

Collins

柯林斯名人故事集

AMAZING
PEOPLE
worldwide

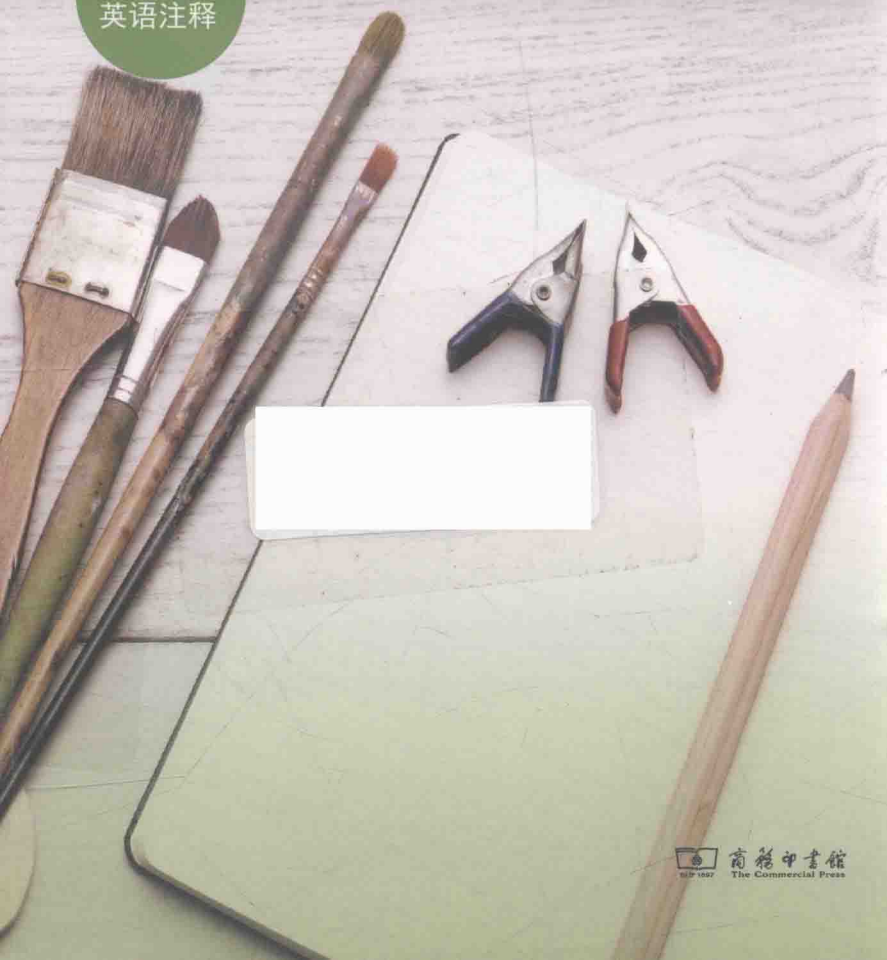
了不起的建筑师和艺术家

Amazing Architects and Artists

[英] F.H. Cornish 编

2级

英语注释



商务印书馆
The Commercial Press

Collins

柯林斯名人故事集

AMAZING
PEOPLE
worldwide

了不起的建筑师和艺术家

Amazing Architects and Artists

〔英〕F.H. Cornish 编

2级

英语注释



商务印书馆
The Commercial Press

2018年·北京

图书在版编目(CIP)数据

了不起的建筑师和艺术家:英文/(英)F. H. 科尼什
(F. H. Cornish)编. —北京:商务印书馆, 2018
(柯林斯名人故事集. 第2级)
ISBN 978-7-100-13910-6

I. ①了… II. ①F… III. ①建筑师—生平事迹—
世界—英文 ②艺术家—生平事迹—世界—英文
IV. ①K816.16 ②K815.7

中国版本图书馆 CIP 数据核字(2017)第 102522 号

权利保留,侵权必究。

柯林斯名人故事集

第2级

了不起的建筑师和艺术家(英语注释)

〔英〕F. H. Cornish 编

商务印书馆出版

(北京王府井大街36号 邮政编码100710)

商务印书馆发行

北京市十月印刷有限公司印刷

ISBN 978-7-100-13910-6

2018年1月第1版

开本 850×1168 1/32

2018年1月北京第1次印刷

印张3

定价:16.00元

出版前言

商务印书馆自创立以来，始终以“昌明教育，开启民智”为己任，致力于翻译西学、沟通中外，坚持以高质量的出版物促进文化交流，以传播先进思想推动社会进步。近年来更是加大了外语学习读物的出版，如推出“莎翁戏剧经典”丛书、“阿加莎·克里斯蒂经典侦探作品集”系列等，此次引进“柯林斯名人故事集”系列是我馆开发英语学习读物的又一成果。

本系列丛书的英文原书由英国柯林斯出版社按照柯林斯 COBUILD 分级标准，邀请英国语言和文学专家改编而成，每一级均对照欧洲语言教学大纲（CEF）相应级别，是适合初级至中级水平英语学习者的英语读物。

本系列丛书分为四级，每级 5 册，共 20 册，每册集中介绍一个领域的 5—6 个著名人物。正文部分用简明清晰的英文以第一人称讲述人物生平故事，并以脚注形式提供重点词汇的词性和释义；文后附英汉对照的人物生平大事记；书后附英文词汇表，供读者了解本书重点词汇详细的英文释义。

此外，每本书均提供点读笔和二维码音频下载功能。

希望这套“柯林斯名人故事集”丛书能够帮助读者在学习英语的同时了解人类历史上各个领域最杰出、最有影响力的人物，在提高英语能力的同时，走出一条成功的人生之路。

商务印书馆编辑部

2016年9月

Introduction

引言

“柯林斯名人故事集”包含一系列简短的故事，每册介绍五至六个著名人物的生平，这些人的一生及他们的成就深刻地影响了今天的世界。所有故事都精心分级，以确保读者既可以享受阅读，又能从中受益。

你可以从头至尾阅读本书，也可以直接翻看自己喜欢的人物故事，每一个故事都是完全独立的。

每个故事后面都附有一个简短的年表，集中介绍该人物一生中最重要的事件，年表可以有效地帮助你复习刚才看过的内容。

超过本册阅读水平的单词第一次在每个故事中出现时都标有下画线，该书末尾的词汇表列出了所有画线单词的释义。第1级和第2级的释义来自 *Collins COBUILD Essential English Dictionary*，第3级和第4级的释义来自 *Collins COBUILD Advanced English Dictionary*。

为了给老师和学习者提供支持，以下网站提供了更多资料：www.collinselt.com/readers。

The Amazing People Worldwide

“柯林斯名人故事集”根据 The Amazing People Worldwide 出版的原始文本改编而成。The Amazing People Worldwide 是一个教育出版机构，于 2006 年由教育心理学家、管理学家查尔斯·马杰里森博士成立，出版纸质书、电子书、音频书、iBook 图书和视频内容，让读者可以“面对面”接触全世界各领域，如艺术、科学、音乐、政治、医学和商业等领域最鼓舞人心、最有影响力的人。

The Grading Scheme

分级标准

柯林斯 COBUILD 分级标准是根据当下最新语言使用信息设置而成，每一级都有全新的语法和词汇综合框架，确保本系列完全符合读者的英文水平。

		欧洲语言教学大纲 (CEF) 级别	页数	词汇量
第 1 级	初级	A2	64	约 700
第 2 级	中级初阶	A2-B1	80	约 900
第 3 级	中级	B1	96	约 1,100
第 4 级	中级进阶	B2	112	约 1,700

欲知柯林斯 COBUILD 分级标准（包括每一级的完整语法结构）的更多信息，请参见：www.collinselt.com/readers/gradingscheme。

在线资料还包括：通过在线测试英语水平，了解自己的分级，测试网站：www.collinselt.com/readers/levelcheck。

目 录

Introduction

引言	1
----------	---

The Grading Scheme

分级标准	3
------------	---

Leonardo da Vinci

列奥纳多·达·芬奇	1
-----------------	---

Christopher Wren

克里斯托弗·雷恩	17
----------------	----

Antoni Gaudí

安东尼·高迪	31
--------------	----

Pablo Picasso

巴勃罗·毕加索	47
---------------	----

Frida Kahlo

弗里达·卡罗	61
--------------	----

Glossary

词汇表	75
-----------	----

Leonardo da Vinci

列奥纳多·达·芬奇

1452—1519

the man who painted the *Mona Lisa*

《蒙娜丽莎》的创作者



本节朗读音频



I had many careers during my life. I was a painter, an architect, an engineer and a scientist. But I was also a dreamer^① who dreamed^② of the future. Some of the things I dreamed about only happened many years after my death.



I was born, on 15th April 1452, in a village near the Italian town of Vinci. In those days, all the great cities of Italy were separate countries. Vinci belonged to the city of Florence.

My father, Piero Fruosino di Antonio da Vinci, was a lawyer in Florence. My mother, who was called Caterina, was a poor girl from the village. My father gave me a good education, and

① dreamer *n.* 做梦的人, 梦想家 ② dream *v.* 梦想

perhaps he wanted me to become a lawyer like him. However, my interest was in art.

When I was 14, I became an apprentice^① of the artist Andrea del Verrocchio. I worked with him for ten years while he taught me. He taught me the arts of painting and drawing as well as metalwork^② and other arts. Soon, I began to help my teacher with his paintings.

I was a good student, and by the age of 20, I was a member of a group of people called the Guild of Saint Luke. Some of the people in this group were artists, but others were doctors. The detailed^③ drawings that artists made of parts of the human body – anatomical drawings – were important for doctors. So the two groups of people spent time together.

I enjoyed making these scientific drawings. But I also made religious^④ pictures. My patrons^⑤ always wanted these, and I was good at drawing and painting people. I could easily draw things that were in front of me, like many other artists. But I could also draw things that didn't exist. Having this skill made me an inventor^⑥ as well as an artist. All my life, I used my imagination, as well as my eyes and hands. I used them all to invent things, as well as to make pictures.



In 1481, the monks^⑦ at Scopeto commissioned^⑧ me to make a picture for them. I started work on the painting, which was called *The Adoration of the Magi*. But I didn't finish the job. I had

① apprentice *n.* 学徒 ② metalwork *n.* 金属制品的制造(或加工), 金属制品 ③ detailed *adj.* 详细的 ④ religious *adj.* 宗教的 ⑤ patron *n.* 赞助人 ⑥ inventor *n.* 发明家 ⑦ monk *n.* 修士, 僧侣 ⑧ commission *v.* 委托

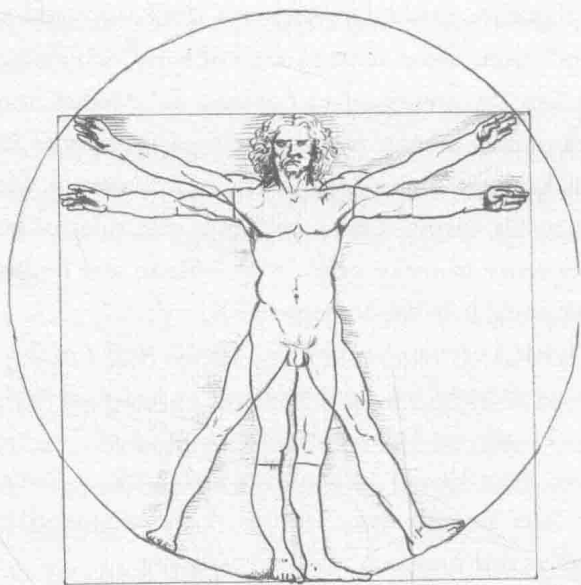
to leave Florence suddenly. Why was this? I'd made a musical instrument^① from silver. It was a kind of harp^② which looked like a horse's head. A prince called Lorenzo de' Medici heard about this instrument. Lorenzo was the ruler of the city at that time. He decided to send me to Milan with the instrument. He wanted to give it to his enemy, Ludovico Sforza, the ruler of Milan. He wanted Florence to make peace with^③ Milan and he hoped that his present could help this to happen.

I did what Lorenzo wanted me to do, and for the next 17 years I spent most of my time working in Milan. It was there in 1483, that I made the first of my two paintings of *The Virgin of the Rocks*. Two years later, I painted *The Lady with an Ermine*. These paintings later became very famous. I also designed a kind of parachute^④ at that time.

In 1487, I made a drawing which is also very famous. I was very interested in proportions^⑤ at that time. And I was interested in the work of Vitruvius. This ancient Roman architect had written a lot about the subject. He thought that there were rules about proportions in nature. And he thought that there were similar rules for the proportions between the different parts of buildings. I agreed with him. My drawing, which is now called *The Vitruvian Man*, shows a man's body. The arms and legs of the man are drawn in two different positions. And the man is contained by both a circle and a square. I thought that the proportions between the parts of a human body were interesting. I thought that they were like the proportions in art and architecture and in the rest of nature. I wrote my thoughts about this subject next to my drawing.

① instrument *n.* 仪器 ② harp *n.* 竖琴 ③ make peace with 与某人和解

④ parachute *n.* 降落伞 ⑤ proportion *n.* 比例



Leonardo da Vinci's *Vitruvian Man*

Those years in Milan were very busy for me, and I worked on the cathedral^① in the city, as well as on paintings for rich patrons. I also made a ceramic^② model of a horse, called the *Gran Cavallo*. My idea was to make a very large copy of this model, using the metal called bronze. It didn't happen – the bronze version^③ was never made. Why? Unfortunately, the government of the city used the bronze to make large guns. They needed guns to defend Milan from its enemies.

While I was in Milan, I heard from my mother. Her health wasn't good. She came to live with me in 1493, and she died two years later. I went on with my work. Between 1495 and 1498, I

① cathedral *n.* 大教堂 ② ceramic *adj.* 陶瓷的 ③ version *n.* 版本

created a large mural^① in a church. The painting was called *The Last Supper*. But Milan was no longer a safe place, and in 1499, a French army, led by King Louis the Twelfth, invaded^② the city. I didn't stay to fight. I was 48 years old and I wasn't well. I couldn't fight.



I left Milan and I went to live in Venice. I was too old for fighting, but I could design buildings and machines for defence against enemies. The people of Venice soon asked me to design defences for their beautiful city. So I became a military^③ architect and engineer for a year. But after I finished that work, I didn't want to stay in Venice. I decided to move back to my home city, Florence.

I enjoyed being in Florence again. I lived in a monastery^④, so I was able to paint in the monks' workshop^⑤. I used it as my studio^⑥. And there were so many beautiful buildings in the city! I loved walking through the streets and looking at the details^⑦ of the architecture. But I also enjoyed looking at the natural world. I looked especially at the birds. They sang happily and flew happily through the air. 'If *they* can fly, why can't I do that?' I asked myself. 'Why can't men and women fly too?'

That question stayed in my mind, and I made some quick drawings – some sketches. I wanted to invent a flying machine. So I made sketches of flying machines that had moving wings. They *were* only sketches. 'But one day,' I told myself, 'people *will* be

① mural *n.* 壁画 ② invade *v.* 入侵 ③ military *adj.* 军事的 ④ monastery *n.* 修道院 ⑤ workshop *n.* 车间, 作坊 ⑥ studio *n.* 工作室 ⑦ detail *n.* 细节

able to fly.’

I dreamed of flying, but all around me people were talking about war. In 1502, Cesare Borgia, the city's new leader, asked me to work for him. I designed weapons^① for him, and military buildings. In those days, I had to spend a lot of time travelling. There were long journeys on bad roads. These journeys were very tiring. Between my travels I tried to paint, but it was difficult to finish many pictures. In 1506, I decided to return again to Milan.

Milan was now a safe place for me, and I had a lot of work to do there. It included many different projects, from church paintings to military designs. I often had to interrupt^② my artistic work while I did other jobs. Sometimes these interruptions^③ were very long. For example, in 1503, I started painting the *Mona Lisa*, my most famous portrait^④, but I wasn't able to complete it until 1519. During this time, I *was* able to return to my medical studies. In 1510 and 1511, I cut up dead bodies and made detailed anatomical drawings of parts of them. I completed over 200 of these.

During my life, I made about 2,500 drawings of different kinds. It's a strange fact that very many of these still exist, but fewer than twenty of my paintings can still be seen. Why is this? Have bad people destroyed them? No, they've disappeared and it was my fault. I often made experiments with new kinds of paint. Some of my new paints weren't very good. Many of my paintings destroyed *themselves*, because of my bad paints.

In 1513, I moved again. This time, I moved to Rome. The

① weapon *n.* 武器 ② interrupt *v.* 中断 ③ interruption *n.* 中断 ④ portrait *n.* 肖像