

The background of the cover is an abstract painting. It features a paintbrush with a black handle and a white and orange ferrule, positioned diagonally in the upper left. The brush is applying thick, vibrant strokes of red, orange, yellow, green, and blue paint onto a dark, textured surface. The colors are layered and blended, creating a sense of movement and depth. The overall composition is dynamic and artistic.

大学英语拓展课程系列教材

新编艺术英语

NEW ART ENGLISH 2

总主编 杨小彬

主编 张 宁 王 婷

清华大学出版社

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Preface

《国家中长期教育改革和规划纲要（2010—2020年）》明确指出，高校要“适应国家经济社会对外开放的要求，培养大批具有国际视野、通晓国际规则、能够参与国际事务和国际竞争的国际化人才”。在高等教育全球化的时代背景下，随着全球文化艺术交流日益频繁，培养艺术类大学生的英语思维能力和应用能力受到教育界的广泛关注。如何开设符合艺术类大学生语言起点、认知特点，能调动学生自主学习积极性的艺术英语课程，是从事大学英语教学的教师们面临的重大课题。

一直以来，部分院校对于艺术类学生的英语教学定位不够明确，在大学英语课堂教学中，未能充分考虑艺术类学生的英语基础、认知能力、学习习惯与兴趣诉求，导致课堂气氛沉闷，效果欠佳。由于英语基础薄弱，相当一部分艺术类学生不能很好地适应普通模式的大学英语教学。他们对与自己专业相关的语言知识和语言素材有着浓厚的兴趣，对参与与艺术相关的国际交往和实践（如参与国际间艺术品的展览、拍卖，在画廊中向国际买家介绍艺术作品，参与艺术设计的招投标等）有着极大的热情，但这种兴趣和热情在以通用英语为主要内容的大学英语课堂上却得不到回应和满足。

克服种种错位是大学英语改革的重要目标之一，但改革的成功绝不是简单地通过在语言教学中进行艺术元素的渗透就能达到的，而是需要我们对艺术类大学英语教学进行重新设计，包括教学大纲的制订、教材的编写、教学方法和策略的革新等多个方面。其中新教材的编写是整个教学改革设计中的关键环节。

本套《新编艺术英语》教材的目标定位是通过与艺术知识相关的英语语料、教学内容的设计，帮助学生积累艺术专业领域英语知识，提高他们的语言自主学习能力，在英语学习过程中拓宽眼界，获取相关领域表达技能。本教程从学生的真实语言起点出发，遵循《大学英语教学指南》，语言素材的选取和教学内容的设计介于“通用英语”和“专门用途英语”之间，力求帮助艺术类大学生逐步达到“指南”规定的基础目标，为学生未来专业领域英语语言的自主学习和运用打下坚实的基础。

⌘ 教材特色

1. 精心选材，内容新颖

语言素材的选取与艺术文化背景紧密结合，选用艺术史料和社会生活中的艺术题材，突出艺术文化通识，有效地将艺术背景知识和语言交际需求融为一体，使语言素材充满浓郁的人文色彩。单元阅读内容涵盖艺术史、平面艺术、造型艺术、工业设计、园林与建筑设计、动漫设计等方面的内容，契合艺术类大学生的专业兴趣，满足学生专业学习的需求。

2. 科学编排，体系完整

语言素材难易程度上，以大学英语基础目标为起点，循序渐进，重视积累。语言训练体系上注重叙述、描写、议论等语言技能的强化和批判性思维、跨文化交际等实际应用能力的培养。采用体验式学习策略，围绕单元主题开展相关语言技能的学习训练，利用场景再现、团队协作的形式，为学生在未来可能出现的艺术场景中的语言表达提供模拟训练的机会。

教材框架

每单元的基本结构为：

1. 听说（Part One: Listening and Speaking）：围绕单元主题，提供情景对话，设计听力*和口语训练，同时引导学生对单元文化背景进行初步了解，起到导入作用。

2. 深度阅读（Part Two: Active Reading）：由两篇阅读文章组成，其中 Text A 为重点阅读课文，选材上知识性、趣味性并重；Text B 为辅助阅读材料，选材上更侧重相关概念与知识的介绍。两篇选文后均有课文阅读理解、词汇与句型、翻译等练习。

3. 应用文写作（Part Three: Practical Writing）：实用文体写作训练，目的在于提高学生书面语产出的能力，以适应未来学习和工作的需要。

教材最后以附录形式列出了本书的词汇表。

本册教材编写分工如下：张宁负责统筹教材编排总体思路、所有单元阅读文章选文的整理以及最后的统稿工作，王婷负责单元框架设计工作，一至八单元内容设计分别由黄薇、王婷、韩晓龙、陈虹波、皮重阳、谢蕊婷、吕洪波、熊召永具体负责。

编者力求为艺术类大学生提供一套适应专业特点与学生的语言基础、兼顾艺术专业人文知识的英语教材。必须承认的是，对于语言类教师而言，兼顾语言的流畅、地道、自然与用英语传授专业知识具有相当的难度。编写团队唯有尽心尽责，才能为艺术英语的教学改革倾尽绵薄之力。

编者

2017 年 12 月于武汉

* 音频文件请登录 <ftp://ftp.tup.tsinghua.edu.cn/> 下载。

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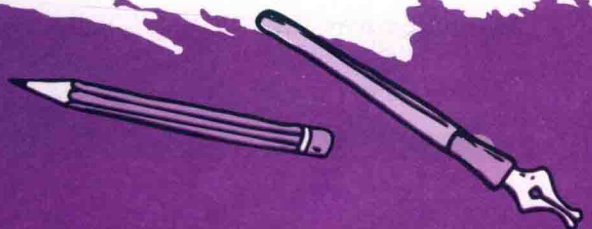
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Unit 1



Modern Painters I





Part One

Listening and Speaking



Task 1 Listen to a conversation between a student and his art history professor and answer the questions.

Questions:

1. What's the topic of the student's writing?
2. Which painting of Van Gogh's was the student planning to focus on?
3. What's the problem of the student's writing?
4. How did the student work out the problem?
5. What's the shared feature between the two paintings called *Starry Night*?



Task 2 Susan is visiting an art exhibition with Mike. Listen to their conversation and fill in the blanks with what you hear.

Susan: Mike, come and look at this painting of shrimp! It is so simple yet so 1. _____!

Mike: Yeah. It is 2. _____! Is it the work of Qi Baishi?

Susan: Yes, it is. How do you know that?

Mike: Well, Qi is famous all over the world, isn't he? Besides, I am quite 3. _____ in Chinese painting.

Susan: Cool! What kind of Chinese painting do you 4. _____, free sketch or elaborate-style painting?

Mike: I prefer free sketch, especially the 5. _____ paintings. I can always feel 6. _____ and harmony from those landscape paintings.

Susan: That's true. Chinese art 7. _____ the harmony between man and nature, which is an important part of China's 8. _____ culture.

Mike: I love this art exhibition!

Susan: So do I. Let's go to other areas to see what they have got, shall we?

Mike: OK.



Task 3 Work in pairs. Suppose you are going to sign up for an art class, so you ask your friend for some suggestion. Make a conversation with reference to the expressions below.

Useful Expressions

Asking about reasons

Why/Why not?

May I know the reason?
I'd like to know the reason why...
Give me one good reason why...
Could you give me some reasons on...?
Can you conclude the causes of...?
What evidence can you offer to prove that...?
Why do you think so?
What are your reasons for...?
How has it come about that...?
What makes you choose...?
How come...?

Giving reasons

My point of view in.../that... largely results from the fact that...
The main/major reason why... is because/is that...
One of the reasons I say that is because...
One possible explanation (for that) is...
To understand why..., you first need to... (understand/know/be aware that)
This is due to the fact that...
It's closely linked to/associated with...
Due to/Owing to...

Giving reasons for

It's great because...
One advantage is that...
Another good reason is...
You're right, but I also think...
The other thing (reason) is that...

Giving reasons against

The problem is that...
One big disadvantage with that is...
One argument against that idea is...
I don't think...



Part Two

Active Reading



Van Gogh was a largely self-taught artist who changed the face of Post-Impressionism forever. Van Gogh was a troubled yet highly skilled painter, whose works were an outlet for his emotion, particularly when battling depression. Working at an often-furious pace, Van Gogh produced more than 2,000 works of art in his 10-year career. However, he sold only one painting during his lifetime and did not become successful until after his death. Some of his most famous works include *Starry Night*, *Sunflowers*, and *The Bedroom at Arles*. His expressive and emotive use of color and distinct brushwork became hugely popular and influenced Expressionism, Fauvism and early abstraction massively as well as various other aspects of 20th-century art. Today, Van Gogh is generally regarded as the greatest Dutch painter since Rembrandt.

Text A

Vincent van Gogh

Whenever people mention Vincent van Gogh (1853–1890), the first thing that likely comes to mind is his masterpiece *Sunflowers*, which fascinates the public all the time. His paintings are so amazing and overwhelming that they have astounded millions of people around the world.

Van Gogh was born in Holland in 1853. The son of a pastor, brought up in a religious and cultured atmosphere, Van Gogh was highly emotional, lacked self-confidence and always struggled with his identity and direction.

At the age of 16, Van Gogh got his first job as a clerk in a gallery in France. Soon he lost interest in becoming a professional art dealer. He then studied theology and worked as a missionary in a dreary coal-mining area in Belgium. He once believed that his calling was to preach the gospel; however, it took years for him to discover his true calling as an artist. “An artist needn’t be a clergyman or a churchwarden, but he certainly must have a warm heart for his fellow men.” Van Gogh blended himself with the miners and peasants with whom he deeply empathized. It was nature, and the people living closely to it, that first stirred his artistic inclinations. Van Gogh was particularly taken up with the peasants he saw working in the countryside; his early compositions featured portraits of peasants and rural landscapes, and rendered in dark and moody tones, as exemplified in the piece entitled *The Potato Eaters*.

In 1886 Van Gogh relocated to Paris, where he encountered and was greatly influenced by works of Impressionism, an artistic trend in the late 19th century and gained exposure to artists such as Gauguin, Pissarro, and Monet. As a result, he adopted more vibrant colors in his art and

began experimenting with his skill. The style he developed in Paris and carried through to the end of his life became known as Post-Impressionism, a term encompassing works made by artists unified by their interest in expressing their emotional and psychological responses to the world through bold colors and expressive and symbolic images.

Two years later, in 1888, Van Gogh moved to Arles in the French countryside, again living close to the peasants who had inspired him early on. He concentrated on painting landscapes, portraits, and still lifes full of personal symbolism.

One of Van Gogh's dreams was to start a colony for artists in Arles. He hoped that his new friends would join him. Later Paul Gauguin did join him in Arles. Van Gogh entered the most productive and creative period of his life. It was in this period that he created the famous *Sunflowers* series. On the canvas, sunflowers erupt out of a simple earthenware pot against a blazing yellow background. Some of the flowers are fresh and perky, ringed with halos of flickering and flame-like petals; others are going to seed and have begun to droop. The sunflowers paintings proved that Van Gogh stood his ground as an artist.

However, it was also a time of great mental turmoil for the artist. Van Gogh's nervous temperament made him a difficult companion and nightlong discussions combined with painting all day undermined his health. Near the end of 1888, an incident led Gauguin to ultimately leave Arles—Van Gogh, in a fit of madness, pursued Gauguin with a razor and threatened him intensely. Van Gogh was then sent to an asylum for treatment.

From then on, Van Gogh began to alternate between fits of madness and lucidity. In the asylum, he created the *Starry Night*, based on his direct observations as well as his imagination, memories, and emotions. It is his most popular work and one of the most influential pieces in history. The swirling lines of the sky are a possible representation of his mental state. This shaken style is visible in all of his works during his time in the asylum.

On July 27, 1890, Van Gogh attempted suicide by shooting himself in the chest. He survived, but died two days later from the wound. It wouldn't take long for the art world to recognize the genius they lost. Van Gogh's inimitable fusion of form and content is powerful, dramatic, lyrically rhythmic, imaginative, and emotional, for the artist was completely absorbed in the effort to explain either his struggle against madness or his comprehension of the spiritual essence of man and nature. Van Gogh is now viewed as one of the most influential artists who have helped lay the foundation of modern art.



New Words

fascinate	['fæsnert]	vt. 使着迷, 使神魂颠倒 vi. 入迷
overwhelming	[ˌoʊvər'welɪŋ]	adj. 压倒性的; 势不可当的
astound	[ə'staʊnd]	vt. 使惊骇, 使震惊
pastor	['pæstər]	n. 牧师
emotional	[ɪ'mouʃənəl]	adj. 情绪的; 易激动的; 感动人的
dealer	['di:lər]	n. 经销商; 商人
theology	[θi'ɑ:lədʒi]	n. 神学; 宗教体系
missionary	['mɪʃənəri]	n. 传教士
dreary	['dri:ri]	adj. 沉闷的, 枯燥的
gospel	['gɑ:spəl]	n. 真理; 信条
empathize	['empəθaɪz]	vt. 移情; 神会
inclination	[ˌɪnklɪ'neɪʃn]	n. 倾向, 爱好; 斜坡
render	['rendər]	vt. 使处于(某种状态); 实施; 着色
exemplify	[ɪg'zemplɪfaɪ]	vt. 例证; 例示
vibrant	['vaɪbrənt]	adj. 充满生气的; 振动的
encompass	[ɪn'kʌmpəs]	vt. 包含; 包围
symbolism	['sɪmbəlɪzəm]	n. 象征, 象征主义; 符号论; 记号
productive	[prə'dʌktɪv]	adj. 多产的; 能生产的; 富有成效的
erupt	['ɪrʌpt]	vi. 爆发; 喷出; 长芽
earthenware	['ɜ:rθnwer]	n. 陶器
blazing	['bleɪzɪŋ]	adj. 闪耀的; 强烈的; 燃烧的
perky	['pɜ:rkɪ]	adj. 神气的; 得意洋洋的; 自信的; 活泼的
halo	['heɪlou]	n. 光环; 荣光
flickering	['flɪkərɪŋ]	adj. 闪烁的, 忽隐忽现的; 摇曳的
droop	['dru:p]	vi. 下垂; 萎靡; 凋萎
turmoil	['tɜ:rmɔɪl]	n. 混乱, 骚动
temperament	['temprəmənt]	n. 气质, 性情, 性格; 急躁
undermine	[ˌʌndər'maɪn]	vt. 破坏, 渐渐破坏
asylum	[ə'saɪləm]	n. 收容所, 救济院; 庇护
alternate	['ɔ:lternet]	vi. 交替; 轮流
lucidity	[lu:'sɪdəti]	n. 清醒度; 明朗; 清澈
influential	[ˌɪnflu'enʃl]	adj. 有影响的; 有势力的
swirling	['swɜ:rlɪŋ]	adj. 打旋的
inimitable	[ɪ'nɪmɪtəbəl]	adj. 独特的, 无比的; 无法仿效的
rhythmic	['rɪðmɪk]	adj. [生物] 有节奏的; 间歇的; 合拍的

Useful Expressions

blend with	与……混合
experiment with	做实验
carry through	贯彻；完成；坚持下去
lay the foundation of	打下……的基础，奠定了……的基础

Proper Names and Cultural Notes

Impressionism	印象主义，西方现代艺术流派之一，19 世纪 60—80 年代风行于法国，强调作品中对外光和色彩的直接表现。
Gauguin	保罗·高更，法国后印象派画家、雕塑家，与梵高、塞尚并称为“后印象派三大巨匠”，对现当代绘画的发展有着非常深远的影响。
Pissarro	毕沙罗，法国印象派大师，是印象派的先驱，有印象派“米勒”之称。
Monet	莫奈，法国画家，被誉为“印象派领导者”，是印象派代表人物和创始人之一。

Reading Comprehension

 **Task 1** Read the text and answer the following questions.

1. What can we know about Van Gogh's family background?
2. What's the feature of Van Gogh's early paintings?
3. What is Post-Impressionism in terms of Van Gogh's style?
4. Which painting proved Van Gogh's ground as a great artist?
5. Why was Van Gogh sent to an asylum for treatment near the end of 1888?

 **Task 2** Read the text and choose the best answer to the questions.

1. Where did Van Gogh begin to paint?

A. In Holland.	B. In France.
C. In Belgium.	D. In England.
2. What did Van Gogh not enjoy about painting?

A. Landscapes.	B. Portraits.
C. Architectures.	D. Flowers.
3. Which words best describe Van Gogh's later years?

A. Sad and boring.	B. Normal and peaceful.
C. Happy but fruitless.	D. Painful but productive.



4. Why did Van Gogh kill himself?
- A. Because he was a failure as an artist.
 - B. Because he had an unhappy family.
 - C. Because he lost his beloved brother.
 - D. Because he was suffering from mental illness.

Language in Use



Task 1 Match the underlined words in Column I with their corresponding meanings in Column II.

I

1. His paintings are so amazing and overwhelming that they have astounded millions of people around the world.
2. Van Gogh entered the most productive and creative period of his life.
3. He adopted more vibrant colors in his art and began experimenting with his skill.
4. Van Gogh blended himself with the miners and peasants with whom he deeply empathized.
5. Some of the flowers are fresh and perky, ringed with halos of flickering and flame-like petals.
6. Van Gogh's nervous temperament made him a difficult companion and nightlong discussions combined with painting all day undermined his health.
7. Van Gogh began to alternate between fits of madness and lucidity.
8. This same shaken style is visible in all of his works during his time in the asylum.
9. Van Gogh is now viewed as one of the most influential artists who have helped lay the foundation of modern art.

II

- A. characterized by liveliness and lightheartedness
- B. understood someone's situation, problems, and feelings because you have been in a similar situation
- C. made something less strong or less secure than it was before, often by a gradual process
- D. producing abundantly
- E. having a lot of influence over people or events
- F. doing a scientific test in order to discover what happens to it in particular conditions
- G. a combination of different ideas or things that are created
- H. affecting someone very strongly
- I. describing something that people notice or recognize

10. Van Gogh's inimitable fusion of form and J. the ability to think clearly content is powerful and emotional.



Task 2 Fill in the blanks with the correct form of the words given below.

form	draw	consume	emerge	personal
weak	establish	motivate	experiment	success

Van Gogh was born on March 30, 1853 in Dutch. He was the son of a clergyman. The young Van Gogh made religion a 1. _____ interest and during the next few years he traveled in Britain, Belgium and Holland, trying to 2. _____ himself as a preacher, but without 3. _____. His first artist impressions were 4. _____ as a boy, from his uncle, an art dealer. The 5. _____ bore early fruit and from the age of 12, the young Vincent was drawing.

In 1880, at the age of 27, he found himself 6. _____ back to art. He had a job as an assistant evangelist in the mining village in Belgium but realized an artist drive which was to motivate him unceasingly until his death 10 years later.

In 1886, Van Gogh left Holland forever and travelled via Antwerp to Paris, and to major changes in artistic style. Van Gogh's work became more youthful in Paris. A new, more animated, painting style 7. _____ and the impressionist tendencies of earlier work 8. _____ somewhat. Van Gogh developed a taste for 9. _____ brushwork and brilliant, unmixed colors. Among his most prominent 10. _____ with color were a series of some 30 flower paintings, a fascination which stayed with him until his death.



Task 3 Translate the following sentences into English.

- 梵高以色彩作为其创作的主要表现手法。(symbol)
- 作为一名牧师的儿子,梵高在宗教的氛围中长大。(atmosphere)
- 梵高容易情绪化,而且缺乏自信。(emotional)
- 从那时起,梵高开始一时疯狂,一时清醒,两种情绪互相交替着。(alternate)
- 梵高被认为是19世纪最具影响力的艺术家之一,他奠定了现代艺术的基础。(lay the foundation of)

Text B

Paul Cézanne

The French painter Paul Cézanne, who exhibited little in his lifetime and pursued his interests increasingly in artistic isolation, is regarded today as one of the greatest forerunners of modern

painting.

Cézanne was born at Aix-en-Provence in the south of France on January 19, 1839. When he was a little boy, he was sent to a local school. Against the implacable resistance of his father who wished his son to be a lawyer, Cézanne made up his mind that he would be a painter. His father's reluctant consent at that time brought him financial support and, later, a large inheritance on which he could live without difficulty. In Paris he met Camille Pissarro and came to know some impressionist artists, with whom he would exhibit in 1874 and 1877. Cézanne was a contemporary of the Impressionists, but he went beyond their interests in the individual brushstroke and the fall of light onto objects, to create, in his words, "something more solid and durable, like the art of the museums".

Cézanne is not an easy man to love, but professors and painters adore him. Art critics lavish him with superlatives, including "prophet of the 20th century", "the most sensitive painter of his time", "the greatest artist of the 19th century" and "the father of modern art". But he is not quite a household name, and his posters have never been best sellers at museum shops. In fact, most non-professionals wouldn't stand a chance of recognizing Cézanne unless it was clearly labeled.

Cézanne's pictures are restrained, impersonal and remote—they don't have the gut-wrenching appeal of Van Gogh's portraits. They can't compete with Monet's lush expanses of water lilies or Renoir's sensuous women with their come-hither looks. Bowls of fruit and the hills and trees of Provence—where Cézanne spent most of his life, are a hard sell against the Tahitian backdrops of Gauguin, with or without the naked women.

Cézanne is an artist's artist. He was obsessed with form rather than content, so subject matter was always secondary to the act of painting itself. He wanted the methods and skills of the painter to be more important than the image. That meant the subject of the painting couldn't be so dynamic as to overshadow the artist's act of creation. The more he concentrated on this, the less viewer-friendly his works became. But that suited his personality just fine. His goal was not to have a mass audience or sales appeal; it was to satisfy himself.

It's hard to imagine that the man who created such restrained, methodical and time-consuming works had a violent and volatile temper. Painting was his salvation, a way to balance the fires within. Rather than let his personalities shine in his art—that scared him too much—he suppressed it. He worked in virtual seclusion and seldom ventured out.

Cézanne was versatile; in his pursuit of perfection and a unique style, he experimented a lot. Art students often copy paintings—you still see them in museums with their sketchbooks—and Cézanne did just that, but unlike most, he never stopped copying. To him, it was an important form of discipline and inspiration. He felt he could understand art better through copying, and whenever he came to an impasse, he went off to the nearest museum with a sketchbook in hand.

His earliest works, from his first days in Paris, are expressionistic. In the early 1870s, he

experimented with Impressionism. He tried to combine the principles of light and air-based art with a more structured pictorial style. After that, he delved into Classicism, with more balanced and formal compositions. Toward the end of his life, he was at his most daring, reducing architecture and figures to geometric forms and paving the way for Cubism.

New Words

isolation	[ˌaɪsəˈleɪʃn]	<i>n.</i> 隔离; 孤立
implacable	[ɪmˈplækəbl]	<i>adj.</i> 难和解的; 不能缓和的; 不能安抚的
reluctant	[rɪˈlʌktənt]	<i>adj.</i> 不情愿的, 勉强的; 顽抗的
consent	[kənˈsent]	<i>n.</i> 同意, 赞成; (意见等的) 一致
inheritance	[ɪnˈherɪtəns]	<i>n.</i> 遗产; 继承; 遗传
contemporary	[kənˈtempərəri]	<i>n.</i> 同时代的人 <i>adj.</i> 同时代的
durable	[ˈdʊrəbl]	<i>adj.</i> 持久的; 耐用的
lavish	[ˈlævɪʃ]	<i>vt.</i> 慷慨给予; 浪费; 滥用
superlative	[suːˈpɜːrlətɪv]	<i>n.</i> 赞美之词, 最高程度; 最高级
prophet	[ˈprɒ:fɪt]	<i>n.</i> 先知, 预言者; 提倡者
restrain	[rɪˈstreɪn]	<i>vt.</i> 抑制, 控制; 约束; 制止
gut-wrenching	[ˈgʌt rentʃɪŋ]	<i>adj.</i> 极度痛苦的, 撕心裂肺的
lush	[lʌʃ]	<i>adj.</i> 丰富的; 豪华的; 苍翠繁茂的
sensuous	[ˈsenʃuəs]	<i>adj.</i> 感觉上的, 依感观的; 诉诸美感的
come-hither	[ˌkʌm ˈhɪðər]	<i>adj.</i> 诱惑人的; 勾引的
backdrop	[ˈbækdrɒp]	<i>n.</i> 背景; 背景幕; 交流声
secondary	[ˈsekənderi]	<i>adj.</i> 第二的; 次要的; 中等的, 中级的
dynamic	[daɪˈnæmɪk]	<i>adj.</i> 有活力的; 动态的; 动力的
overshadow	[ˌəʊvərˈʃædəʊ]	<i>vt.</i> 使失色; 使阴暗; 遮阴
methodical	[məˈθɑːdɪkl]	<i>adj.</i> 有系统的; 有方法的
volatile	[ˈvɒlətl]	<i>adj.</i> 不稳定的; 爆炸性的; 反复无常的
salvation	[sælˈveɪʃn]	<i>n.</i> 拯救; 救助
suppress	[səˈpres]	<i>vt.</i> 抑制; 镇压; 废止
seclusion	[sɪˈkluːʒn]	<i>n.</i> 隔离; 隐退; 隐蔽的地方
versatile	[ˈvɜːrsətl]	<i>adj.</i> 多才多艺的; 通用的, 万能的
impasse	[ˈɪmpæs]	<i>n.</i> 僵局; 死路
pictorial	[pɪkˈtɔːriəl]	<i>adj.</i> 绘画的; 形象化的 <i>n.</i> 画报, 画刊
geometric	[ˌdʒiːəˈmetrɪk]	<i>adj.</i> 几何学的; [数] 几何学图形的