

Advanced English

BOOK I

张汉熙 主编

商 务 印 书 馆

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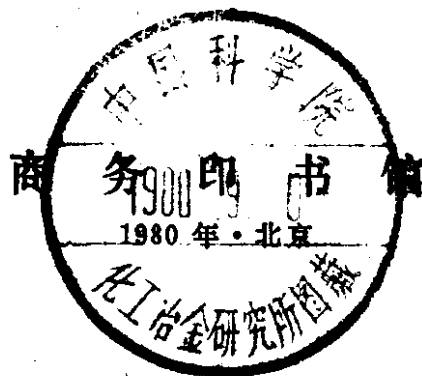
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高级英语

第一册

张汉熙主编

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前 言

本书为北京外国语学院英语系编写的 *English, Books 1—4* (《英语》1至4册) 的续编, 适用于已掌握英语基础知识的进入高年级的学生。

课文全部选自原文, 有些经过压缩或节选。绝大部分课文在本校教学中使用过一次或多次。课文的内容及题材力求多样化, 以便学生接触不同的文体, 吸收较广泛的知识。

课文与练习的设计安排如下: 每课课文后附有注释, 包括作家介绍、历史背景、有关典故及一般学生使用的词典中难以查到的语言现象。“查词典”一项旨在引导学生通过独立工作, 加深对课文的理解。练习项目包括: 1) 内容理解部分: 问题、释义、课文片断翻译。2) 词汇练习部分: 构词、同义词及其他能够使学生更好地掌握词义及使用的练习, 此外有填空、造句、翻译等不同形式。3) 修辞部分: 引导学生学习和欣赏课文的写作技巧。4) 口笔头复用部分: 学完一课后, 学生应从口、笔两方面对所学内容灵活运用。练习根据课文中出现的语言现象设计, 不按构词法、修辞法本身体系的顺序编排。

课文长短不等, 有些课文较长, 可用二至三周。课文与练习都留有一定的余地, 以便教师根据学生的具体情况选择使用。

编者水平有限, 加之时间紧迫, 书中一定存在不少缺点错误, 欢迎使用者提出批评与建议。

编 者

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1

Ludwig van Beethoven

Ludwig van Beethoven (1770-1872) was one of the first professional composers who wrote music, not because it had been commissioned by an employer, but for its own sake, without caring whether it earned money or not. He was not only one of the greatest of composers, but he was also one of the most striking of men: there was nothing ordinary in his music or his character. He himself, struggling doggedly in the face of great affliction, had many of the heroic qualities he so much admired in others—in Leonora, the heroine of his opera *Fidelio*, for example, or in *Egmont*, the real-life hero of Goethe's poem for which he composed a famous overture.

Beethoven was born at Bonn, in the Rhineland. His father was a professional musician at the Court of the Elector of Cologne; he was often drunk, and he was a hard task-master to his son, whose gifts he exploited. Ludwig began learning the violin and piano when he was only 5, and by the time he was 8 he began giving public concerts. He received very little education apart from music, but he was fortunate in having as a music teacher the Court organist, who recognized his abilities and taught him well. When he was 14 Ludwig was appointed second court organist, a post which gave him some opportunity to travel. He visited Vienna, where Mozart heard him play and said, 'Watch that young fellow; he is going to

cause a stir in the world.' When he was 16 his mother died; and 3 years later his father was dismissed from his post at Court. Ludwig, with characteristic loyalty and devotion to his family, accepted responsibility both for his father and his two younger brothers.

After his father's death in 1792, Ludwig took his brothers to Vienna. There he had lessons in composition from Haydn, then aged 61, from whom, however, he did not feel that he learnt a great deal. Beethoven was undoubtedly a difficult pupil for he had a strongly independent mind, and was impatient of accepted rules and conventions. In spite of this he rapidly became both a good violinist and a successful player and teacher of the piano. He published his first compositions at this period, dedicating them to one of the many aristocratic patrons who not only gave him financial help but even personal friendship — remarkable in an age when musicians were rated the equals of servants.

Yet Beethoven cannot have been an easy person to help, for he was quick to show resentment of patronage and social distinction, and easily grew suspicious. His behaviour was often rude and his manners uncouth — indeed, a friend said that he gave the impression of 'a very able man reared on a desert island and suddenly brought fresh into the world'. But if he was ever happy it was in these first 10 years in Vienna, when he was gradually establishing himself as a composer. Though by no means rich, he was better off than at any other period in his life.

But a terrible disaster was to befall him. As early as 1798, when he was only 28 and his 2nd Symphony was not yet

finished, he began to lose his hearing. At first he could not bear anyone, even his best friends, to know of his tragedy. We can hear his misery in a letter he wrote to his brother about his affliction in 1802: 'What humiliation when any one standing beside me could hear a distant flute that I could not hear, or a shepherd singing, and I could not distinguish a sound! Such circumstances brought me to the brink of despair and well-nigh made me put an end to my life: nothing but my art held my hand.' The disease worsened, and for the last years of his life he was completely deaf. But he went on working with all his strength, though much of his finest music he was never himself able to hear. He never married, and his last years were made wretched by anxiety over a ne'er-do-well nephew who was his ward, by poverty, and by increasing ill health. In 1827 he died during a thunderstorm, his last action being to shake his fist in defiance at the storm outside.

Beethoven was a classical composer: the patterns of his tunes, the range of his harmonies, the shape his music takes, are all controlled in a way that musicians call 'classical' as opposed to 'romantic'. But in a certain sense he was the first musical romantic, for his ideas were expressed with a forcefulness and disregard for elegance which we do not associate with classical music. In his earlier music, the first few Piano Sonatas, the first two Piano Concertos, and the first two Symphonies, we still feel the spirit of Haydn, of the polite 18th century; but after these his music grew more and more original — that is, more and more typical of the Beethoven we know and love today. He ceased to follow others, becoming

instead the exponent in music of the revolutionary ideas of the early 19th century.

First and foremost, Beethoven is a composer of extended music, that is, long works in several movements. He wrote nine Symphonies. The 3rd, the 'Eroica' (Heroic) Symphony, was originally dedicated to Napoleon, who had seemed to Beethoven the incarnation of the ideals of the French Revolution; later, when Napoleon proclaimed himself Emperor, Beethoven angrily tore out the dedication. The 5th is an example of how Beethoven could build a big musical structure from a very simple theme — in this case the rat-tat-tat-tat rhythm with which the symphony opens and on which practically the whole first movement is based. The 'Pastoral' Symphony (no.6) tells of country life. The glorious 7th Symphony in A was composed at a comparatively cheerful period in Beethoven's life and is perhaps the happiest. The 8th was Beethoven's own favourite. In the mighty 9th he introduces a chorus for the first time in a symphony and chooses words by Schiller to express supreme confidence in ultimate joy and happiness. No composer has put more of himself into his music: everything he felt, from titanic anger to the gentlest tenderness and from the depths of misery to the crest of hope, is to be found there.

Beethoven wrote five Piano Concertos (no. 5 is the 'Emperor'); a Violin Concerto and a Concerto for violin, cello, and piano; twelve Violin Sonatas (including the 'Spring' and the 'Kreutzer'); nine Trios, sixteen String Quartets, and more than thirty Piano Sonatas, including the 'Pathétique', the 'Moonlight', the 'Appassionata', and the 'Hammerklavier'

(which is exceptionally difficult to play). He also wrote a number of Overtures (including the three *Leonora* Overtures originally written for his opera *Fidelio*) and the Masses in C and D (the *Missa Solemnis*). In his last works, especially the last five of the Quartets, Beethoven moved farther away from traditional forms as he struggled to express his musical vision. His audience did not find these works easy to understand, though today we find them more comprehensible. They remain the loftiest and most personal compositions of one of the world's greatest musical thinkers.

(from *Oxford Junior Encyclopaedia*)

AIDS TO COMPREHENSION

I. Notes

- 1) *Leonora*: refers to the four "Leonora Overtures" by Beethoven for the opera "Fidelio"
- 2) *Fidelio*: opera in two acts by Beethoven (Full title: *Fidelio, or Conjugal Love*), first produced in Vienna on 20 Nov. 1805. It was Beethoven's only opera, and was several times altered by him. The words were adapted from Jean Nicolas Bouilly's comic opera "Leonora or Conjugal Love".
- 3) *Egmont*: tragedy by Goethe, published in 1788
- 4) *Goethe*: Johann Wolfgang von Goethe (1749-1832), German dramatist and lyric poet. Some of his well-known works are: *Faust*, *Gotz von Berlichingen*, *Egmont*, *Wilhelm Meister*, and *Sorrows of Werther*.

- 5) Elector of Cologne: one of the Electors of the Holy Roman Empire. This empire (800-1806) comprised the German-speaking peoples of central Europe and originally part of Italy, and was ruled by an elected Emperor, who claimed to be the representative of the ancient Roman Emperors, and who asserted (in theory) authority over nations of western and central Europe. The Archbishop of Cologne was one of the Electors.
- 6) Mozart: Wolfgang Amadeus Mozart (1756-1791), Austrian composer. He showed genius as a child, and at 14 composed and conducted opera at Milan. Among his chief works are: *The Magic Flute*; *Marriage of Figaro*; *Così fan Tutte*; *Don Giovanni*; *Requiem*, and numerous orchestral and other pieces.
- 7) Haydn: Joseph Haydn (1732-1809), Austrian composer. He composed many symphonies, oratorios, masses, quartets and piano sonatas.
- 8) Schiller: Friedrich von Schiller (1759-1805), German poet and dramatist. Among his principal works are — dramas: *Maria Stuart*, *Wallenstein*, *Wilhelm Tell*; poems: *The Song of the Bell*, *The Diver*, and *Ode to Joy* which Beethoven chose for the chorus in his 9th symphony.
- 9) Kreutzer: Rudolph Kreutzer (1766-1831), French violinist of German extraction. Beethoven's *Kreutzer Sonata* was dedicated to him (1803).
- 10) Pathétique: a piano sonata by Beethoven. The French word 'pathétique' means 'pathetic'.
- 11) Appassionata Sonata: The Italian word 'appassionata' means 'impassioned'. It was so called by the publisher, without authority yet with a certain propriety.

- 12) Mass: music written for the celebration of the Eucharist in the Roman Catholic and some Anglican Churches. Owing to the importance it holds in the minds of worshippers and the opportunities it offers for musical participation, the Roman Catholic service of the Mass has exercised an enormous influence upon the development of music.
- 13) Missa Solemnis: The above-mentioned service of the Mass may take three forms, the first being the High Mass (Missa Solemnis) which is performed by a priest with the help of other ministers, together with a choir.

II. Look up the italicized words in the dictionary and explain:

- 1) a hard *task-master*
- 2) whose *gifts* he *exploited*
- 3) the *court* organist
- 4) *reared* on a desert island
- 5) *establishing* himself as a composer
- 6) a *ne'er-do-well* nephew
- 7) who was his *ward*
- 8) the *range* of his harmonies
- 9) the *polite* 18th century
- 10) *extended* music
- 11) long works in several *movements*

EXERCISES

I. Give brief answers to the following questions, using your own words as much as possible:

- 1) In what way was Beethoven different from other composers?

- 2) How would you account for his success as a composer?
- 3) What great afflictions did he have to face in his life?
Was he easily crushed by them?
- 4) Why was Beethoven regarded a difficult pupil?
- 5) Was Beethoven an easy person to help? Why not?
- 6) How do people define "classical" and "romantic" schools of composers? Which school did Beethoven belong to?

II. Paraphrase:

- 1) He himself struggled doggedly in the face of great affliction
- 2) He had many of the heroic qualities he so much admired in others
- 3) he was a hard task-master to his son, whose gifts he exploited
- 4) He is going to cause a stir in the world.
- 5) Beethoven was undoubtedly a difficult pupil for he had a strongly independent mind, and was impatient of accepted rules and conventions.
- 6) remarkable in an age when musicians were rated the equals of servants
- 7) He was quick to show resentment of patronage and social distinction, and easily grew suspicious.
- 8) Such circumstances brought me to the brink of despair and well-nigh made me put an end to my life.
- 9) nothing but my art held my hand
- 10) No composer has put more of himself into his music

III. Translate the following into Chinese:

- 1) We can hear his misery in a letter he wrote to his brother about his affliction in 1802: 'What humiliation when any

one standing beside me could hear a distant flute that I could not hear, or a shepherd singing, and I could not distinguish a sound! Such circumstances brought me to the brink of despair and well-nigh made me put an end to my life: nothing but my art held my hand.'

- 2) but after these his music grew more and more original — that is, more and more typical of the Beethoven we know and love today. He ceased to follow others, becoming instead the exponent in music of the revolutionary ideas of the early 19th century.
- 3) No composer has put more of himself into his music: everything he felt, from titanic anger to the gentlest tenderness and from the depths of misery to the crest of hope, is to be found there.

IV. Study the formation of the following nouns in each group.

Give further examples of nouns with the same suffixes.

- 1) affliction, composition
- 2) expenditure, legislature
- 3) opportunity, responsibility
- 4) friendship, relationship
- 5) resentment, movement
- 6) elegance, resistance
- 7) strength, depth
- 8) impression, expression
- 9) forcefulness, happiness
- 10) patronage, drainage

V. The suffixes -ist, -er, -or, -ian, etc, form nouns denoting a person. Give further examples of nouns with the same suffixes.

- 1) pianist, organist
- 2) composer, player
- 3) elector, educator
- 4) musician, technician

VI. Group together all the words connected with music that appear in the text.

VII. Explain how the meaning of the following sentences is affected when the italicized words are replaced with the words in brackets. Pay attention to the shades of meaning of the words.

- 1) there was nothing *ordinary* in his music or his character (common)
- 2) He himself, . . . had many of the heroic qualities he so much *admired* in others (respected)
- 3) Beethoven was undoubtedly a *difficult* pupil (stupid)
- 4) He published . . . , *dedicating* them to one of the many aristocratic patrons (giving)
- 5) for he was quick to show *resentment* of patronage and social distinction, and easily grew *suspicious* (anger at) (doubtful)
- 6) "What *humiliation* when any one standing beside me could hear a distant flute that I could not hear. . ." (disgrace)
- 7) and I could not *distinguish* a sound (hear)
- 8) But he went on working with all his *strength*. (might)
- 9) For his ideas were expressed with a forcefulness and *disregard* for elegance (neglect)

VIII. Choose the right words to complete the following sentences.

Make changes where necessary.

- 1) That man looked very _____, for he was wearing common labourer's clothes, and yet his pale face and soft hands obviously did not belong to someone who was used to manual labour. (suspicious, suspected)
- 2) He was _____ of shoplifting and was detained for two hours. (suspicious, suspected)
- 3) When he got there, he did not find a single soul and everything was so quiet and still. He immediately became _____. (suspicious, suspected)
- 4) He _____ that something was wrong. (suspect, doubt)
- 5) He is in good form. I do not _____ that he will win in the coming competition. (suspect, doubt)
- 6) It was the darkest moment in their history. Many people were _____. (desperate, in despair)
- 7) The enemy was _____. They knew that that was their last chance. (desperate, in despair)
- 8) Please come over to my place immediately. I need your help _____. (desperately, in despair)
- 9) Bankrupt, the owner of the small shop took his own life _____. (desperately, in despair)
- 10) He was known as a very _____ speaker. (forceful, forced)
- 11) Visibility was poor owing to the thick fog, and our plane had to make a _____ landing. (forceful, forced)
- 12) Many people were brought round by his _____ argument. (forceful, forced)

- 13) His _____ laugh deceived nobody. Everybody could see that he was feeling wretched. (forceful, forced)

IX. Translate the following into English (using the following words or expressions: striking, fortunate, to exploit, to appoint, to rate among, to care, apart from, to have lessons in, established, to dismiss, humiliation, to lose):

- 1) 他对以后会发生什么事一点也不关心。
- 2) 爱因斯坦不仅是一个最伟大的科学家，而且也是一个最杰出的人。
- 3) 除了他自己的工作之外，他对音乐也十分爱好。
- 4) 在业余时间，他跟着一位老钢琴家学习弹钢琴。
- 5) 在那些困难的日子里，中国人民幸运的是有周恩来同志这样伟大的革命家作为他们的总理。
- 6) 第二年他被指定为交响乐队的第一小提琴手。
- 7) 一个优秀的指挥员应该知道如何利用敌人判断上的错误。
- 8) 达尔文的进化论今天已成为确认了的理论。
- 9) 他认为那个建议不切实际，不能予以考虑。
- 10) 不少日本人仍然认为作为原子弹的受害者是一件耻辱的事。
- 11) 他三十岁时双目失明，但这一痛苦并没有阻止他继续为人民服务。
- 12) 贝多芬和莫扎特都被誉为世界最伟大的作曲家。

X. Choose the right word from the list given below for each blank:

composer	waltzes	conducted	wished
one	player	violin	career
for	on	died	over
style	Viennese	popularity	dance
conducting	extent	which	orchestra
established	Younger	"The Blue Danube"	name
musical	tunes	knowledge	still
born	than	formed	number