profile is almost too beautiful to be true," said Alessandro Vezzosi, director of the Museo Ideale Leonardo da Vinci. He said "The way it is painted speaks clearly that it is a Leonardo".

Other experts point out that identifying a painting remains an imperfect science. And building consensus around an attribution can be a long and challenging process.

The story of how a Swiss collector bought a pretty portrait in January 2007 and ended up with a work that might be by a Renaissance master is a "rags-to-riches story, except that the owner is not exactly in rags," said Peter Silverman, a Canadian collector who is a friend of the owner.

Eighteen months ago, Mr. Silverman said, the Swiss collector showed the portrait to him, and the two collectors took the portrait to Lumiere Technology, a Paris-based company specializing in digital technology that had already digitized two works by Leonardo: the *Mona Lisa* at the Louvre and *Lady With an Ermine* at the Czartoryski Museum in Krakow, Poland.