

# Advanced English

TEACHER'S BOOK 1

梅仁毅 王立礼编



商 务 印 书 馆

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梅仁毅 王立礼

商 务 印 书 馆

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本书是专为讲授或学习张汉熙主编的 Advanced English Book I 的教师参考使用的。原书由商务印书馆于 1980 年出版。

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## Foreword

Each text of this handbook consists of three parts. The first part is additional background material to the text. The material in this part supplements the background notes provided in the textbook. The material is mainly for teachers' reference and is therefore not required to be taught in class. If students are up to the level and if the necessary reference books are available, it might be advisable to have the students look up certain items and then report back to class. This will build up the confidence of the students and teach them how to go about solving some of these problems.

The second part deals with the explanation of the text. Detailed explanation is given on a point that may constitute a comprehension or language problem. Possible versions of a paraphrase are also offered for teachers' reference. In dealing with words and set phrases, only pertinent definitions and limited examples are given. Teachers, in handling this part, may turn the explanations into questions and ask students to answer them. If conditions permit, it might also be advisable to assign students certain words or phrases beforehand and ask them to find suitable definitions or to offer tentative suggestions for paraphrasing. This will avoid straight lecturing by a teacher in class.

The third part contains the key to the exercises. Only questions on the text, paraphrasing and summing up of vocabulary or figures of speech used in the text are not provided with answers. Since there are numerous exercises, teachers may, at their discretion, leave out some of them. The amount of time at their disposal and the level of their students will probably decide their choices. But questions on the text and paraphrasing are specially designed to check students' understanding of the text, therefore they should not be cut out. On the contrary, teachers, if necessary, may elaborate on them. Exercises on figures of speech are designed to help students study and appreciate the writing techniques of different authors but considering the existence of various schools with differing viewpoints on this subject matter and the difficulty of avoiding some degree of overlapping between some figures, it is advisable not to go into details, nor to be too rigid on terminology.

At the end of the handbook are attached three appendixes: one on

paraphrasing, one on word-formation and one on figures of speech. These appendixes are short surveys convenient for teachers' reference and will facilitate their handling of most of the exercises.

This handbook was written on the basis of the experience gained in using *Advanced English Book I* at the English Department, Beijing Foreign Languages Institute. In preparing the manuscripts on a number of texts, we have profited from the teachers' notes prepared by Ruth Gamberg (Canadian expert), Wu Bing, Yang Liming, Wang Jiayang, Xia Zukui, Zhang Guanlin, and Zhang Yun of the Beijing Foreign Languages Institute. We hereby express our thanks to these comrades.

Here, we would particularly like to acknowledge our special indebtedness to Professor Zhang Hanxi of Beijing Foreign Languages Institute, compiler of *Advanced English*. This book was written under his guidance and the final manuscripts were read and approved by him.

We sincerely hope our colleagues using this book will kindly forward to us their criticisms and suggestions for improving this book.

Mei Renyi

Wang Lili

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# Lesson One

## Ludwig van Beethoven

### Additional Background Material for Teachers' Reference

1. A chronological table of important events in Beethoven's life

- 1770 Ludwig van Beethoven was born Dec. 16, at Bonn, son of Johann van Beethoven, musician in the court band of the Elector of Cologne.
- 1775 Aged 5. Began to be taught music by his father.
- 1776 Aged 6. Made rapid progress in violin and piano.
- 1777 Aged 7. Entered school.
- 1778 Aged 8. Made his first appearance at a concert.
- 1781 Aged 11. Left school to concentrate on music. Learned music from various teachers, notably the able and kindly C.G. Neefe, chief musician of the court. Obtained a small post as organist. First published a composition.
- 1784 Aged 14. Beethoven's father was more given to drink than to work. Beethoven was appointed second court organist with a salary.
- 1787 Aged 17. Visited Vienna and met Mozart (aged 31). Death of Beethoven's mother.
- 1792 Aged 22. The elector sent Beethoven to Vienna, where he began to study under Haydn. Death of his father.
- 1793 Aged 23. Gave up Haydn's lessons.
- 1794 Aged 24. Bonn being occupied by the French, Beethoven decided to remain in Vienna.
- 1797 Aged 27. Publication and lessons improved his financial position.
- 1798 Aged 28. First signs of deafness appeared.
- 1800 Aged 30. Gave a concert, at which the First Symphony was performed.
- 1804 Aged 34. Symphony No. 3 (*Eroica*) completed, April.
- 1808 Aged 38. Finished Symphonies Nos. 5 and 6.
- 1809 Aged 39. Composed Piano Concerto No. 5 (*Emperor*)
- 1810 Aged 40. His hearing alarmingly deteriorated.

- 1815 Aged 45. Death of Beethoven's brother, whose son Karl (aged 9) fell to his charge.
- 1816 Aged 46. Karl's mother appealed against Beethoven's legal authority as guardian.
- 1817 Aged 47. Became involved in a long lawsuit concerning his nephew; this greatly impaired his health.
- 1820 Aged 50. The lawsuit was decided in his favour and his nephew was again under his care. The ne'er-do-well nephew gave him a lot of pain and trouble.
- 1823 Aged 53. *Missa Solemnis* and *Symphony No. 9* were finished.
- 1826 Aged 56. Beethoven's nephew failed in his examinations and attempted suicide; Beethoven's health broke down completely. He caught a cold and developed pneumonia and dropsy.
- 1827 Aged 57. Confined to bed. Proposed to work up the sketches for his *Tenth Symphony* for the London Philharmonic Society. Died, March 26.

## 2. A brief summary of Beethoven's major works

Beethoven's career can be divided into three phases. The first period, extending from his beginnings in Bonn to about 1802, marked the culmination of the 18th-century traditions for which Haydn and Mozart had established the great classical models. His major compositions of this period include the first two *Symphonies*, the first three *Piano Concertos*, much chamber music, some of his *String Quartets* and more than half of his 32 *Piano Sonatas*.

The middle period began from about 1803, the year of the *Eroica* *Symphony* and lasted to about 1814, the year of his opera *Fidelio* in its revised form. In this period he produced the Third through Eighth *Symphonies*, the last two *Piano Concertos*, the opera *Leonora (Fidelio)* and other works. Beethoven proceeded to develop methods of elaboration of musical ideas that required alterations in the formal conventions. For instance, he extended the time scale of the three-or four-movement formal scheme. He replaced the old third movement of the symphony and the quartet with a dynamic and rapid movement.

*Symphony No. 3*, also called the *Eroica*, was finished in 1804. It was Beethoven's own favourite. The themes, texture and treatment are superb. Though the movements are extremely long, their proportions are fine. Beethoven intended to dedicate it to Napoleon, whom



he worshipped as the deliverer of the common people from the oppression of kings. But when Napoleon made himself Emperor and set out to conquer the world, Beethoven tore up the dedication angrily, and said, 'To hell with him, he is no better than other men after all.'

Beethoven began his fifth in 1805, then laid it aside to be completed in 1807 or early 1808. It is the world's favourite. It is also known as the *Fate* Symphony because it represents man's struggle with fate. Beethoven once remarked, 'I will take fate by the throat; it shall not wholly overcome me.' One is justified in believing the fifth to be a record of Beethoven's own tremendous inner strife and victory.

Symphony No. 6 followed hard on the fifth in 1807 — 1808. It bears the name Beethoven himself gave it — *The Pastoral*. It mirrors the outer scene, not the inner world of the soul as reflected in the fifth. The first movement is called 'Joy on arriving in the country'; the second scene is 'By the Brook'. In the third movement peasants are dancing on the village green when a storm comes on. After the storm passes everything is quiet and the shepherd's flute can be heard again. In this Symphony one can feel Beethoven's undoubtedly genuine love for nature and outdoor life.

Symphony No. 9, also known as the *Choral Symphony*, was finished in 1823. In his ninth, Beethoven introduced a chorus and realized his lifelong ambition to express his faith in the brotherhood of men through composing and setting Friedrich von Schiller's *Ode to Joy* to music. In this Symphony are to be found almost all of Beethoven's feelings — his anger, his tenderness, his misery and his hope. That is perhaps the reason why many say his ninth is the greatest piece of music ever written by man. In the ninth Beethoven used the grandest combinations of musical instruments and in the final movement added the effect of human voice in solo and choral passages.

In 1806 Beethoven composed the Violin Concerto, the only violin concerto he wrote, but it is still the finest of its kind in existence for that instrument.

*The Appassionata* is one of Beethoven's best among his 32 Piano Sonatas. This magnificent work touches the depths and heights. The composer's imaginative and constructive powers are seen functioning at their highest.

Piano Concerto No. 5, completed in 1809, is generally regarded

as the best of Beethoven's five Piano Concertos. The theme is so bold, ringing, and triumphant, and its treatment so splendid that the origin of the nickname *The Emperor Concerto* is easily understood.

If Beethoven's contemporaries were able to follow him with admiration in his middle-period works, they were left far behind by the major compositions of his last years. These include the last five Piano Sonatas, the *Missa Solemnis*, the Ninth Symphony and the last Quartets. Into these works Beethoven poured all of himself. Their depths and imaginative complexity were beyond his audience and contemporary composers. Beethoven himself seemed aware of this. He was reported to have said to a visitor who was bewildered by his last quartets, 'They are not for you but for a later age.'

### 3. A brief introduction to some musical terms

*Symphony* — (交响乐) Elaborate musical composition for a large orchestra in three or four parts called movements; 1st movement: Allegro (快板), brisk, sprightly, cheerful music; 2nd movement: Andante (行板) moderately slow, lyrical music; 3rd movement: Minuet (舞曲), slow, graceful dancing music, or scherzo (谐谑曲), lively, playful music; 4th movement: a lively tune in Rondo form (迴旋曲).

*Sonata* — (奏鸣曲) Musical composition for one or more solo instruments supported (accompanied) by an orchestra.

*Overture* — (序曲) (a) A piece of instrumental music composed as an introduction to an opera, oratorio, or similar work (b) A piece of instrumental music modelled on one of the types of opera or oratorio introduction but intended for perfectly independent performance.

*Quartet* — (四重唱、四重奏) Any body of four performers, vocal or instrumental, or any piece of music composed for such, is a quartet. e.g. String Quartet (弦乐四重奏).

*Concerto* — (协奏曲) A musical composition for one, two, or three solo instruments and an orchestra, usually in three movements of symphonic proportions.

### Detailed Study of the Text

1. van Beethoven: The prefix *van*, meaning of, is used in Dutch family names to indicate place of origin. It is akin to the German *von* which is generally attached to the names of nobility. Though *van Beethoven*

has an aristocratic sound, it means nothing more than *of the garden of beetroot*.

2. Ludwig van Beethoven was one of the first professional composers who wrote music, ... but for its own sake: Beethoven was a professional composer who wrote music as a full-time occupation to make a living. However, unlike other professional composers, he did not write music merely for the sake of money. He wrote out of his strong love of music. Here an *employer* might be a publisher or an aristocratic patron of music.
3. there was nothing ordinary in his music or his character: There were many extraordinary qualities in his music and character that made him a distinguished personality and an unparalleled composer. Or: neither his music nor his behavior followed the conventional or customary pattern.

Compare *ordinary* and *common*:

- 1) He insisted on being treated as an ordinary soldier.
  - 2) The overseas Chinese share a common goal with us — the modernizing of our motherland.
  - 3) December 7 1941 was not an ordinary Sunday for the Americans.
  - 4) She is a prominent singer, but her performance last night was rather common.
  - 5) At that time, music was regarded as a luxury for the aristocracy, not for the common people.
4. in the face of great affliction: The word *affliction* means extreme suffering, distress, pain, imposed by illness, loss, misfortune, etc. Here it refers to Beethoven's loss of hearing, which is of course a fatal handicap to a musician. Beethoven refused to give in before this misfortune but carried on with immense courage and determination. In fact most of his major works were written after he became deaf.
  5. Leonora, the heroine of his opera *Fidelio*: *Fidelio* is the only opera Beethoven ever contributed in his life. The story goes like this. A Spanish nobleman by the name of Don Florestan has been imprisoned in a fortress for life. He is expected to die by gradual starvation. However, his wife Leonora is doing her best to save him. She disguises herself as a male servant and takes up the name of Fidelio. She succeeds in getting employment from Rocco, the head jailor. Rocco's daughter falls in love with the supposed handsome youth and she is

soon in such high favour that she is permitted to accompany Rocco on his visits to the prisoner. Now the governor of the prison, Don Florestan's enemy decides to murder him and asks Rocco's help. Fidelio overhears the conversation and just as the governor is about to kill Don Florestan, Fidelio rushes forward, proclaims herself the wife of the prisoner and shields him. The Minister of the Interior comes to investigate Don Florestan's case. After learning the truth, the minister disgraces the governor while Don Florestan is pardoned and given back to his faithful wife.

In this opera, Beethoven expressed his admiration for Leonora's loyalty, devotion and courage.

6. Egmont: (1522 — 68) Flemish general and statesman, member of one of the noblest families of the Netherlands. Though a Catholic himself, Egmont protested against the persecution inflicted on the Protestants. For this he was arrested and beheaded by the Spanish rulers. His death became the immediate cause of the outbreak of open rebellion against Spanish rule in the Netherlands. This Flemish general is the real-life hero of Goethe's tragic poem, *Egmont*.
7. The Rhineland: that part of Germany west of the river Rhine.
8. His father was a professional musician at the Court of the Elector of Cologne: Beethoven's father was a singer in the service of the Elector of Cologne. Beethoven's grandfather was also a singer, a tenor in the chapel of the Elector of Bonn. For the Court of the Elector of Cologne, see Note 5 to the text. Cologne is a city in West Germany on the River Rhine. In Beethoven's time, music was one of the recognized luxuries of wealth and position. Musicians were employed in the courts of Europe. In Germany there were many such courts. The archbishop-electors held court like secular princes to govern their territory.
9. he was a hard task-master to his son, whose gifts he exploited: A task-master is a person who assigns tasks to others. Beethoven's father was harsh and unkind and acted like a foreman to his son. He wished his son to become a child prodigy like Mozart so that he would be able to live on his son's earnings. It is said that he would drag the little boy out of his bed in the middle of the night and keep him at the piano for long hours. The word *exploit* here means *to make use of*. Other examples:

- 1) They won the battle by exploiting the blunders of the enemy.
  - 2) He was ready to exploit every possibility.
  - 3) He exploits his friends unscrupulously to further his own ends.
10. he was fortunate in having as a music teacher the Court organist: Beethoven's father took him from teacher to teacher to learn the different musical instruments and the art of composition. But none of these teachers had any influence on Beethoven until he came into the hands of the Court organist C.G. Neefe. He was not only a good teacher of music but also a man of wide culture and high ideals. Through him Beethoven had his first composition published.
11. Ludwig was appointed second court organist: Note the absence of article before the word *second*.  
Compare the following:
- 1) He was appointed presidential advisor.
  - 2) The members of the board met to appoint *a* chairman.
12. "Watch that young fellow; he is going to cause a stir in the world": Keep an eye on that young man. I am certain some day people all over the world will hear of him. He will have a great influence on the world. How true Mozart's remark proved to be!
13. characteristic loyalty and devotion: loyalty and devotion that were very much in keeping with Beethoven's character
14. Beethoven was undoubtedly a difficult pupil ... impatient of accepted rules and conventions: Beethoven was certainly not an easy pupil to teach because he was full of new, original ideas about music. He refused to follow the already established rules and forms for the composition of music.
15. dedicating them to one of the many aristocratic patrons: A patron is a person, usually a wealthy and influential one, who sponsors and supports some person, activity or institution. On leaving Bonn, Beethoven quitted service at the court and he never entered another. In Vienna, a group of aristocratic amateurs gave him financial support that enabled him to be independent of an individual patron. Some of them, like Count Waldstein, were to become Beethoven's good friends.
16. remarkable in an age when musicians were rated the equals of servants: This personal friendship of aristocratic patrons was something extraordinary at a time when musicians were treated like servants. Even

the famous Haydn had to eat at the servant's table and observe many rules of behavior, which were insulting and humiliating.

17. Yet Beethoven cannot have been an easy person to help, ... and easily grew suspicious: Note the use of the expression "cannot have been" in the sentence. It is used to express a strong supposition or assumption on the part of the writer. When his patrons or friends acted arrogantly because of their superior social position and treated him as an inferior, Beethoven would not hesitate to show his indignation. And he often suspected people around him. Indeed, it was not easy to help such a sensitive person as Beethoven.
18. "a very able man reared on a desert island and suddenly brought fresh into the world": It seemed this able man had just come to our world from a desert island or another world. He had no past experiences of human society and did not fit in with the world around him. Here *rear* means bring up, nourish and educate.

Other examples:

1) The Japanese girl was reared in China.

2) A woman's job should not be limited to rearing children.

19. But a terrible disaster was to befall him: But he was destined to be struck by a terrible disaster. *Befall* is a formal word, meaning happen to.

Other examples:

1) What befell those atomic victims?

2) 'Though death befalls all men alike, it may be heavier than Mount Tai or lighter than a feather.'

20. to know of his tragedy: to learn about his tragedy. Note the use of the preposition *of*.

Compare the following pairs:

1) No one knew what he had done.

He didn't want any one to know of his past.

2) Have you ever heard of Professor Quirk?

Sitting at the back, I could not hear the professor.

3) She refused to tell the enemy anything.

The *Pastoral* Symphony tells of country life.

21. 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 cruel conditions almost made me despair and kill myself. I would

have done so if it had not been for the sake of art, or for my love of music. *To the brink of* means to the verge (or edge) of something unknown, dangerous, exciting.

Other examples:

- 1) The gang of four brought our national economy to the brink of collapse.
- 2) The two countries were on the brink of war.

*Well-nigh* is an adverb, meaning very nearly; almost. It is a rhetorical word.

22. though much of his finest music he was never himself able to hear: Partial inversion with the object to be stressed placed before the subject and the predicate.

Put the italicized words at the beginning of the sentence:

- 1) He had *gifts* but no *money*. (Gifts he had but money he had none.)
- 2) He uttered *those words* with difficulty. (Those words he uttered with difficulty.)
- 3) He wrote *over 30 plays* in his lifetime. (Over 30 plays he wrote in his lifetime.)
- 4) I'll leave *that point* for the moment. (That point I'll leave for the moment.)

23. 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: Beethoven was disappointed many times in love and remained single all his life. Several times he fell in love with ladies of noble birth. To them he would pour out his heart in music, and they would take the music but refuse the heart. His last years became unhappy and miserable. Three things gave him constant worry and anxiety — his lazy and good-for-nothing nephew, who was under his care, poverty and worsening health. For further information on Beethoven's nephew, read background, Note 1.

24. his last action being to shake his fist in defiance at the storm outside: Absolute construction, formally independent of the sentence but logically connected with it serving as an adverbial of manner here. *In defiance at the storm* means defying, challenging, condemning the storm outside.

25. Beethoven was a classical composer: The word *classical* is used as an adjective designating all that large class of music (roughly from the end

of the 16th century to the end of the 18th century) in which a more or less consciously accepted formalistic scheme of design is evident, with an emphasis on elements of proportion and of beauty as such. Beethoven's music was controlled by these accepted forms and rules of composition. Therefore he was a classical composer.

26. The patterns of his tunes: (曲式) This refers to musical compositions such as sonatas, concertos, symphonies.
27. The range of harmonies: (和声的区域) This refers to a set of rules and regulations for harmonies which characterize classical music and therefore must not be ignored if one is to write classical music.
28. the shape of music: (作品的格式) This refers to the principles or characteristics of a piece of classical music. For example, if it is a symphony, it must be formed by 4 movements: allegro, andante, a minuet or scherzo and a tune in Rondo form.
29. But in a certain sense he was the first musical romantic: *Romantic* is the antithesis of classical. While classical music gives a great deal of attention to the form of music rather than the content the music expresses, romantic music subordinates form to content.

Beethoven not only paid attention to form but began to express his own feelings and thoughts in music. From Beethoven onwards music expressed emotion in a direct, detailed and powerful manner as did all the paintings and literature of the Romantic period.

30. of the polite 18th century: Here *polite* means polished, refined, as in polite society.
31. His music grew more and more original — that is, more and more typical of the Beethoven we know and love today: His music became increasingly independent of the influence of Haydn and the polite 18-century music. It became much more inventive and creative, expressing many new ideas. These works best represent the characteristics of Beethoven's music and it is these works that we know and love today.
32. He ceased to follow others, becoming instead the exponent in music of the revolutionary ideas of the early 19th century: He no longer followed other musicians before him, but promoted the revolutionary ideas of the early 19th century in the form of music. Beethoven was especially influenced by the French Revolution, by Napoleon Bonaparte whom he once worshipped as a great hero.



33. movement: (乐章) a musical term, any of the principal divisions of a symphony, sonata or other extended composition
34. Napoleon: Napoleon Bonaparte (1769 — 1821), emperor of the French (1804 — 1815). He welcomed the French Revolution and held Jacobin views. In 1799 the Directory was overthrown by the coup d'état of 18 Brumaire and the consulate was set up. Napoleon rapidly established a dictatorship with himself as the dominant member of the Consulate (1799 — 1804). In 1804 he crowned himself as emperor of the French. In the Napoleonic Wars (1803 — 1815) he invaded and controlled almost all the continent of Europe. But he was defeated, forced to abdicated (1814) and was exiled to Elba. In 1815 he returned to France, marched on Paris and tried to restore his empire during the Hundred Days. After his final defeat at Waterloo (1815), he was sent by the British to St Helena, where he was kept prisoner until his death.
35. who had seemed to Beethoven the incarnation of the ideals of the French Revolution: who had seemed to Beethoven the representative, the champion of the ideals of the French Revolution

The French Revolution overthrew the French monarchy and set up a republic. It began with the insurrection in Paris, where the Bastille was stormed (July 14, 1789). Feudalism was abolished and the Declaration of the Rights of Man was passed (Aug. 26, 1789). King Louis XVI was guillotined (1792). The Revolution ended with the establishment of the Consulate under Napoleon. Its ideals of liberty, equality and fraternity remained as an inspiration to European liberals in the 19th century.

36. theme: a musical term, meaning rhythm, upon which variations are developed
37. the rat-tat-tat-tat-rhythm: onomatopoeic or echoic words standing for beats of a drum. The 5th Symphony opens with three short and one long beats of a drum.
38. 7th Symphony in A: A 大调第七交响乐
39. No composer has put more of himself into his music ... is to be found there: Beethoven put all his heart and soul into his music. No other composer has surpassed him in this respect. In Beethoven's music, one can find all that the composer felt, from immense anger to the gentlest tender feelings, from the deepest misery to the highest hopes. It can be said that his music is the incarnation of his feelings and thoughts.