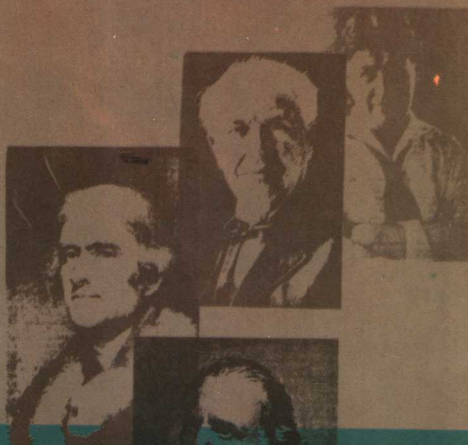


英 汉 对 照
学生英语文学欣赏

美国新闻署英语教学部 编写

SHORT BIOSKETCHES OF 21 DISTINGUISHED AMERICANS

21位美国名人传略



北京师范大学出版社

英汉对照

学生英语文学欣赏

21 位美国名人传略

Short Biosketches of
21 Distinguished Americans

美国新闻署英语教学部 编写

王海燕 申立新 译

北京师范大学出版社

图书在版编目(CIP)数据

21 位美国名人传略:英汉对照/美国新闻署英语教学部编;王海燕译. —北京:北京师范大学出版社,1998.10

ISBN 7-303-04715-8

I. 21… I. ①美… ②申… ③王… III. 英语-对照读物,传记-英、汉 IV. H319.4

中国版本图书馆 CIP 数据核字 (98) 第 10181 号
京权图字:01—95—347

北京师范大学出版社出版发行
(北京新街口外大街 19 号 邮政编码:100875)

出版人:谢维和

北京师范大学印刷厂印刷 全国新华书店经销
开本:787mm×960mm 1/32 印张:11 字数:178 千字

1998 年 10 月第 1 版 1998 年 10 月第 1 次印刷

印数:1~5 000 定价:11.80 元

目录(CONTENTS)

前言.....	1
LOUIS ARMSTRONG	2
路易斯·阿姆斯特朗	
JOHN JAMES AUDUBON	18
约翰·詹姆斯·奥杜邦	
LEONARD BERNSTEIN	30
伦纳德·伯恩斯坦	
MARY MCLEOD BETHUNE	44
玛丽·麦克劳德·贝休恩	
ELIZABETH BLACKWELL	60
伊丽莎白·布莱克韦尔	
RALPH J. BUNCHE	82
拉尔夫·邦奇	
GEORGE WASHINGTON CARVER	104
乔治·华盛顿·卡弗	
MARY CASSATT	120
玛丽·卡萨特	
WILLA CATHER	136
威拉·卡瑟	
STEPHEN CRANE	154
斯蒂芬·克莱恩	

THOMAS ALVA EDISON	164
托马斯·阿尔瓦·爱迪生	
ERNEST HEMINGWAY	180
厄内斯特·海明威	
WINSLOW HOMER	194
温斯洛·霍默	
THOMAS JEFFERSON	208
托马斯·杰斐逊	
HELEN KELLER	226
海伦·凯勒	
MARTIN LUTHER KING, JR.	246
马丁·路德·金	
ABRAHAM LINCOLN	262
亚伯拉罕·林肯	
JOHN STEINBECK	276
约翰·斯坦贝克	
MARK TWAIN(Samuel Langhorne Clemens) ...	
.....	292
马克·吐温	
WALT WHITMAN	312
沃尔特·惠特曼	
FRANK LLOYD WRIGHT	328
弗兰克·劳埃德·赖特	

前 言

“21 位美国名人传略”由美国新闻署英语教学部的英语教学专家编写。这 21 位名人都是美国历史上做出了特殊贡献的著名人物。他们当中既有政治家,如亚伯拉罕·林肯、托马斯·杰斐逊,也有世界闻名的艺术家、作家、科学家,如伦纳德·伯恩斯坦、马克·吐温、厄内斯特·海明威、托马斯·爱迪生等。他们中有的出身高贵,有的出身贫寒。不管出身如何,凭着自己坚定的信念和坚强的意志,他们都为人类历史的发展与进步做出了不朽的贡献。

21 篇传略用浅易英语写成,简要地介绍了这些名人的奋斗历程及功绩。英语和汉译文字优美、流畅。对我国广大学生来说,通过本书的阅读,既能学习到英语,又能从这些名人的成长过程中得到启发和教育。

LOUIS ARMSTRONG

The time was New Year's Eve of 1913. The place was New Orleans, Louisiana. A boy of 13 pulled a gun from his shirt. He fired six shots into the air. He and his companions continued to laugh and sing as they walked along. Then the boy reloaded his gun and prepared to fire again. Suddenly a stranger came up behind him. His companions ran and the boy quickly turned around. A police detective stood behind him. The boy pleaded with the man, but it was of no use. He had to spend the night in jail and the next year in an orphan's home for boys. Years later that same boy — now a man — looked back on that holiday celebration as one of the most important events in his life. For it had taught him to play the trumpet.

The man was Daniel Louis Armstrong, a giant among American jazz musicians. To most people he was just "Satchmo," a name he received by accident, when a British newspaper editor misunderstood the name, "satchelmouth," originally given to him because of his large, laughing mouth. But

路易斯·阿姆斯特朗

那是1913年的新年前夜。地点是路易斯安那州的新奥尔良。一个13岁的男孩从衬衫里掏出手枪，向空中开了六枪。他和他的伙伴大笑着，唱着歌，继续向前走去。接着那个男孩又装好了子弹，准备再打几枪。突然，一个陌生人走到他身后。小伙伴们撒腿就跑。那男孩转过身来，一位警方侦探站在身后。男孩苦苦哀求，但无济于事。他只好在拘留所里过夜了，之后他又被送进孤儿院呆了一年。很多年以后，这个男孩——啊，不，他现在已经是一个大人了——把这个新年夜的特殊遭遇看作是他人生的一个重要转折点。因为正是它给了他学习吹小号的机会。

他就是丹尼尔·路易斯·阿姆斯特朗，美国最优秀的爵士音乐家之一。很多人并不知道他的真名，而是把他叫作“萨其莫”，这是偶然间得到的一个名字。由于阿姆斯特朗有一张大大的，而且总是在微笑的嘴，人们亲切的称他为“背包嘴”，即“萨其莫斯”，英国的一个报纸编辑将其误以为是他的真名而使用，就这样以讹传

whatever he was called, his trumpet, his gravel-voice, and his ever-present white handkerchief endeared Louis Armstrong to millions the world over.

Louis Armstrong was born in New Orleans on July 4, 1900. His father worked in a turpentine plant and his mother was a domestic servant. By the time Louis was five, his parents had separated and his life—never an easy one—soon became even more difficult. At times he lived with his grandmother, at others with his mother. As a member of a strolling sidewalk quartet he often sang for pennies in the streets of New Orleans. Even as a child he showed musical interests. Frequently he listened to the bands that played outside the neighborhood cafes. And then came New Year's Eve of 1913.

His life as a musician began at the Home for Orphans. Peter Davis, a music instructor at the Home, invited young Louis to join the school band. At first, Louis played the tambourine and the drums. Soon, he began playing the bugle. Finally, Davis asked him to try the cornet. Within a few weeks the eager, young musician was leading the brass band. "It was sure the greatest thing that ever happened to me," Armstrong said later.

讹，这个名字便流传开了。但是，不管被称作什么，他的小号、粗哑的嗓音和总不离身的白色手帕赢得了世界上数以百万计的人们的喜爱。

阿姆斯特朗 1900 年 7 月 4 日出生于新奥尔良。他的父亲在一家生产松节油的工厂工作，母亲是女佣。路易斯 5 岁那年父母离异，他的生活自此变得更加艰辛。有时随祖母过，有时跟母亲过。作为一个沿街卖唱的四重唱小组的一员，他不得不为了几个美分而每日在新奥尔良街头歌唱。很小的时候，他就表现出对音乐极大的兴趣。他经常跑到附近咖啡馆外，专注地倾听那里乐队的表演，直到 1913 年的新年前夜。

阿姆斯特朗的音乐生涯正是从孤儿院开始的。孤儿院的音乐指导彼得·戴维斯邀请年轻的路易斯参加学校乐队。起初，路易斯演奏铃鼓和架子鼓。不久，他开始吹军号。最后，戴维斯让他试试短号。几个星期之内，这位对音乐充满激情的年轻人已经成为管乐队的核心人物。“真的，这是在我身上发生的最伟大的事情，”阿姆

“Me and music got married at the Home.”

After one year at the Home, Louis was still too young to play his horn professionally. And so in order to support himself, he delivered coal, ran errands, and sold newspapers. As payment for the errands he ran for Mrs. Joe Oliver, her husband, “King ” Oliver, gave Louis music lessons. Oliver was a great jazz cornetist and the leader of the famous Creole Jazz Band. Soon, however, Oliver moved to Chicago. Louis stayed behind in New Orleans.

For three years, Louis played with Fate Marable’s band on a Mississippi riverboat. There he wrote songs and learned the ways of the world of music. And then in 1922, Oliver asked Louis to join him in Chicago. Many consider their brief association during those next two years as one of the epochal moments in American jazz history.

In 1924 Louis joined Fletcher Henderson’s orchestra in the Roseland Ballroom in New York City. For the first time, he found himself with musicians who had been educated in a music school. With Henderson’s orchestra, Louis improved his trumpet skills and made several classics recordings with the great blues singer, Bessie Smith. During this same period, he also invented “scat ” singing,

斯特朗后来说，“在孤儿院，我和音乐结了婚。”

一年的孤儿院生活结束了，但路易斯太年轻了，还不能作专业的小号手。为了生活，他帮人运过煤，给人当过差，还卖过报纸。在他给乔·奥利弗夫人和她的丈夫金·奥利弗当差的时候，他所要求的工资是让奥利弗先生教他学习音乐。奥利弗先生是有名的爵士乐短号手，是著名的克里奥尔爵士乐队的主要成员。然而，不久，奥利弗一家移居芝加哥，而路易斯仍留在新奥尔良。

路易斯在菲特·马拉布尔的乐队里呆过三年，他们在密西西比河上的一条游船上演。这三年里，他自己写了一些歌，而且懂得了很多音乐知识。1922年，奥利弗邀请路易斯到芝加哥参加他们的乐队。很多人认为，他们之间随后两年的短暂合作，是美国爵士音乐史上一个具有划时代意义的里程碑。

1924年，路易斯加入了在纽约市罗兹兰舞厅演奏的弗莱彻·亨德森管弦乐队。这是他第一次与受过正规音乐学校训练的音乐家们进行合作。在亨德森管弦乐队里，路易斯的小号演奏水平不断提高，他还和著名的布鲁斯歌手贝西·史密斯合作，出版了几张古典音乐唱片。也是在这段时间里，他首创了“拟声”唱法，即不用歌词，用人声仿造器乐即兴演奏的效果。

using his voice to sing wordless variations on the melody.

In 1925 Armstrong returned to Chicago where he recorded a series of jazz classics with his "Hot Five " and "Hot Seven " bands. These recordings soon earned him a worldwide reputation and a position as the unchallenged leader of the world of jazz.

Because of Satchmo, the style of jazz changed. Not only did his influence bring about a new rhythmic freedom for the performer, but the accent in a jazz performance was now on the soloist instead of on the group. This influence lasted for many years, extending even into the "cool" jazz of the 1950s and early 1960s.

Armstrong's achievements as an ambassador of American culture are well-known. In 1932 he made his first trip abroad to London. There, during a performance for King George V, Satchmo displayed his lively personality and his unaffected style. So absorbed was he in his music that just before the start of a hot trumpet tune, he announced the dedication of his trumpet solo to the King by saying simply : "This one's for you, Rex! "

During the summer and winter of 1933, Satch-

1925 年阿姆斯特朗回到芝加哥，并和他的“热点第五”和“热点第七”乐队合作录制了一系列爵士乐经典歌曲。这些唱片很快为他在世界上赢得了声誉，并奠定了他在爵士乐界不可动摇的领先地位。

正是因为有了萨其莫，爵士乐的风格改变了。这种影响不仅仅指他导致了演奏者新的节奏自由，而且自他起，爵士乐队的演出不再以小组为主，而是以独奏为主。这种影响持续了很多年，甚至直到 20 世纪 50 年代和 60 年代初的“冷”爵士乐时代。

阿姆斯特朗作为美国文化大使的成就尽人皆知。1932 年，他第一次出国前往伦敦。在为国王乔治五世的演出中，萨其莫淋漓尽致地表现了他热情奔放的个性和真挚的风格。他是那么深深地沉醉于他的音乐之中，在一首热烈的小号曲开始前，他用最简单的话表述了将小号独奏曲送给国王的献辞：“这是送给您的，乔治国王。”

1933 年夏天和冬天，萨其莫先后访问了斯

mo traveled in Scandinavia, Holland, Belgium, France, and Italy. After World war II, his travels took him all over the world—notably to Japan in 1954, to Africa in 1960, and to Eastern Europe in 1965. In East Berlin, he received one of the greatest receptions ever given for a popular entertainer there. In Budapest 91 000 people filled the NEP Stadium to hear “Ambassador Satchmo ” play his horn.

At home, Armstrong’s role in the civil rights movement was more often private than public. He was aware of the problems of black people and gave generously to many civil rights organizations. For many years he refused to perform in New Orleans itself. But after the Civil Rights Act became law in 1965, he returned in triumph to the city of his birth. He and his band of both black and white musicians played a charity performance in the city’s Jazz Museum, located in the same house where Louis was born.

Armstrong’s contributions to the development of American jazz were little short of monumental. His fellow musicians have described them best. According to Dizzy Gillespie, “Never before in the history of black music has one individual so completely dominated an art form as the Master,

堪的纳维亚半岛、荷兰、比利时、法国和意大利。第二次世界大战后，他遍访世界——其中重要的访问有1954年访问日本，1960年到非洲，1965年到东欧。在东柏林，他得到了流行演奏家所受到过的最好的接待。在布达佩斯，9万1千名观众将NEP体育场挤得水泄不通，倾听这位“萨斯莫大使”的号声。

在家乡，阿姆斯特朗虽然没有亲身参与民权运动，但也表现出了他的个人影响。他意识到了黑人问题，并为很多民权组织慷慨解囊。为此，他有很多年拒绝在新奥尔良当地演出。直到1950年民权法成为法律，他才凯旋回到这座自己出生的城市。他和他的由黑人和白人共同组成的乐队在市爵士乐博物馆举行了慈善演出。这个博物馆正是他当年的出生地。

阿姆斯特朗对美国爵士乐发展的贡献是不朽的。音乐家同行们称赞他是最好的。迪齐·吉莱斯皮说：“在黑人音乐史上，从没有一个人像丹尼尔·路易斯·阿姆斯特朗这样影响着一

Daniel Louis Armstrong. His style was equally copied by saxophonists, trumpet players, pianists and all of the instrumentalists who make up the jazz picture. " Pianist Teddy Wilson, who once played with Armstrong, wrote this opinion: "I think Louis is the greatest jazz musician that's ever been. He has a combination of all the factors that make a good musician. He has balance—this most of all. Tone. Harmonic sense. Excitement. Technical skill. Originality He has no weak point." In Miles Davis's view, "You can't play anything on a horn that Louis hasn't played." But perhaps the most memorable tribute came from Duke Ellington, himself a great jazz artist : "If anybody was Mr. Jazz it was Louis Armstrong. He was the epitome of jazz and always will be. He is what I call an American standard, an American original." In short, Satchmo revolutionized jazz. Because of his peculiar genius, the classic music of black Americans became the music of all Americans.

Finally, there was Louis Armstrong, the man. Although wealthy, Armstrong lived a comparatively simple life. His home in Queens, Long Island, was a small house in the working man's section of the city. Its plain appearance was sur-