



Subject-Based English

高等学校专业英语教材

# 艺术设计

## 专业英语教程 (第4版)

☆ 谭淑敏 主编 ☆



中国工信出版集团



电子工业出版社  
PUBLISHING HOUSE OF ELECTRONICS INDUSTRY  
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普通高等教育“十一五”国家级规划教材  
高等学校专业英语教材

# 艺术设计专业英语教程

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Publishing House of Electronics Industry

北京·BEIJING

## 内 容 简 介

本书是普通高等教育“十一五”国家级规划教材。本书旨在使读者掌握艺术设计相关专业的英语术语及用法,培养和提高读者阅读和翻译专业英语文献资料的能力,以及口头表达能力。

本书可读性强,题材覆盖面广,涉及设计历史、设计名家、设计技巧等。本书由13个单元组成,内容包括工艺美术运动、包豪斯与设计教育、工业设计专题、平面设计专题、环境艺术专题、家具设计专题、织物图案设计、服饰设计、网络多媒体技术、电脑辅助设计、设计院校介绍、谋求设计职位、设计杂谈。每个单元由课文、词汇、注释和练习组成,书后还附有所有课文的参考译文和练习参考答案。为了方便教学,本书另配有电子教案及音频材料,读者可登录华信教育资源网 [www.hxedu.com.cn](http://www.hxedu.com.cn) 注册下载。

本书可作为高等理工院校和高等美术院校艺术设计相关专业的专业英语教材,也可供从事相关专业的人员学习参考。

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# Preface

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## 前 言

艺术设计专业,涵盖工业设计、平面视觉传达、环境艺术设计、网络多媒体设计及三维影视动画等诸多学科,既属于实用美术的范畴,又包含科学技术的成分,以其紧密结合大众生活,融理性思维与感性审美于一体,而日益受到社会关注。目前在美术院校和理工院校均设有此专业,以满足不断增长的教育需求。

作为现代艺术设计中心的欧美各国,在当代设计的产生、发展与市场化的进程中有诸多值得我们借鉴之处,阅读相关的英文原作显然是了解其基本理念的必要手段。本书以提高相关专业学生阅读英语文献的能力为目的,扩展其英语写、译和口头表达能力。同时,选材精到、译注得当的课文内容也将对有志赴海外深造的学子起到一定的帮助作用。

本书可读性强,题材覆盖面广,涉及设计历史、设计名家、设计技巧等,分别列入 13 个单元:工艺美术运动、包豪斯与设计教育、工业设计专题、平面设计专题、环境艺术专题、家具设计专题、织物图案设计、服饰设计、网络多媒体技术、电脑辅助设计、设计院校介绍、谋求设计职位、设计杂谈。每个单元包括课文、词汇、注释和练习,其中课文侧重展示本主题领域基础知识和关键内容,配合注释和完整译文,便于读者自学。为了方便教学,本书另配有电子教案和音频材料,向采纳本书作为教材的教师免费提供(获取方式:登录电子工业出版社华信教育资源网 [www.hxedu.com.cn](http://www.hxedu.com.cn) 或电话联系 010-88254531 获得)。

由于编者水平所限,书中难免有不妥和错误之处,恳请读者批评指正。

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编 者

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# Unit One

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## Arts and Crafts Movement



Lesson 1 William Morris



Lesson 2 Arts & Crafts Style



Lesson 3 The Decorative Arts



## Lesson 1 William Morris

Famous as the founder of the Arts and Crafts Movement<sup>[1]</sup>, William Morris (1834—1896) was born at Elm House, Walthamstow.<sup>[2]</sup> Walthamstow in those days was a village above the Lea Valley, on the edge of Epping forest, but comfortably close to London. He was the third of nine children (and the oldest son) of William and Emma Shelton Morris. His family was well-to-do, and during Morris's youth became increasingly wealthy; at twenty-one, Morris came into an annual income of £900, quite a tidy sum in those days.



Morris's childhood was a happy one. He was spoiled by everyone, and was rather temperamental. At age four he began to read Sir Walter Scott<sup>[3]</sup>'s Waverley Novels, and he had finished them all by the time he was nine. His doting father presented him with a pony and a miniature suit of armor, and, in the character of a diminutive knight-errant, he went off on long quests into the depths of Epping Forest.<sup>[4]</sup> He was rather a solitary child, close only to his sister Emma, and even in childhood was possessed of a romantic attachment to forests and gardens and flowers and birds which, with his interest in mediaevalism, would recur in his art, his poetry, and his fiction for the rest of his life.<sup>[5]</sup>

In 1853 Morris entered Exeter College at Oxford, where he met Edward Burne-Jones<sup>[6]</sup>, who would become one of the greatest of the Pre-Raphaelite<sup>[7]</sup> artists, would remain Morris's closest friend for the remainder of his life. At Oxford Morris became a member of an undergraduate aesthetic circle which was enamored of an idealized Middle Ages. There too Morris began to write poetry which was heavily indebted to the work of Tennyson, Keats, Browning, and, most of all, his beloved Chaucer.<sup>[8]</sup>

In 1855 Morris made a walking tour of the great Gothic cathedrals of Northern France with Burne-Jones. Both of them were overcome and decided to abandon their clerical studies in order to become artists, and Morris left Oxford at the end of the year.<sup>[9]</sup>

In 1856 Morris began to work in the architectural office of G. E. Street, where he met Philip Webb, who would become another close friend and associate.

In 1860 Morris commissioned Philip Webb to design Morris's famous Red House in South London; Morris and his friends and acquaintances decorated the house themselves in properly mediaeval fashion, building all the furnishings, designing stained glass windows, painting murals, and weaving tapestries, and discovered that they enjoyed it.<sup>[10]</sup>

Morris & Co. had been founded in 1861, as a direct result of Red House by a group

including Morris himself and a number of his friends and associates. The company was to produce such items as murals, wood-carvings, stained-glass windows, metalwork, furniture, and embroideries; and all this was to be accomplished according to the long-since abandoned principles of craftsmanship which had governed mediaeval art<sup>[11]</sup>: the workman-artist would conceive of, design, and actually bring his own work into being, presiding over it from first to last.



Wood-engraved illustration designed by Sir Edward Coley Burne-Jones, with border and typography by William Morris; from the Kelmscott Press edition of *The Works of Geoffrey Chaucer*, 1896

Morris's wallpapers were his best-known output, with complex designs incorporating plants, flowers and birds. Philip Webb designed much of the furniture, metalwork, and many tiles. For stained glass, Morris generally designed the backgrounds and Burne-Jones drew most of the figures, with Rossetti<sup>[12]</sup> and Ford Madox Brown<sup>[13]</sup> also contributing designs. Burne-Jones also collaborated with Morris on tapestries, designed many tiles, and drew for the books produced by the Kelmscott Press, founded by Morris in 1891. Morris was described as being the first to approach the craft of practical printing from the point of view of the artist<sup>[14]</sup>. The most important book of the Press was the Kelmscott

Chaucer, which has been described as the most beautiful book to be produced since the Renaissance<sup>[15]</sup>. This had typography and borders by Morris, with 87 illustrations by Burne-Jones. Other artists working as designers for the Kelmscott Press included C. M. Gere, Arthur Gaskin, and E. H. New, all from the Birmingham School of Art, and the Birmingham illustrators were in general much influenced by Morris's books<sup>[16]</sup>.

## Words and Expressions

1. well-to-do *adj.* 富有的;有钱的
2. tidy ['taidi] *adj.* [口]相当好的;巨额的(款项)
3. temperamental [ˌtempərə'mentl] *adj.* 敏感的,神经质的
4. doting ['dəutiŋ] *adj.* 沉溺于爱的,溺爱的
5. miniature ['miniətʃə] *adj.* 小型的,缩小的;小规模
6. diminutive [di'minjutiv] *adj.* 小的,极小的,小型的
7. knight-errant 游侠骑士
8. solitary ['sɒlitəri] *adj.* 孤独的
9. attachment [ə'tætʃmənt] *n.* 依恋,爱慕
10. mediaevalism *n.* 中世纪精神(特征、信仰、风俗)
11. recur [ri'kə:] *vi.* 复发,重现,再来

12. remainder [ri'meində] *n.* 剩余的部分
13. undergraduate [ˌʌndə'grædjuit] *adj.* 大学生的
14. aesthetic [i:s'θetik] *adj.* 美学的, 审美的, 有审美感的
15. be enamored [i'næməd] of 倾心、着迷
16. indebted [in'detid] *adj.* (因受帮助而)感激的, 蒙恩的
17. Gothic ['gəθik] *n.* 哥特式 *adj.* 哥特式的
18. abandon [ə'bændən] *vt.* 放弃, 遗弃
19. clerical ['klerikəl] *adj.* 神职人员的; 办事员的; 办公室工作的
20. associate [ə'səʊʃieit] *n.* 合作人, 同事
21. commission [kə'miʃən] *vt.* 委任, 任命
22. acquaintance [ə'kweintəns] *n.* 相识, 熟人
23. stained [steind] glass *n.* 彩色的玻璃(常用于镶嵌教堂的窗户)
24. mural ['mjuərəl] *n.* 壁画, 壁饰
25. tapestry ['tæpistri] *n.* 织锦, 挂毯
26. embroidery [im'brɔidəri] *n.* 刺绣品, 粉饰, 刺绣, 装饰
27. accomplish [ə'kɒmpliʃ] *vt.* 完成, 达到, 实现
28. principle ['prinsəpl] *n.* 法则, 原则, 原理
29. conceive [kən'si:v] *of* 想象
30. preside [pri'zaid] *v.* 主持
31. incorporate [in'kɔ:pəreit] *vt.* 合并, 具体表现
32. collaborate [kə'læbəreit] *vi.* 合作
33. approach [ə'prəʊtʃ] *vt.* 接近, 动手处理
34. typography [tai'pɒgrəfi] *n.* 排版; 排印, 版面; 排版式样
35. illustration [ˌilə'streiʃən] *n.* 插图, 图解

## Notes

1. Arts and Crafts Movement: 19 世纪末的英国工艺美术运动。
2. Walthamstow: 沃瑟斯顿, 英国英格兰东南部城市, 在大伦敦郡的东北部。Walthamstow in those days was a village above the Lea Valley, on the edge of Epping forest, but comfortably close to London. “那时沃瑟斯顿只不过是里谷上的一个小村子, 紧靠着伊平森林, 离伦敦很近。”
3. Walter Scott: 沃尔特·司各特(1771—1832), 英国的民谣家和历史小说家。Waverley Novels 威渥莱小说集, 是司各特的代表作之一。
4. His doting father presented him with a pony and a miniature suit of armor, and, in the character of a diminutive knight-errant, he went off on long quests into the depths of Epping Forest. “溺爱他的父亲曾送他一匹小马和一套小盔甲, 而他便打扮成一个小小的游侠骑士, 试图深入到伊平森林中探险。”此处 in the character of 意为“扮演”; on long quests 相当于 in quest of adventure, 即“寻求冒险活动”。

5. ...even in childhood was possessed of a romantic attachment to forests and gardens and flowers and birds which, with his interest in mediaevalism, would recur in his art, his poetry, and his fiction for the rest of his life. “甚至还在幼年时期,他对森林、花园、鲜花和鸟类就有着浪漫的依恋之情,同时伴随着对中古风情的浓厚兴趣。这些在他以后的绘画、诗歌和小说中都得到体现。”此处,which 指代前面所说的 romantic attachment。
6. Burne-Jones: 爱德华·伯恩·琼斯(1833—1898)英国画家,拉斐尔前派成员,以其绘画作品和彩绘玻璃上神秘而又似梦境般的背景而闻名。
7. Pre-Raphaelite: 拉斐尔前派,属于拉斐尔前派兄弟会(建于1848年的英国团体),提倡拉斐尔之前的意大利油画的风格和精神。
8. Tennyson, Keats, Browning, Chaucer 均为英国诗人。There too Morris began to write poetry which was heavily indebted to the work of Tennyson, Keats, Browning, and, most of all, his beloved Chaucer. 也是在那儿(指牛津),他开始作诗,并深深得益于丁尼生、济慈、勃朗宁等人的作品,乔叟尤其受到他的喜爱。
9. Both of them were overcome and decided to abandon their clerical studies in order to become artists, and Morris left Oxford at the end of the year. 两人都被深深打动,决定放弃学业投身艺术。这一年末,莫里斯离开了牛津。此处,overcome 有“打动、征服”的含义。
10. Morris and his friends and acquaintances decorated the house themselves in properly mediaeval fashion, building all the furnishings, designing stained glass windows, painting murals, and weaving tapestries, and discovered that they enjoyed it. “莫里斯和他的朋友和熟人们一道依据中世纪的风格装修了这所房子,制作了全部的家具、设计了玻璃嵌花窗、绘制了壁画、编织了挂毯等,从中得到了不少的乐趣。” building ..., designing..., painting..., weaving..., 一组由现在分词引导的状语从句描述了“装修”的具体行为。
11. ... the long-since abandoned principles of craftsmanship which had governed mediaeval art “很久以来已被弃置的工艺法则,这些法则曾在中世纪艺术中占据主导地位”。
12. Rossetti: 但丁·加布里埃尔·罗塞蒂(1828—1882)英国诗人和画家,是拉斐尔前派兄弟会的创建人之一(1848年),以其肖像画与诗歌创作而出名。
13. Ford Madox Brown: 福特·马多克斯·布朗(1821—1893),英国历史画家,与拉斐尔前派联系在一起,画了一系列描绘英国曼彻斯特主要历史事件的壁画。
14. the first to approach the craft of practical printing from the point of view of the artist “第一个以艺术家的眼光来看待实用印刷工艺的人”。
15. Renaissance: 文艺复兴(古典艺术、建筑、文学和学识的人文主义复兴),起源于14世纪的意大利,后来蔓延到整个欧洲。

16. Birmingham: 伯明翰, 在英格兰中部。Other artists working as designers for the Kelmscott Press included C. M. Gere, Arthur Gaskin, and E. H. New, all from the Birmingham School of Art, and the Birmingham illustrators were in general much influenced by Morris's books. 其他为凯姆阔特出版社进行设计的艺术家包括 C. M. 吉尔、阿瑟·盖斯金和 E. H. 律欧, 他们都来自伯明翰艺术学院。一般来讲, 这些来自伯明翰的插图设计家在很大程度上都受到莫里斯出品的书籍的影响。

## Exercises

Choose the best answer to each question according to the content of the text.

1. William Morris was famous as the founder of
  - a. Art Nouveau.
  - b. Arts and Crafts Movement.
  - c. Bauhaus.
2. Some friends of William Morris were artists who had a tight relationship with
  - a. impressionism.
  - b. cubism.
  - c. Pre-Raphaelite.
3. The best-known output of Morris were
  - a. furnitures.
  - b. wallpapers.
  - c. tapestries.
4. The artist who had drawn the illustrations of the book "Kelmscott Chaucer" was
  - a. Edward Burne-Jones.
  - b. Arthur Gaskin.
  - c. Ford Madox Brown.



## Lesson 2 Arts & Crafts Style

*“Have nothing in your houses that you do not know to be useful, or believe to be beautiful.”*

—William Morris ‘*The Beauty of Life*’ 1880

The core of Arts & Crafts style is simplicity. Architects, designers, makers and consumers aimed for simplicity because it provided a practical and clean environment. The use of built-in furniture such as cupboards and large settles became more common.

Visual simplicity in the home produced a restful setting. This was achieved by a concern for proportion and detail as well as the removal of clutter. Voysey<sup>[1]</sup> thought that the flooring should be the same throughout a house. He also recommended that curtains should be made from a single width of material and laid down details such as the number of curtain rings to use and the depth of the hem.<sup>[2]</sup> Arts & Crafts architects who also designed furniture and metalwork such as Ernest Gimson were able to create a simple but coherent look for a home.

For William Morris and the Arts & Crafts Movement, nature was the source of all pattern. The inspiration of the natural world, ‘the outward face of the earth’, was chosen for its uplifting qualities. The natural rhythms and patterns of plants and flowers were a reflection of a purity of approach. Arts and Crafts designers reacted violently against the distortion of natural forms adopted by Art Nouveau<sup>[3]</sup> in continental Europe.

An important part of the Arts & Crafts home was the garden. It was often laid out as a series of outdoor rooms becoming wilder and closer to nature as one went further away from the house.

Symbolism played as important a role in Arts & Crafts style. Motifs such as the heart symbolising friendship or the sailing ship representing the journey of life into the unknown reappear with regularity throughout the Arts & Crafts community.<sup>[4]</sup>

The Arts & Crafts Movement was much more than a style, it had a strong social and moral purpose.

*“The great advantage and charm of the Morrisian method is that it lends itself to either simplicity or splendour.”*

—Walter Crane ‘*The English Revival in Decorative Art*’ 1911

Splendour in the Arts & Crafts came from:

a) the passion for the decorative arts. Influential Art and Crafts architects such as Henry Wilson emphasised the importance of the crafts in building. His metalwork and

jewellery designs such as this double-sided pendant, about 1907-1910, are rich in colour, texture and imagery.

b) the enthusiasm for making things. Voysey understood that making something for yourself or knowing who made the objects you own adds an emotional level of appreciation.<sup>[5]</sup>

c) the interest in experimenting with different materials and new techniques. Arts & Crafts designers such as John Paul Cooper developed a distinctive style working with unusual materials such as gesso (a mixture of plaster and glue). He is best known for his shagreen (sharkskin) boxes with silver mounts.

## Words and Expressions

1. simplicity [sim'plisiti] *n.* 简单, 简易, 朴素, 直率
2. built-in ['bilt'in] *adj.* 内置的, 固定的, 嵌入的
3. settle ['setl] *n.* 有背的长凳
4. restful ['restful] *adj.* 宁静的
5. removal [ri'mu:vəl] *n.* 移动, 免职, 切除
6. clutter ['klʌtə] *n.* 混乱
7. coherent [kəu'hiərənt] *adj.* 粘在一起的, 一致的, 连贯的
8. inspiration [ɪnspə'reiʃən] *n.* 灵感
9. rhythm ['riðəm, 'riθəm] *n.* 节奏, 韵律
10. purity ['pjʊəriti] *n.* 纯净, 纯洁, 纯度
11. react [ri'ækt] *vi.* 起反应, 起作用, 反抗, 起反作用
12. violently ['vaiələntli] *adv.* 猛烈地, 激烈地, 极端地
13. distortion [dis'tɔ:ʃən] *n.* 扭曲, 变形, 曲解, 失真
14. continental [kənti'nentl] *adj.* 大陆的, 大陆性的
15. outdoor ['autdɔ:] *adj.* 室外的, 户外的, 野外的
16. symbolism ['sɪmbəlɪzəm] *n.* 象征主义, 符号论
17. motif [məu'ti:f] *n.* 主题, 主旨, 动机, 图形
18. reappear ['ri:ə'piə] *vi.* 再出现
19. community [kə'mju:niti] *n.* 公社, 团体, 社会, (生物)群落
20. splendour ['splendə] *n.* 光彩壮丽, 显赫, 杰出
21. passion ['pæʃən] *n.* 激情, 热情
22. influential [ɪnflu'enʃəl] *adj.* 有影响的, 有势力的
23. pendant ['pendənt] *n.* 垂饰, 下垂物
24. imagery ['imidʒəri] *n.* 肖像(总称), 比喻, 雕刻
25. enthusiasm [in'θju:ziæzəm] *n.* 狂热, 热心, 积极性, 激发热情的事物
26. distinctive [dis'tɪŋktɪv] *adj.* 与众不同的, 有特色的
27. gesso ['dʒesəu] *n.* (雕刻、绘画用的)石膏, 石膏粉
28. plaster ['plɑ:stə] *n.* 石膏, 灰泥

29. shagreen [ˈʃægrɪn] *n.* 绿皮(指染成绿色的马、驴、海豹等的生皮), (用做擦光物的) 鲨鱼革  
30. mount [maʊnt] *n.* 衬纸, 镶嵌, 装配

## Notes

1. Voysey: 查尔斯·沃依赛(1857—1941)英国建筑师和工艺美术家,其作品包括著名的“果园”住宅,以及一系列的家具、金属器皿、墙纸、印花织物、地毯与花砖。
2. He also recommended that curtains should be made from a single width of material and laid down details such as the number of curtain rings to use and the depth of the hem. “他还建议窗帘应为同等宽度的材料制作,并给出诸多细节,比如窗帘环的数目以及包边的深度等。”此处,lay down 意为“提供、给出”。
3. Art Nouveau: 新艺术运动。19世纪后期和20世纪初期流行于欧洲大陆的一种建筑和装饰艺术风格,主要特征为用流动的曲折的线条绘出叶子和花卉图案来作为工艺装饰。
4. Motifs such as the heart symbolising friendship or the sailing ship representing the journey of life into the unknown reappear with regularity throughout the Arts & Crafts community. “心形纹样所代表的友谊这一主题,或者帆船所象征的驶向未知人生旅途的主题在工艺美术运动时期的作品中一再有规律地重复。”the Arts & Crafts community,指工艺美术运动波及范围以内的各类艺术家及其作品。
5. Voysey understood that making something for yourself or knowing who made the objects you own adds an emotional level of appreciation. “沃依赛认为,为自己制作某件物品,或了解那个为你制作物品的人,将使你的欣赏水准在情感方面更上一层楼。”an emotional level of appreciation,指欣赏工艺品过程中所包含的情感因素。

## Exercises

Translate the following passages into Chinese.

1. Many people searching for personal fulfillment have found inspiration in the Arts & Crafts Movement. The movement emphasized the importance of useful, creative work to the individual and to society as a whole. Ideas about ‘the simple life’, ‘back-to-the-land’, and self-sufficiency were part of its philosophy as were issues around healthy eating and dress reform.
2. Crafts education is an important legacy of the Arts & Crafts Movement. The movement emphasized the importance of creativity but also encouraged individuals to learn through practical experience. The movement invigorated the teaching of embroidery and handwriting in primary schools from the early 20th century. Craft teaching in secondary schools, art colleges and teacher training colleges was heavily influenced by the practical ‘hands-on’ approach of the movement while craft manuals and materials produced by firms such as Dryad provided many individuals with a first-hand experience of arts and crafts.



### Lesson 3 The Decorative Arts

—An Address Delivered by William Morris (Dec. 4, 1877)

Hereafter I hope in another lecture to have the pleasure of laying before you an historical survey of the Decorative Arts, and I must confess it would have been more pleasant to me to have begun my talk with you by entering at once upon the subject of the history of this great industry.<sup>[1]</sup> But, as I have something to say in a third lecture about various matters connected with the practice of Decoration among ourselves in these days, I feel that I should be in a false position before you, and one that might lead to confusion, or overmuch explanation, if I did not let you know what I think on the nature and scope of these arts, on their condition at the present time, and their outlook in times to come.

Now as to the scope and nature of these Decorative Arts I have to say, that though when I come more into the details of my subject I shall not meddle much with the great art of Architecture, and less still with the great arts commonly called Sculpture and Painting. Yet I cannot in my own mind quite sever them from those lesser, so-called Decorative Arts, which I have to speak about; it is only in latter times, and under the most intricate conditions of life, that they have fallen apart from one another.<sup>[2]</sup> And I hold that, when they are so parted, it is ill for the Arts altogether; the lesser ones become trivial, mechanical, unintelligent, incapable of resisting the changes pressed upon them by fashion or dishonesty; while the greater, however they may be practised for a while by men of great minds and wonder-working hands, unhelped by the lesser, unhelped by each other, are sure to lose their dignity of popular arts, and become nothing but dull adjuncts to unmeaning pomp, or ingenious toys for a few rich and idle men<sup>[3]</sup>.

However, I have not undertaken to talk to you of Architecture, Sculpture, and Painting, in the narrower sense of those words, since, most unhappily as I think, these master-arts, these arts more specially of the intellect, are at the present day divorced from decoration in its narrower sense. Our subject is that great body of art, by means of which men have at all times more or less striven to beautify the familiar matters of everyday life; a wide subject, a great industry; but a great part of the history of the world, and a most important instrument to the study of that history.

A very great industry indeed, comprising the trades of house-building, painting, joinery and carpentry, smiths' work, pottery and glass-making, weaving, and many others. A body of art most important to the public in general, but still more so to us handicraftsmen. True it is, that in many or most cases we have got so used to this ornament, that we look upon it as